

# SculptureCenter Announces New Board Appointments and Officers

For Immediate Release

RELEASE DATE  
October 20, 2020

ANNOUNCEMENT  
Board Appointments

MEDIA CONTACT  
Jillian Scott  
jscott@sculpture-center.org  
+1 412.874.8087  
Justin Conner  
justin@hellothirdeye.com  
+1 646.593.8713

SculptureCenter



**Artists will lead SculptureCenter's Board of Trustees. Carol Bove as Chair of the Board of Trustees, Sanford Biggers as President, and Leslie Hewitt elected to the Board, marking a renewed dedication to SculptureCenter's artist-centric mission.**

**Bove's appointment makes her the first woman to lead the 92-year-old organization's Board of Trustees**

Long Island City, NY — SculptureCenter is pleased to announce that artists Carol Bove and Sanford Biggers — two long-standing Trustees — have been appointed to lead the Board of the museum, representing a renewed dedication to SculptureCenter's artist-centric mission at the Board level. Carol Bove, who has served as a Trustee of SculptureCenter since 2012, and as President since 2018, will lead as Board Chair. Sanford Biggers, who has served as a Trustee since 2013, is now Board President. The museum is also pleased to announce that artist Leslie Hewitt has been elected as a new Trustee. Hewitt joins Bove, Biggers, and fellow artists Adam McEwen and Fred Wilson on the Board's Artist Committee.

"This is a new chapter for SculptureCenter," said Bove. "I am honored to be working with my fellow Trustees and staff in this new way. I am inspired by the opportunities we face to demonstrate leadership in the field. Together, we will amplify our engagement at the forefront of contemporary art and culture, addressing important social and political

44-19 Purves Street  
Long Island City, NY 11101  
+1 718 361 1750  
sculpture-center.org

issues, and meeting challenges of every possible kind with open discourse at all levels of our organization and alongside the artists we champion.”

SculptureCenter was founded by artists in 1928. With these appointments, SculptureCenter’s Board of Trustees celebrates a foundational principle that the perspective of artists is integral to the success of the institution, especially during a time of intense introspection for arts organizations. Now in its 92nd year, SculptureCenter leads the conversation on contemporary art and provides an international forum that connects artists and audiences by presenting exhibitions and commissioning new work.

On being appointed Board President, Biggers said, “Having served as a Trustee at SculptureCenter for just under a decade, I am excited to work in this new role under the leadership of Carol Bove. It has been empowering to witness the museum launch the careers of so many prolific artists. I believe this initiative at the highest level of our organization will prove SculptureCenter to be an even more powerful platform.”

After a temporary closure due to the COVID-19 pandemic, SculptureCenter reopened to the public with new exhibitions on September 24, 2020. Since its reopening, the museum has welcomed hundreds of visitors by appointment to *Liquid Circuit*, the first U.S. museum survey of artist Tishan Hsu’s work from the 1980s to the early 2000s, and *Imperfect List*, the first U.S. museum presentation of artist Jesse Wine. Retiring Board Chair Andreas Beroutsos, who has served as a Trustee since 2011, said, “Although there have been challenges imposed by the COVID-19 pandemic on SculptureCenter as on all other museums and cultural institutions, all of our Trustees are proud that SculptureCenter’s operations and exhibition plans retained their momentum, and we are now open to our audience with two outstanding shows. It has been my privilege to serve as Board Chair, and I welcome Leslie to the Board and congratulate Carol and Sanford — who have already contributed so significantly to SculptureCenter — on their new leadership roles and ambitious plans for the future of our institution.”

Carol Bove noted, “Like all of our other Trustees, I am deeply grateful to Andreas for his dedicated and tireless leadership of SculptureCenter. As Chair, he steered us steadfastly through some important transitions. And ever since he joined our Board, Andreas has been one of our most energetic cheerleaders and most significant supporters.”

In addition to the current exhibitions, SculptureCenter is presenting a rich roster of public programs this fall including: the recent publication launch of artist Matt Keegan’s *1996*, with contributions by My Barbarian, award-winning journalist Debbie Nathan, and artist Chitra Ganesh, among others. A forthcoming conversation between artists Tishan Hsu, Kelly Akashi, and Matthew Ronay on the occasion of Hsu’s exhibition will be moderated by Sohrab Mohebbi on October 22. As the museum looks ahead to its spring 2021 program, the first solo museum exhibition of Rindon Johnson, and the 19th edition of its annual open call exhibition *In Practice*, organized by Curatorial Fellow (and former *In Practice* artist) Katherine Simóne Reynolds, incoming Trustee Leslie Hewitt notes that “as artists and leaders in the field, it is our responsibility to continually reevaluate our position within the conversation on contemporary art and listen to the artistic community it is derived from. I look forward to the seasons ahead, and I look forward to serving alongside such brilliant and dedicated fellow artists and patrons.”

### About Carol Bove

Born in 1971 in Geneva, Carol Bove was raised in Berkeley, California, and studied at New York University. Bove currently lives and works in Brooklyn, NY. In 2021, the Metropolitan Museum of Art will debut a newly commissioned project by Bove for the niches of the museum's historic façade. Venues that have hosted significant solo exhibitions of her work include Kunstverein, Hamburg (2003); The Institute of Contemporary Art/Boston (2004); Kunsthalle Zürich (2004); Tate St Ives, England (2009); Palais de Tokyo, Paris (2010); The Common Guild, Glasgow (2013); The High Line, New York (2013); The Museum of Modern Art, New York (2013); and The Betty and Edward Marcus Sculpture Park at Laguna Gloria, The Contemporary Austin (2017). Major group exhibitions featuring the artist's work include documenta 13, Kassel (2012); the Venice Biennale (2011, 2017, 2019); and the San Francisco Museum of Modern Art (2020). Work by the artist is represented in permanent collections worldwide, including: The Museum of Modern Art, New York; Princeton University Art Museum, New Jersey; San Francisco Museum of Modern Art; Whitney Museum of American Art, New York; and the Yale University Art Gallery, New Haven.

### About Sanford Biggers

Sanford Biggers (b. 1970) was raised in Los Angeles and currently lives and works in New York City. He is the recipient of numerous awards; in 2020 he was awarded a prestigious Guggenheim Fellowship, in 2019 he was inducted into the New York Foundation for the Arts Hall of Fame, in 2018 he received the American Academy of Arts and Letters Award, and in 2017 he was presented with the 2017 Rome Prize in Visual Arts. His solo museum exhibition *Codeswitch* at The Bronx Museum of the Arts is currently on view until January 2021. This exhibition dedicated to exhibiting over 50 quilt-based artworks will travel to the California African American Museum, Los Angeles, CA (March 2021) and Contemporary Arts Center, New Orleans, LA (October 2021). He has held solo exhibitions at the Contemporary Art Museum St. Louis (2018), the Museum of Contemporary Art Detroit (2016), the Massachusetts Museum of Contemporary Art (2012), and the Brooklyn Museum (2011), among others. His work has been shown in several institutional group exhibitions including at the Menil Collection (2008) and the Tate Modern (2007), and also recent exhibitions at the Metropolitan Museum of Art (2017) and the Barnes Foundation (2017). Biggers' work is held in the permanent collections of the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Whitney Museum of American Art, New York; the Museum of Contemporary Art, Chicago; the Walker Art Center, Minneapolis; the National Museum of African American History and Culture, Washington D.C.; the Dallas Museum of Art, Dallas; and the Legacy Museum, Montgomery, among others.

### About Leslie Hewitt

Leslie Hewitt (b. 1977, New York) lives and works in New York. Working with photography, sculpture, and site-specific installations, she addresses fluid notions of time. The perceptual slippage is what attracts Hewitt to both the illusions of film (still and moving photography) and the undeniable presence of physical objects (sculpture). Exploring this as an artist, she

draws parallels between the formal appearance of things and their significance to a collective “sense” of history, political consciousness in contemporary art, and everyday life. Hewitt has been the subject of several solo museum exhibitions and projects including at the Minneapolis Institute of Art; SculptureCenter, Long Island City; the Power Plant, Toronto (all in 2016); the Museum of Contemporary Art, Chicago (2014); the Contemporary Art Museum St. Louis, the Des Moines Art Center, and the Menil Collection, Houston (all in 2012); and the Institute of Contemporary Art/Boston (2011). Her participation in group exhibitions include the San Francisco Museum of Modern Art (2018); The Walker Art Center, Minneapolis and Museum of Fine Arts, Houston (both in 2016); the Guggenheim Museum, New York (2015); the Hammer Museum, Los Angeles (2014); and LACMA, Los Angeles (2011), among others. Hewitt has held residencies at the Studio Museum in Harlem; the Museum of Fine Arts, Houston; Project Row Houses; the Radcliffe Institute for Advanced Study at Harvard University; Konstepidemin in Göteborg, Sweden; and the American Academy in Berlin, Germany, among others. She is an Associate Professor of Art at The Cooper Union for the Advancement of Science and Art and was recently named a 2020 John Simon Guggenheim Foundation Fellow.

### About SculptureCenter

SculptureCenter leads the conversation on contemporary art by supporting artistic innovation and independent thought highlighting sculpture’s specific potential to change the way we engage with the world. Positioning artists’ work in larger cultural, historical, and aesthetic contexts, SculptureCenter discerns and interprets emerging ideas. Founded by artists in 1928, SculptureCenter provides an international forum that connects artists and audiences by presenting exhibitions, commissioning new work, and generating scholarship.

For over 20 years, SculptureCenter has presented works by more than 800 emerging and established artists through its annual exhibition program, and today, SculptureCenter is considered one of New York’s most adventurous kunsthallen. Placing importance on investment, inclusiveness, independence, transparency, and rigor, SculptureCenter has developed a strong reputation for championing under-recognized and emerging artists, many of whom have gone on to celebrated and substantial careers such as: Turner Prize nominee Anthea Hamilton and 2018 winner Charlotte Prodger, Sanford Biggers, Nairy Baghramian, Tom Burr, Liz Glynn, Rochelle Goldberg, Camille Henrot, Leslie Hewitt, Rashid Johnson, Ugo Rondinone, Katrín Sigurdardóttir, Alexandre Singh, Monika Sosnowska, Gedi Sibony, Mika Tajima, and

recent Hugo Boss Prize winners Anicka Yi and Simone Leigh.

As a non-collecting museum, SculptureCenter’s annual exhibition program includes 1–2 commissioning programs by mid-career artists, 10–15 projects by emerging artists, and 3–6 solo and group exhibitions in addition to an exciting series of special projects by established and emerging artists. SculptureCenter continuously offers a dynamic series of free public programs and events that feature artist talks, performances, film screenings, and publications.

SculptureCenter gratefully acknowledges Jill and Peter Kraus for their leadership support of our exhibitions and programs. Additional support has been generously provided by: The Andy Warhol Foundation for the Visual Arts; Richard Chang/Domus Collection; Joyce K.H. Liu; Jamie Singer and Robert Soros; Jane Hait and Justin Beal; Miyoung Lee and Neil Simpkins; and Marinela Samourkas.

SculptureCenter’s annual operating support is provided by the Lambent Foundation Fund of Tides Foundation; the Anna-Maria and Stephen Kellen Foundation; Lee and Robert K. Elliott; A. Woodner Fund; Carol Bove and Gordon Terry; Libby and Adrian

Ellis; public funds from the New York City Department of Cultural Affairs in partnership with the City Council; the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; an award from the National Endowment for the Arts; New York City Council Member Jimmy Van Bramer; and contributions from our Board of Trustees, Director's Circle, and SC Ambassadors. Additional support is provided by the Milton and Sally Avery Arts Foundation and contributions from many generous individuals and friends.

We are grateful to the following generous individuals, foundations, and corporations who have provided vitally important and timely operating support in response to the COVID-19 pandemic: the NYC COVID-19 Response and Impact Fund in The New York

Community Trust; Shelley Fox Aarons and Philip E. Aarons; Arison Arts Foundation; the Blavatnik Family Foundation; the Cy Twombly Foundation; David Rockefeller Fund; The Destina Foundation; the Helen Frankenthaler Foundation; the Henry Luce Foundation; the Jacques and Natasha Gelman Foundation; the NYSCA Electronic Media/Film in Partnership with Wave Farm: Media Arts Assistance Fund, with the support of Governor Andrew Cuomo and the New York State Legislature; The Pollock-Krasner Foundation; The Richard Pousette-Dart Foundation; The Robert Lehman Foundation; the Stavros Niarchos Foundation; the Teiger Foundation; Third Eye; VIA Art Fund; and the Willem de Kooning Foundation.

**NYC Cultural Affairs**



**Council on the Arts**

**NATIONAL ENDOWMENT for the ARTS**  
arts.gov