



THE WAY  
DOVE BRADSHAW

gallery 360° · Tokyo  
AUGUST 23 · SEPTEMBER 12 · 2006



*T H E   W A Y*

D O V E   B R A D S H A W

GALLERY 360° · T O K Y O

AUGUST 23 – SEPTEMBER 12 · 2006



*Il series, Nothing, 2*  
2004  
18 karat gold  
2 ½ x 5 x 2 ½ inches

The work of Dove Bradshaw works with our changing conceptions of time and space which we have assumed for a long time are two different things. She's involved, as we are in our lives, because of art, with an almost scientific procedure, so that she can experiment in such a way as to prove something. And she can subject us to the results of her experiments, which can open us to the life we are living. It's very curious and very true...

Dove's work is preparing us for a constant loss and a constant gain, and also of not knowing whether it's good or bad.

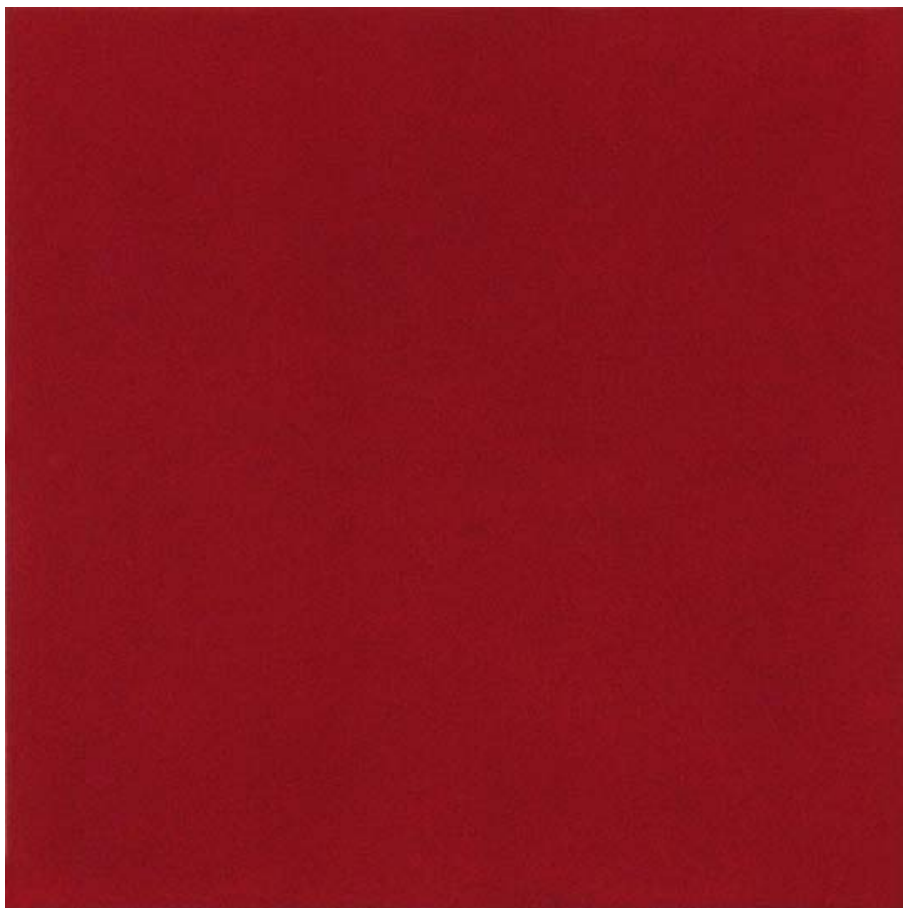
John Cage

Originally not conceived as art, it was designed to function horizontally as a level, vertically as a clock. Later when left uncalibrated, it became a work by resisting the notion that space and time are measurable. The title is a nonsense mathematical formula -- drawing attention to the Western attempt to define things with a nod to Eastern mysticism.

Dove Bradshaw

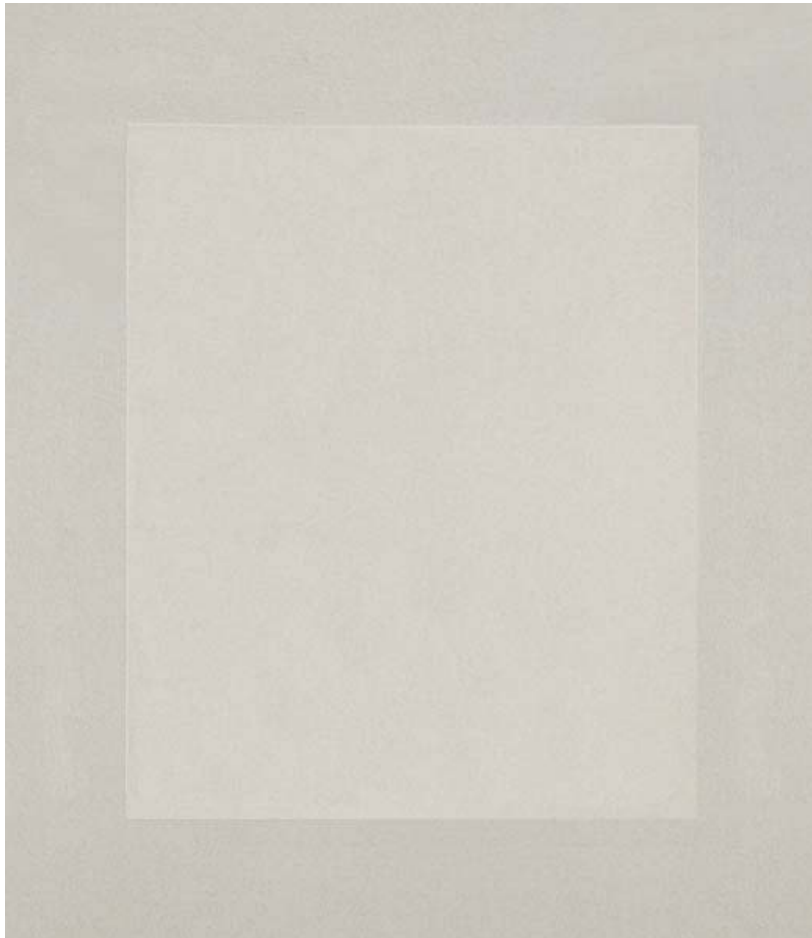


2 √0  
1971  
Glass, acetone  
2 ½ x 5 x 2 ½ inches



*Full*  
1990  
Pigment, varnish, gesso on linen  
7 ½ x 7 ½ inches





*Ground*  
1988  
Plaster on wall  
32 x 24 inches



*Without Title [Carbon Removal]*  
1991  
Carbon paper  
6 ½ x 5 ½ inches



*Without Title [Carbon Removal]*  
1991  
Carbon paper  
6 ½ x 5 ½ inches



*Without Title [Carbon Removal]*

1981

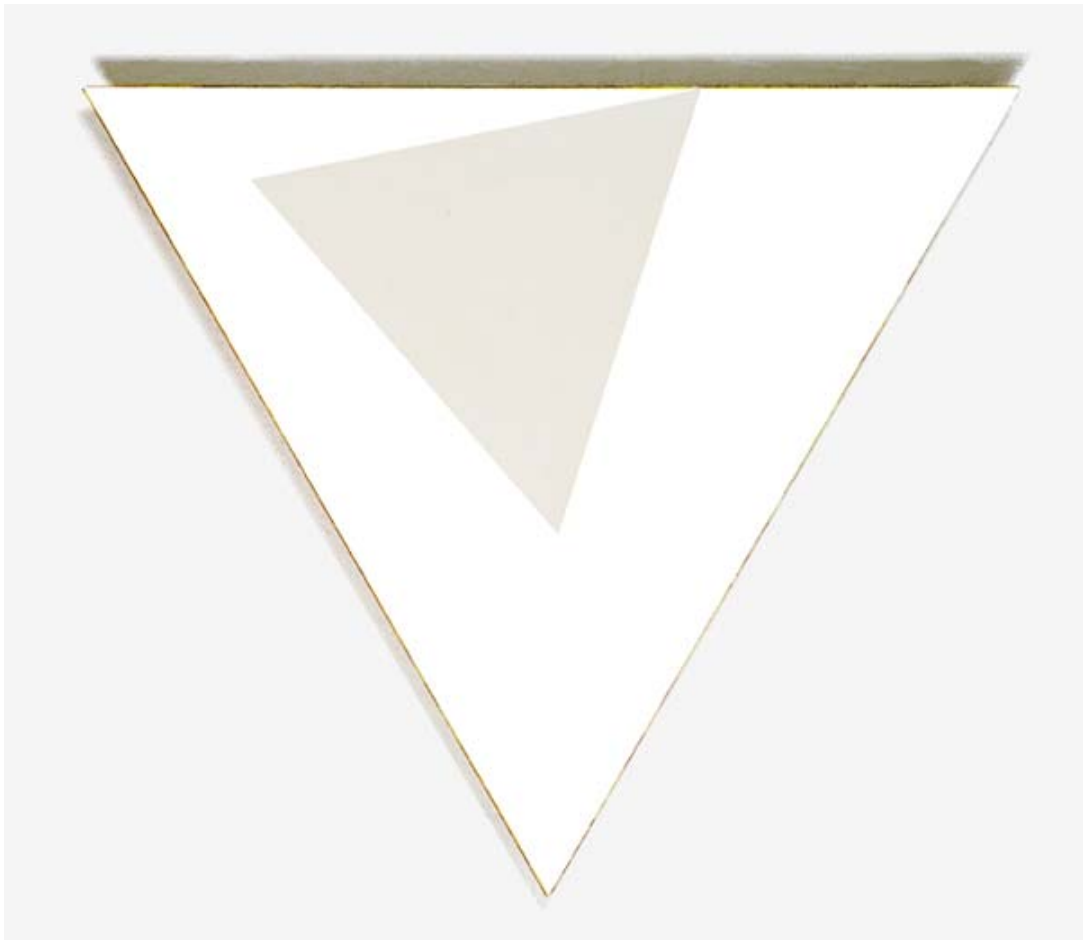
Carbon paper

6 ½ x 5 ½ inches





*Without Title [Dust Carbon Removal]*  
1991  
Carbon paper  
6 ½ x 5 ½ inches



*Angles 12 Rotations*

2004

Oil, plaster, jade glue, gesso on linen over wood

21 ¼ inches each side

## — 展覧会とレセプションのご案内 —

### 前略

この度ギャラリー360°では8月25日よりニューヨーク在住のウィリアム・アナスタシーとダヴ・ブラッドショー展を開催致しますので、ご案内申し上げます。

1933年アメリカ生まれのウィリアム・アナスタシーは、評論家のリチャード・ミラッツォによると、「単なる提唱者というだけではなく、アートの歴史を振り返ってみても、1960年代に出現するコンセプチュアル・アートという語の発案者の一人でもある。」と言われるように、コンセプチュアル・アート創始者の一人であり、その活動は現在も絶え間なく続いています。またチェス仲間としても交友のあったジョン・ケージとは、15年の永きに渡り、毎日のようにチェス・ゲームを行ったことでも知られています。そのケージが積極的に作品のコレクションをしたダヴ・ブラッドショーは、1949年ニューヨークに生まれました。カンバスに銀や硫黄を塗布し、科学的な変化を施すブラッドショーの作品の表面は変化し続けます。「彼女の作品には、長い間別々のものと考えられていた時間と空間という、常に変化する概念が込められている。」とケージは語っています。

1984年マース・カニングハム舞踊団の芸術監督に就任したアナスタシーは、ブラッドショーと舞台美術を手掛け、そのミニマルなステージは話題を呼びました。

アナスタシーとブラッドショーは、今年の9月に開催される光州ビエンナーレに招待されており、この機会に360°においてもインスタレーションを行ないます。

つきましては下記の通りささやかなオープニング・レセプションを行いたいと思いますので、ご出席いただけますよう、お願い申し上げます。

敬具





## ACKNOWLEDGMENTS

Thanks to Sugaya Muyuki for offering me a solo exhibition in Tokyo in 1994. When the Japanese economy plummeted and the exhibition was cancelled, I revived the invitation when I was included in the *6th Gwangju Biennale* in nearby Gwangju, South Korea. I suggested to Sugaya that we do the exhibition in conjunction with it. She agreed. I asked whether William Anastasi could exhibit with me so that he would accompany me. Sugaya found Shu Uemura to sponsor William Anastasi's and my stay in Tokyo.

Thanks to Shu Uemura for sponsoring William Anastasi's and my stay in Tokyo and for co-hosting a dinner for us with a guest list of 80 of the "Tokyo Lights" as we were told—artists, photographers, choreographers, dancers, theater directors and filmmakers.

Joni Waka for co-sponsoring the dinner and for his Tokyo tours including the memorable day at Kamakura where we particularly wanted to visit the temple where D.T. Suzuki had taken up Zen practice. Joni's company was additionally enjoyable for escorting us to notable restaurants, museums, and gallery openings.

## PHOTOGRAPHIC CREDITS

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