

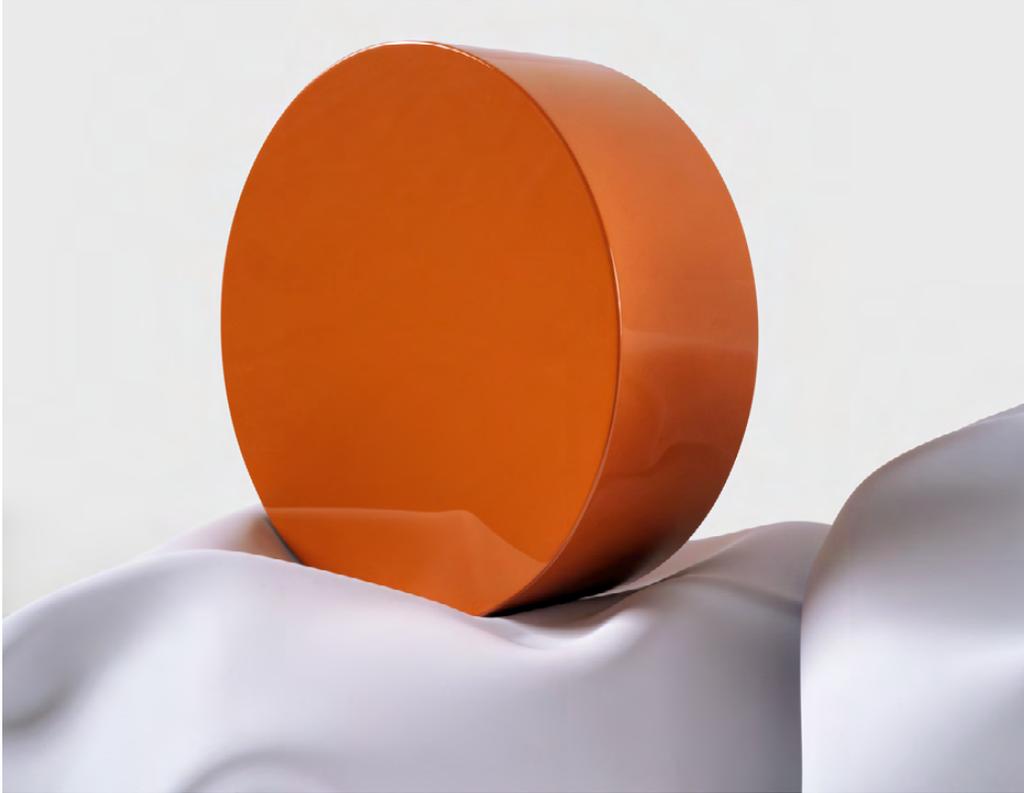
# GAGOSIAN

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Carol Bove to Exhibit New Sculptures in Gstaad

*The Machine Age* Opens on February 9

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Carol Bove, *Drizzling Kiln*, 2023 (detail), stainless steel and urethane paint, 14 7/8 × 33 × 11 1/2 inches (37.8 × 83.8 × 29.2 cm)  
© Carol Bove. Photo: Maris Hutchinson

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*It's perverse to be working in formalist abstraction, but there's actually a lot more space in there than I thought possible, and finding that space is a way of opening the world.*

—Carol Bove

**GSTAAD, January 16, 2024**—Gagosian is pleased to announce the opening of *The Machine Age*, an exhibition of new sculptures by Carol Bove. This is the artist's first exhibition at the gallery in Gstaad and her second with Gagosian, following her debut, *Hardware Romance*, at Park & 75, New York, in 2023.

Since the early 2000s, Bove—who was born close to Gstaad, in Geneva—has focused on the interdependence of artworks and their contexts. A poetic use of artifacts and materials ranging from found objects to industrial hardware, along with an acute awareness of architectural sites and modes of display, continues to steer her practice. Embracing the strategies of modernist formalism as a point of departure, Bove's recent metal sculptures explore previously overlooked openings in the conventional narrative of art history, their appropriated titles adding further layers of reference.

*The Machine Age* features a group of abstract sculptures that juxtapose contorted tubes of steel with highly reflective, perfectly finished closed cylinders made from the same material. The tubes' matte urethane paint finish lends their forms a deceptive impression of malleability and lightness, while

their punctuation by squat, glossy “polka dot” cylinders hints at disparate styles including Art Deco, Memphis, and Minimalism. The works’ irregular forms and tempered surfaces also contribute to a subtly anthropomorphic quality, suggesting single reclining figures, or perhaps the erotic union of pairs. The exhibition design makes playful use of the gallery’s two different elevations to facilitate a range of possible sight lines.

While revealing the influence of such artists as John Chamberlain, John McCracken, and David Smith, Bove’s new works also resonate with the neglected tradition of “plaza art,” a cheekily named subvariant of mid-century abstract sculpture produced from industrial materials that was rejected by most critics in favor of Minimalism, but which retains an indelible public presence. While each sculpture in *The Machine Age* is crafted from one type of metal—steel—its components’ divergent surface treatments lend these individual elements distinct characters. This variance prompts viewers to question their assumptions about the ‘inherent’ qualities of familiar substances, and perhaps to rehabilitate the value of plaza art’s bias toward individual subjectivity.

The palettes of Bove’s sculptures are derived in part from existing art. In her essay for the catalogue accompanying the exhibition *Carol Bove: Collage Sculptures* at the Nasher Sculpture Center, Dallas, in 2021–22, curator Catherine Craft points out chromatic resonances between Bove’s works and those of other artists—notably both sculptors and painters—including Alexander Calder, Willem de Kooning, and Donald Judd. In working on *The Machine Age*, Bove found herself absorbed in the work of French Symbolist painter Odilon Redon (1840–1916), who employed a combination of acrid hues and faded pastels designed to enhance his compositions’ otherworldly aura. By installing her sculptures on custom-designed white pedestals, Bove allows such connections free play while undergirding their visual relationships with each other and the gallery interior, suggesting a rootedness in both the observable world and the realms of intellect and imagination.

**Carol Bove** was born in 1971 in Geneva, and lives and works in New York. Collections include the Solomon R. Guggenheim Museum, New York; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Whitney Museum of American Art, New York; Yale University Art Gallery, New Haven, CT; Institute of Contemporary Art, Boston; Museum of Contemporary Art Chicago; Contemporary Austin, TX; McEvoy Foundation for the Arts, San Francisco; Colección Jumex, Mexico City; Centro de Artes Visuales Fundación Helga de Alvear, Cáceres, Spain; and Longlati Foundation, Shanghai. Exhibitions include *The Science of Being and the Art of Living*, Kunstverein Hamburg (2003); Kunsthalle Zürich (2004); Momentum 1: Carol Bove, Institute of Contemporary Art, Boston (2004); *WorkSpace: Carol Bove: “setting” for A. Pomodoro*, Blanton Museum of Art, University of Texas at Austin (2006); Tate St Ives, England (2009); *Prix Lafayette 2009: Carol Bove, La traversée difficile*, Palais de Tokyo, Paris (2010); *The Equinox*, Museum of Modern Art, New York (2013); *Caterpillar*, High Line at the Rail Yards, New York (2013); Betty and Edward Marcus Sculpture Park at Laguna Gloria, Contemporary Austin, TX (2017); and *Collage Sculptures*, Nasher Sculpture Center, Dallas (2021–22).

#CarolBove

## **CAROL BOVE**

*The Machine Age*

Opening reception: Friday, February 9, 2–8pm

February 9–March 24, 2024

Promenade 79, Gstaad

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## **Press**

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