GUGGENHEIM
NEW YORK

Press Release

Carol Bove Reimagines the Guggenheim's Rotunda in Her Largest Exhibition to Date

Bove's first museum survey invites visitors into a dynamic environment in dialogue with Frank Lloyd Wright's architecture, bringing together monumental sculptures, works on paper, and installations, and debuting major new bodies of work

Exhibition: *Carol Bove*
Venue: Guggenheim New York, 1071 Fifth Avenue, New York
Location: Rotunda
Dates: March 5–August 2, 2026

(NEW YORK, NY—March 2, 2026) *Carol Bove* is the first museum survey and largest exhibition to date of the work of American artist Carol Bove (b. 1971, Geneva, Switzerland; lives and works in New York). The presentation transforms the entire Frank Lloyd Wright–designed rotunda, with sculptures, installations, paintings, and works on paper integrated into an exhibition design that foregrounds the unique spatial dynamics of Wright's architecture. It traces pivotal shifts in the artist's career across more than 25 years and debuts two new bodies of work: a monumental group of her steel compositions known as "collage sculptures" conceived for the space and a series of wall-mounted aluminum panel works. Bove's inventive practice ranges widely, from assemblages of paperback books and intimate paper collages to towering metal sculptures. She explores the workings of perception through her experiments with surface, color, scale, and space, inviting viewers into moments of heightened imaginative awareness.

As Katherine Brinson, Daskalopoulos Senior Curator of Contemporary Art and Director of Global Initiatives, states, "This survey exhibition marks the first opportunity to see the full arc of Bove's career, putting her early and more recent bodies of work in generative dialogue. At the same time, it coheres into a single artistic statement, animating the Frank Lloyd Wright spiral with color and form while creating opportunities for rest and active play."

The Guggenheim's spiral rotunda offers a resonant setting for Bove's long-standing interest in tuning the relationship between objects and their surroundings. The artist approaches the rotunda as a sculpture in its own right, subtly activating its distinctive geometries and open sight lines, which allow works to remain visually connected across levels. The exhibition is presented in a loose reverse chronology of Bove's career, winding backwards in time from new sculptures on the museum's lower ramps to drawings and installations made in the early 2000s at the top. As the viewer progresses upward, the material presence of the artworks gradually lightens, with large-scale steel abstractions giving way to compositions formed from fragile beads, feathers, and thread. This feeling of ascension is echoed in the gradated gray paint that has been applied to the spiral ramp's back wall, which progressively shifts from dark to light. Within this setting, six polished aluminum disks rise through the rotunda in a vertical column. Originally created as elements of a group of sculptures commissioned for the nearby Metropolitan Museum of Art's facade in 2021, the reflective disks activate the Guggenheim's geometries, drawing the viewer's eye upward to the museum's skylight.

Art-historical research is central to Bove's work, and she has regularly curated major presentations of the work of other artists. At the Guggenheim, Bove has incorporated a number of works by artists from earlier generations—including Bruce Conner, Agnes Martin, and Édouard Vuillard—to appear alongside her own, foregrounding her engagement with cultural histories and visual languages that are continually reshaped in the present. Bove will partially reveal a site-specific mural by Joan Miró and Josep Llorens Artigas from 1965–67 that was built into the

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first bay of the Guggenheim's spiral ramps and has not been on view for more than 23 years. The mural was commissioned by Harry F. Guggenheim, then president of the Solomon R. Guggenheim Foundation, in memory of his wife, Alicia. Bove has created a diamond-shaped cutout in the wall that offers visitors a framed view of the mural. This diamond form becomes the anchor for the column of silver disks that rise above it.

Attentive to the visitor's journey over more than a quarter mile up the museum's sloping ramps, Bove has incorporated spaces for rest, reflection, and play into the exhibition. These include comfortable seating built into the architecture, a tactile library with materials from the artist's studio to explore and handle, and artist-designed chess sets on the rotunda floor that visitors are invited to play.

Carol Bove will be accompanied by public programs that activate the Guggenheim's rotunda as a site for performance, community, and experiential learning. In March, the renowned choreographer Lucinda Childs will present a rotunda performance as part of Dance Reflections by Van Cleef & Arpels Festival with Works & Process and Guggenheim New York. Childs's *Early Works* will be presented against the backdrop of the Bove exhibition, highlighting rhythm and geometry in both creative practices.

On April 11, audiences are invited to experience the dynamic vocal ensemble Khorikos performing in the museum as part of Carnegie Hall's Well-Being Concerts series, which blends world-class musical performances with elements of deep listening and mindfulness. On the second Saturday of each month, parents and caregivers with young children are exclusively invited to Stroller Hour to experience the exhibition before the museum opens to the public. Visitors can enjoy early access in a welcoming environment, followed by a guided art-making activity designed to nurture creative play, discovery, and intergenerational connection.

On the occasion of this exhibition, the Guggenheim will publish an expansive two-volume catalogue housed in a die-cut slipcase inspired by Bove's distinctive use of geometry and color. For the first edition, each case will feature a paper element that the artist has personally selected and hand cut into a diamond shape, making every copy a unique object. Contained within are two books that offer complementary perspectives on the artist's influential body of work. The first contextualizes Bove's practice across seven illustrated scholarly essays by Kelly Baum, Katherine Brinson, Cathleen Chaffee, Jennifer Y. Chuong, Bellara Huang, Suzanne Hudson, and Mariët Westermann, accompanied by an extensive selected exhibition history and bibliography. The second, an artist's book conceived by Bove, features immersive photographic details of her works printed at the real-life scale of the objects they represent, interleaved with a series of paper collages that distill a key aspect of the artist's process.

Carol Bove is organized by Katherine Brinson, Daskalopoulos Senior Curator of Contemporary Art and Director of Global Initiatives, with support from Charlotte Youkilis, Curatorial Assistant, Exhibitions, and Bellara Huang, former Curatorial Assistant, Exhibitions.

Support
Major support for *Carol Bove* is provided by The Anna-Maria and Stephen Kellen Foundation, Barbara and Andrew Gundlach, Nancy and Steve Crown, Gagosian, and Sarah Simmons.

Support is also generously provided by Barbara Bluhm-Kaul, Leslie Bluhm, Meredith Bluhm, The Deborah Buck Foundation, The Kate Cassidy Foundation, Natasha and François-Xavier de Mallmann, Girlfriend Fund, The John & Amy Griffin Foundation, Meryl and Andrew B. Rose, and an anonymous donor.

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Additional funding is provided by Bonnie and R. Derek Bandeen, Ann Ames, Christy Ferer, Miyoung Lee and Neil Simpkins, Eric Michael and Craig Kruger, Dr. Frederico Wasserman, The Blue Rider Group at Morgan Stanley, and the Guggenheim Constellation Council.

Exhibition paint is provided by Farrow & Ball. Exhibition fabric is provided by Kvadrat.

About the Artist
Carol Bove was born in Geneva, Switzerland, in 1971 and raised in Berkeley, California. She relocated to New York in 1992 and earned a BS from New York University in 2000. Her work has been the subject of solo exhibitions at the Nasher Sculpture Center, Dallas (2021–22); the Metropolitan Museum of Art, New York (2021); The High Line, New York (2013–14); the Museum of Modern Art, New York (2013–14); the Blanton Museum of Art, Austin (2006); the Institute of Contemporary Art, Boston (2004); and Kunstverein in Hamburg, Germany (2003), among other institutions. Group exhibitions include those held at the San Francisco Museum of Modern Art (2019–20); Museo Jumex, Mexico City (2013–14); Contemporary Arts Museum Houston (2013–14); Yale University Art Gallery, New Haven, Connecticut (2012–13); MIT List Visual Arts Center, Massachusetts Institute of Technology, Cambridge (2012–13); Documenta, Kassel, Germany (2012); The Renaissance Society at the University of Chicago (2011); Tate St Ives, England (2009); Tate Britain, London (2008); the Whitney Museum of American Art, New York (2008); The Kitchen, New York (2007); New Museum, New York (2007–08); P.S.1 Contemporary Art Center (now MoMA PS1), Long Island City, New York (2004 and 2005); and Palais de Tokyo, Paris (2004). The artist participated in the exhibitions *Storylines: Contemporary Art at the Guggenheim* (2015) and *Contemplating the Void: Interventions in the Guggenheim Museum* (2010) and has three artworks in the Guggenheim's collection. Bove lives and works in New York.

About the Solomon R. Guggenheim Foundation
The Solomon R. Guggenheim Foundation was established in 1937 and is dedicated to promoting the understanding and appreciation of modern and contemporary art through exhibitions, education programs, research initiatives, and publications. The international constellation of museums includes the Guggenheim New York; the Peggy Guggenheim Collection, Venice; the Guggenheim Bilbao; and the future Guggenheim Abu Dhabi. A "temple of spirit" where radical art and architecture meet, the Guggenheim New York is among a group of eight Frank Lloyd Wright structures in the United States designated as a UNESCO World Heritage site. To learn more about the Guggenheim New York and the Guggenheim's activities around the world, visit guggenheim.org.

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March 2, 2026

For additional information:

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GUGGENHEIM
Solomon R. Guggenheim Museum

Exhibition Checklist

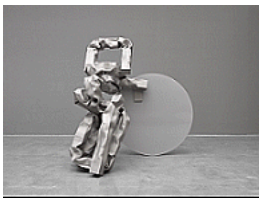
Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

Exterior

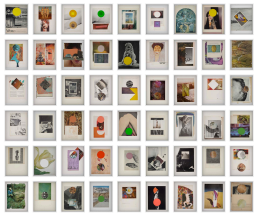
Carol Bove
Victoria, 2026
Stainless steel and urethane paint
Collection of the artist, courtesy Gagosian

Rotunda Floor

Carol Bove
Vase Face I / The Ascent to Heaven on a Dentist's Chair, 2022
Stainless steel and laminated glass with heat-fused ink
Collection of the artist



Carol Bove
Untitled, 2000-2025
54 paper collages



Ramp 1, Bay 14

Joan Miró and Josep Llorens Artigas
Alicia, 1965–67
Ceramic tile
8 feet 1 7/8 inches x 19 feet 1/2 inches (248.6 x 580.4 cm)
Solomon R. Guggenheim Museum, New York
Gift, Harry F. Guggenheim in memory of his wife Alicia Patterson
Guggenheim, 1967
67.1844

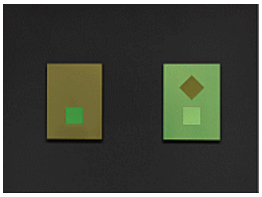
Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

High Gallery

Carol Bove
Sweet Charity, 2026
Steel, stainless steel, anodized aluminum, and urethane paint
Collection of the artist, courtesy Gagosian

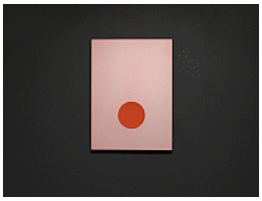
Ramp 1, Bay 12

Carol Bove
Widdershins 1 and 3, 2026
Anodized aluminum and urethane paint
Collection of the artist



Ramp 1, Bay 11

Carol Bove
Nude, 2026
Anodized aluminum and urethane paint
Collection of the artist



Ramp 2, Bay 28

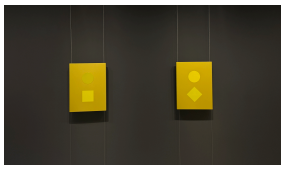
Édouard Vuillard
Place Vintimille, 1909–10
Distemper on brown Kraft paper, mounted to canvas
Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser, 1978
78.2514.74

Carol Bove
Thannhauser Swap, 2026
Anodized aluminum and urethane paint
Collection of the artist

Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

Ramp 2, Bay 27

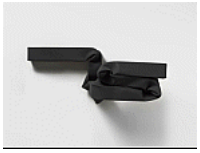
Carol Bove
Deosil 323 and 326, 2026
Anodized aluminum and urethane paint
Collection of the artist



Ramp 2, Bay 25

Carol Bove
Arthurian Torso, 2022
Stainless steel and urethane paint
Private collection

Carol Bove
Level Boss, 2026
Stainless steel and urethane paint
Collection of the artist, courtesy Gagosian



Carol Bove
Shadow, 2025
Steel structural scaffolding, stainless steel, and urethane paint
76 5/8 x 24 3/8 x 19 in (194.6 x 61.9 x 48.3 cm)
Private collection, Dallas
X.2025.622

Ramp 2, Bay 24

Carol Bove
Shewolf, 2020
Stainless steel and urethane paint
Collection of Amy and John Griffin

Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

Ramp 2, Bay 22

Carol Bove
Robot, 2021
Stainless steel and urethane paint
Private collection

Carol Bove
Widdershins 65, 2026
Anodized aluminum and urethane paint
Collection of the artist

Ramp 2, Bay 21

Carol Bove
Secondhand Damnation, 2023
Stainless steel and urethane paint
Private collection, New York City

Carol Bove
Tin Sunset, 2020
Stainless steel and urethane paint
Private collection, New York City

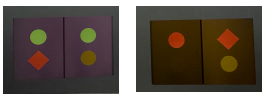
Ramp 3, Bay 39

Carol Bove
Sinister Forces, 2022
Stainless steel and urethane paint
Private collection

Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

Ramp 3, Bay 39
Carol Bove
10 Hours, 2019
Steel, stainless steel, and urethane paint
MIIA Foundation Ltd

Ramp 3, Bay 38
Carol Bove
Widdershins 81, 82, 87, and 88, 2026
Anodized aluminum and urethane paint
Collection of the artist



Ramp 3, Bay 36
Carol Bove
The Moon and the Yew Tree, 2019
Stainless steel, urethane paint, and ten painted medium-density fiberboard forms
Private collection, Asia

Ramp 3, Bay 35

Carol Bove
Will's Dog, 2017
Stainless steel and urethane paint
Private collection, Fort Worth, Texas

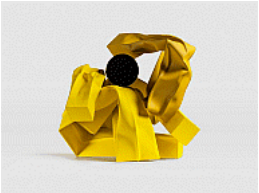
Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

Ramp 3, Bay 33

Carol Bove
Offenbach Barcarolle, 2019
Found steel, stainless steel, and urethane paint
Solomon R. Guggenheim Museum, New York
Purchased with funds contributed by the International Director's Council, and partial gift of David Zwirner, 2023
2023.11

Ramp 3, Bay 32

Carol Bove
Cutting Corners, 2018
Stainless steel and urethane paint
Private collection



Carol Bove
Rich Mom, 2018
Stainless steel and urethane paint
Collection of Mr. and Mrs. Lee Broughton

Ramp 3, Bay 31

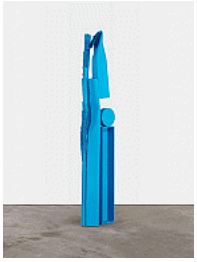
Carol Bove
A Bird, 2017
Found steel, stainless steel, and urethane paint
Glenstone Museum

Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

Ramp 4, Bay 49

Carol Bove
First Blue Column, 2016
Stainless steel and urethane paint
Collection of Charlotte Feng Ford

Carol Bove
Second Blue Column, 2016
Stainless steel and urethane paint
Private collection, Los Angeles



Ramp 4, Bay 48

Carol Bove
Solar Feminine, 2013
Steel and urethane paint
Olivia Collection, Los Angeles and Mexico City

Ramp 4, Bay 47

Carol Bove
Untitled, 2016
Collagraph (unique)
Collection of Amy and John Griffin

Carol Bove
Untitled, 2016
Collagraph (unique)
Collection of the artist and Gordon Terry

Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

Ramp 4, Bay 46

Carol Bove
Mouse Hole, 2016
Found steel, stainless steel, urethane paint
Private collection

Lionel Ziprin
Untitled, circa 1950s
Ink on paper
Lionel Ziprin Archive, New York

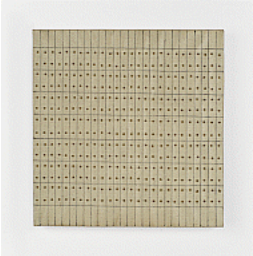
Ramp 4, Bay 45

Carol Bove
Hylomorph I, 2016
Found steel, steel, and urethane paint
Private collection, courtesy David Zwirner

Carol Bove
Luxembourg, 2016
Found steel, stainless steel, and urethane paint
Private collection, courtesy David Zwirner

Ramp 4, Bay 43

Agnes Martin
Little Sister, 1962
Oil, ink, and brass nails on canvas over wood
Solomon R. Guggenheim Museum, New York, Gift, Andrew Powie Fuller and Geraldine Spreckels Fuller Collection, 1999
2000.40



Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

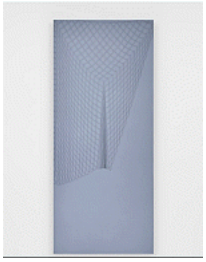
Ramp 4, Bay 43 and 42

Carol Bove
The Equinox, 2013
Steel, concrete, brass, painted medium-density fiberboard pedestal, peacock feather, seashell, found metal, metal, powder-coated steel, driftwood, sterling silver, aluminum, fabric, plastic, polystyrene foam, and cigarette
The Museum of Modern Art, New York, Gift of the Jill and Peter Kraus Endowed Fund for Contemporary Acquisitions, Michael Ovitz, Marlene Hess and James D. Zirin, Marie-Josee and Henry Kravis, and the Speyer Family Foundation

Two elements of this installation have been substituted with similar works from the artist's collection

Ramp 4, Bay 41

Carol Bove
The Tailor Made Whole Again, 2017
Acrylic on linen
Collection of the artist and Gordon Terry



Carol Bove
The Tailor Patched Up, 2017
Acrylic on linen
Collection of the artist and Gordon Terry

Carol Bove
The Tailor Retailored, 2017
Acrylic on linen
84 × 36 × 1 3/4 in. (213.4 × 91.4 × 4.4 cm)
Collection of the artist and Gordon Terry
X.2024.289

Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

Ramp 4, Bay 40

Carol Bove
Hans Hofmann, 2015
Paper collage on gelatin silver print
Collection of Branwen Jones

Carol Bove
A Nose, 2015
Paper collage on gelatin silver print
Private collection

Ramp 5, Bay 59

Carol Bove
Peel's foe, not a set animal, laminates a tone of sleep, 2013
Brass and concrete
Maurice and Paul Marciano Art Foundation

Ramp 5, Bay 58

Carol Bove
Vague Pure Affection, 2012
Wood and steel shelves, paper, brass, concrete, and acrylic
Solomon R. Guggenheim Museum, New York
Purchased with funds contributed by the International Director's Council, 2012
2012.125

Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

Ramp 5, Bay 58

Carol Bove
Second Cartesian Sculpture, 2014
Steel and zinc-plated steel
Collection of the artist and Gordon Terry

Carol Bove
Hieroglyph, 2013
Powder-coated steel
Private collection

Ramp 5, Bay 57

Carol Bove
Flora's Garden II, 2012
Brass, concrete, steel, aluminum and painted medium-density fiberboard
Collection of Charlotte Feng Ford

Ramp 5, Bay 54

Bruce Conner
September 13, 1959, 1959
Mixed media assemblage
Quenza Collection USA

Ramp 5, Bay 53

Carol Bove
The Foamy Saliva of a Horse, 2011
Found metal, bronze, driftwood, seashells, peacock feathers, steel, gold chain, silver chain, urethane foam, and Styrofoam
Ovitz Family Collection, Los Angeles

Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

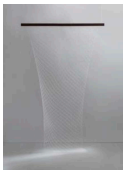
Ramp 5, Bay 52

Carol Bove
The Oracle, 2010
Shells, concrete, and bronze
Collection of Gaby and Wilhelm Schürmann

Ramp 5, Bay 51

Carol Bove
Figure, 2009
Steel and peacock feathers
FWA - Foundation for Woman Artists, Belgium

Carol Bove
Escape from Freedom, 2009
Bronze, concrete, steel, and found metal
FWA - Foundation for Woman Artists, Belgium



Carol Bove
Driftwood, 2009
Found driftwood and rope
FWA - Foundation for Woman Artists, Belgium

Carol Bove
Netting, 2009
Sterling silver and wood
FWA - Foundation for Woman Artists, Belgium

Ramp 5, Bay 50

Carol Bove
Plants & Mammals, 2009
Ink on paper
Collection of Carol Bove and Gordon Terry

Carol Bove
Marilyn Monroe, today thou hast passed the dark barrier, 2009
Paper collage
Collection of Anna Maria Klöck

Ramp 6, Bay 69

Carol Bove
Field Figures, 2008
Driftwood and steel base
Solomon R. Guggenheim Museum, New York
Gift, Jill and Peter Kraus, in honor of Richard Armstrong, 2024
2024.42

Carol Bove
The Sensuous Dirty Old Man, 2006
Wood-and-metal shelves, books, framed photograph, concrete
Private collection

Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

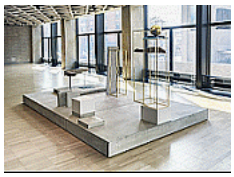
Ramp 6, Bay 68

Carol Bove
The Night Sky Over New York, October 21, 2007, 9 pm, 2007
Bronze and steel
FWA–Foundation for Woman Artists, Belgium

Ramp 6, Bay 67

Carol Bove
Untitled (The Middle Pillar), 2007
Peacock feathers
Ovitz Family Collection, Los Angeles
Exhibition copy

Ramp 6, Bay 66



Carol Bove
Setting for A. Pomodoro, 2006
Concrete, bronze, wood, steel, driftwood, glass, peacock feathers, and gold chain with sculpture by Arnaldo Pomodoro
Yale University Art Gallery, Katharine Ordway Fund and A. Conger Goodyear, B.A. 1999, Fund

Arnaldo Pomodoro
Sphere (Sfera), 1996
Bronze with gold patina
Yale University Art Gallery, Bequest of Erika and Thomas Leland Hughes, B.A. 1945, LL.B. 1949

Ramp 6, Bay 65

Carol Bove
Touching, 2001
Mass-market paperback books
Colección Diéresis, Guadalajara
Exhibition Copy

Carol Bove
How People Get Power, 2002
Wood-and-metal shelves, books, paper, string, and wood
Private collection, Belgium

Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

Ramp 6, Bay 65

Carol Bove
Twiggy, 2004
Ink on paper
Collection of Ruth Mannes and Frederic Cooper

Ramp 6, Bay 64

Carol Bove
Tomorrow Never Knows, 2002
Ink on paper
Private collection

Ramp 6, Bay 63

Carol Bove
Adventures in Poetry, 2002
Wood-and-metal shelves, books, periodicals, acrylic cube, paper
Whitney Museum of American Art, New York; Promised gift of David and Monica Zwirner

Carol Bove
Composition with my Mother's Spiritual Manual, 2002
Knoll tables, book, wood, and string
Collection of the artist and Gordon Terry

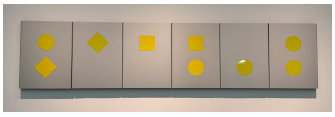
Carol Bove
Prone (Supine), 2003
Ink on paper
Private collection

Carol Bove
Solomon R. Guggenheim Museum (Thursday, March 5, 2026 – Sunday, August 2, 2026)

Ramp 6, Bay 62

Richard Berger
My Couch, 1976
Aluminum, thread, and lead
Collection of Carol Bove and Gordon Terry

Carol Bove
Deosil 1-6, 2026
Anodized aluminum
Collection of the artist



Carol Bove's wide-ranging work explores how perception is shaped and unsettled. In her inventive practice, familiar objects become strange, heavy materials seem light, and historical forms are reimagined. Born in 1971 and raised in Berkeley, California, Bove works out of a Brooklyn studio where she immerses herself in ongoing experiments with surface, color, scale, and space. Whether creating intimate paper collages, assemblages of paperback books, or towering steel sculptures, she invites viewers into moments of heightened curiosity and imaginative awareness.

The Guggenheim's spiral rotunda offers a resonant setting for Bove's long-standing interest in tuning the relationship between objects and their surroundings. Conceived as a "temple of spirit" by the museum's first director, Hilla Rebay, and its architect, Frank Lloyd Wright, the building was designed to foster a luminous encounter with art and architecture. Amplifying this ideal, Bove approaches the rotunda as a sculpture in its own right, subtly activating its distinctive geometries and open sight lines, which allow works to remain visually connected across levels.

The exhibition is presented in a loose reverse chronology, winding backwards in time, from new sculptures on the lower ramps to drawings and installations made in the early 2000s at the top. Reflecting developments in the artist's practice over the course of more than twenty-five years, the material presence of the works gradually lightens. As the viewer progresses upward, monumental steel abstractions give way to compositions formed from fragile beads, feathers, and thread. This feeling of ascension is punctuated by recurring alignments of circles, squares, and diamonds—rendered at an architectural scale in a column of silver disks that guides the eye toward the oculus.

Attentive to the body's movement over more than a quarter mile of sloping ramps, Bove has incorporated spaces for rest, reflection, and play into the exhibition. These include lounges built into the architecture, a tactile library in which the artist's materials may be handled directly, and chess tables where visitors are invited to set up a game. Works by artists from earlier generations appear alongside Bove's own at certain points, foregrounding her engagement with the way cultural histories and visual languages circulate, overlap, and are continually reshaped in the present.

Carol Bove is organized by Katherine Brinson, Daskalopoulos Senior Curator of Contemporary Art and Director of Global Initiatives, with support from Charlotte Youkilis, Curatorial Assistant, Exhibitions, and Bellara Huang, former Curatorial Assistant, Exhibitions.

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Discover more. Scan the code to unlock exclusive content about *Carol Bove* through the Guggenheim Digital Guide, available on Bloomberg Connects.

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CIRCLES

Compositions of repeated geometries appear throughout Bove's work, with the circle emerging as a persistent and generative form. Her affinity for this elemental shape is informed in part by its role in the history of abstraction and spiritual thought. From the early twentieth-century paintings of Hilma af Klint and Vasily Kandinsky to the cosmological diagrams and animations of the midcentury artist Harry Smith, the circle has embodied self-contained energy and cosmic order. In Bove's practice, circles and disks operate less as fixed symbols than as fluid perceptual tools. At times they suggest portals opening to unseen dimensions; at others they appear coldly mechanical, acting as deadpan counterpoints to more expressive or unstable forms.

Near the center of this ramp, a polished aluminum disk is the first of six that seem to rise through the rotunda in a vertical column of moonlike forms. Originally created as elements of a group of sculptures commissioned for the nearby Metropolitan Museum of Art's facade in 2021, these disks reappear here to activate the Guggenheim's unusual spatial dynamics. Bisecting the horizontal bands of the ramps, they collectively act as a plumb line that bends and distorts with the viewer's movement, reconfiguring the patterns of Frank Lloyd Wright's architecture. Nearby, in a gallery devoted to the museum's collection, one of Bove's recent geometric compositions made from inlaid aluminum panels is installed in proximity to Kandinsky's iconic painting *Several Circles* (1926), extending a cross-generational dialogue about the spiritual and psychological resonances of shape and color.

ILLUSION

While the steel sculptures on this ramp appear to have been gesturally molded by hand, their creation requires immense mechanical force. In her studio, located in the Red Hook neighborhood of Brooklyn, Bove uses an ambitious system of custom hoists, gantries, and hydraulic presses to encourage her exceptionally heavy and rigid material to behave in unexpected ways. Despite these feats of production, she aims for forms that register as light and improvised, even effortless. The resulting works often appear to have an almost bodily softness, with disarmingly ambiguous surfaces that recall pliable flesh, folds of drapery, or even digital renderings. This perceptual gap—between our assumptions about how steel should function and what we see—disrupts habitual ways of looking. For Bove, such an encounter with an artwork might open a more flexible and embodied way of engaging with the world. “What we know about the material is contradicted,” she explains. “So maybe our grip on reality should be a little lighter, too, enabling us to see what is in front of us rather than only what we think we see.”

COLLAGE

Joining disparate elements into a charged whole, collage is an artistic technique that deliberately heightens the tension between materials, forms, and images. “The friction of a collage is the reverse of the stage magician’s misdirection,” Bove observes. “It prompts us to give extra attention to ordinary objects that are typically invisible within plain sight.” The works installed here trace multiple ways of creating meaning through juxtaposition. The artist’s steel “collage sculptures,” initiated in 2016, combine different manifestations of the same material—rusted, polished, and painted—into a single form. In her large-scale assemblage titled *The Equinox* (2013), she collages together elements ranging from a shimmering silver curtain to a decaying mattress on a single platform, exploring how a simple display structure can reframe and subtly transform the objects it supports. More broadly, Bove considers the exhibition itself to be a collage of sorts. On this ramp, she places works by twentieth-century artists Agnes Martin and Lionel Ziprin in conversation with her own, approaching art history as another material to play with.

SETTINGS

For Bove, the way an object is framed, displayed, or placed in relation to other forms is as important as its inherent qualities. She pays exacting attention to the settings in which her work is encountered, attending to how movement is choreographed, how sight lines unfold, and how shifts in scale alter perception. Dating from 2009 to 2014, the works on this ramp are largely composed of organic materials and everyday items—shells, feathers, driftwood, books—that have been newly energized through the artist's acts of assembly. This experimental period marks the moment when Bove began to invent her own abstract forms, having previously worked solely with objects or styles that already exist in the world. The artist's looping white "glyph" sculptures, introduced in 2012, advance her perceptual experiments, jolting the eye with their crisp artificiality and recalibrating the overall exhibition environment.

FRAGMENTS

Around 2000, Bove made a series of ethereal, almost imperceptible ink-on-paper drawings of women. Initiated when she was in her late twenties, these works mark the beginning of her artistic career. The earliest examples depict nude models photographed for *Playboy* magazine in the late 1960s and early 1970s—the cultural moment into which Bove was born. Alongside these drawings, the artist began to create sculptural assemblages that further explored this transformative era, when American society was unsettled by countercultural unrest and experiments in new ways of living. Refracting the dreams and complexities of the period through the stuff of everyday life, these works feature books, magazines, and decorative objects arranged on shelves and tables to form compositions. "I think of ephemera as rich, non-mechanistic evidence," Bove notes, "like holographic fragments preserving an image of the total system from which they came."

As the 2000s progressed, Bove expanded her creative approach beyond these direct cultural references. Her installations began to take the form of fields of iridescent feathers, sculptural star charts, and slender driftwood monoliths, distilling elements from the natural world into potent sculptural presences.