Dove Bradshaw

Timepiece

February 14 - March 15, 2014
All works express the passage of time in different materials.
– Dove Bradshaw
Over the past four decades, Dove Bradshaw has explored the concept of indeterminacy and the unpredictable effects of time, weather, erosion and atmospheric conditions on a range of materials. She has synthesized divergent conditions often associated with contemporary sculpture: the conceptual and physical, the ephemeral and concrete, the absolute and contingent. Her sculpture and painting confront philosophical and aesthetic paradoxes that exist within the realms of science, magic, alchemy, and the natural world.¹

Starting in 1984, she observed the chemical reaction that occurs when liver of sulfur is applied to silver. Her investigations evolved into the Contingency paintings – large-scale versions of which are included in this exhibition. Bradshaw applies this liquid chemical to surfaces of silver leaf. The instantaneous and pervasive reaction turns the silver a coppery gold; turquoise hues emerge, then deep blue, then green, and eventually an iridescent black. A chemical transformation is at work, subtle shifts in color and pattern continue to develop as the painting responds to humidity, light, temperature and other environmental “contingencies.” These may evoke clouds or lichens, satellite views or microscopic details. The language is nature’s, writ large or small. The artist has chosen the conditions and decided when to start and stop the process, just as in any painting, but has minimized her hand in the interim.²

Negative Ions II, consists of a 1000 ml separatory funnel suspended above a conical mound of salt. Water falls from the funnel at a rate of 7 drops per minute, slowly boring a hole through the salt and recrystallizing at its apex. The work demonstrates an indefinite progression, simultaneously expressing the past and present – a record of time. As John Cage remarked, Bradshaw’s work is willing to give of itself and to change itself, and without losing itself.³ A similar work, Waterstone, generates an interaction between water and limestone, reminding us that stone, like all nature, is alive.⁴

What seems to link these works is a concern with actions leading to reactions, but ones without perfect predictability, allowing for nature to participate as it will. These processes involve open-ended transformations, so that printed images of the works are notated with the date when the work was “activated” and also the date when it was photographed. If one were to see the work later, it would not look the same.

...the duration of her projects is significant. Much of her art has required a substantial measure of patience in its extended procedures. Condensation, percolation, the accumulation of dust, tarnishing, erosion, staining and other indications of change and chance are not quickly realized....Ephemerality is captured and held in...the spent bullet she cast in precious metal.⁵

Time was also caught in the fragile halves of a cracked eggshell cast in gold. Bradshaw’s best work catches a certain aura of magic that hovers between science and poetry. Her own comment in the catalogue text, that she essentially exhibits “materials as themselves, without working them extensively,” is as true and unadorned as her art.⁶

⁵ Koplos, “Dove Bradshaw: Between Science and Poetry.”
⁶ Ibid.
Contingency [Winter Light], 2011
Activated August 2011; photographed June 2012
Silver, liver of sulfur, varnish on linen
81 ½ x 65 inches
Salt, separatory funnel, water
Size variable; 1000 ml separatory funnel
Contingency [Poplar], 2011
Silver, liver of sulfur, varnish, gesso on linen
79 3/4 x 65 inches
Nothing III, Series 2, 2004
24 carat gold over bronze
Cast of goose eggshell
2 1/2 x 5 x 2 1/2 inches
Contingency [Riverroots], 2012
Activated August 2012; photographed January 2014
Silver, liver of sulfur, varnish, gesso on linen
82 x 66 inches
They Were and Went, 2004
Duraclear film
14 x 17 inches
Edition 2 of 4, self-published
Contingency [Sticks and Stones], 2013
Activated August 2013; photographed December 2013
Silver, liver of sulfur, varnish, gesso on linen
86 x 66 inches
Home, 2008/14
Honey locust thorns
Approx. 48 x 48 x 48 inches
Contingency [Thorns II], 2013
Activated October 2013;
photographed December 2013
Silver, liver of sulfur, varnish, gesso on linen over wood
32 x 24 inches
Contingency [Thorns III], 2012
Activated April 2012;
photographed December 2013
Silver, liver of sulfur, varnish, gesso on linen over wood
32 x 24 inches
I Am Myself Heaven and Hell, 2008
Photogravure
21 1/2 x 18 1/4 inches
Split edition of 36; 18 blue, 18 black
Publisher Sam Jedig, Copenhagen; printer Niels Borch Jensen, Copenhagen
Contingency [Roots & Leaves], 2012
Activated January 2012; photographed June 2012
Silver, liver of sulfur, varnish, gesso on linen
82 x 65 inches
Without Title, 1990/2010
Soapstone, incised with the word “Indeterminacy,” broken by chance
Length: 36 inches
Right: Contingency [Eurhythmic], 2013-14
Activated December 2013; photographed January 2014
Silver, liver of sulfur, varnish, plaster, gesso on linen over wood
40 x 30 inches
Above: Home and Contingency [Eurhythmic],
Spent Bullets, 1979/2012
22 carat gold cast of a spent bullet; and twelve .38-caliber New York Police lead slugs
Longest: 1 5/8 inches
$2N0$, 1971/1998
Glass, acetone
$2\frac{1}{2} \times 6 \times 2\frac{1}{2}$ inches
Contingency [Pinecones and Driftwood], 2014
Activated and photographed January 2014
Silver, liver of sulfur, varnish, gesso on linen
89 1/4 x 74 1/2 inches
Waterstone, 1996 to present
Limestone, separatory funnel, water
Limestone: 12 x 12 x 12 inches; 1000 ml separatory funnel
CHRONOLOGY

1949  Born in New York, NY
      Lives and works in New York

EDUCATION
1969-75  The School of the Museum of Fine Arts, Boston/Tufts University, BFA and Fifth Year Competition
1967-69  Boston University, Boston, MA

AWARDS
2006  National Science Foundation for Writers and Artists, Washington, DC, Collection of Antarctic salt
2003  Furthermore Grant for Dove Bradshaw: Nature Change and Indeterminacy, text Thomas McEvilley, and A Conversation between John Cage and Thomas McEvilley about the work, Mark Batty Publisher, LLP, West New York, New Jersey, 2003, Publication
1987  The New York State Council on the Arts Grant for Merce Cunningham Dance, Design and Lighting
1985  The Pollock Krasner Award, Painting
1975  The Nation Endowment of the Arts Award, Sculpture

SOLO EXHIBITIONS
2014  Dove Bradshaw: Timepiece, Danese/Corey, New York, NY
2013  Negative Ions II & Pocket Drawings, double with William Anastasi, Rio De Janeiro Art Fair, Thomas Brambilla Gallery, Bergamo, Italy
2012  COPPER SILVER FOOL’S GOLD, Larry Becker Contemporary Art, Philadelphia, PA
2011  Dove Bradshaw, Thomas Rehbein Gallery, Cologne, Germany
2010  Angles & Quick Constructions, Habitat Showroom, New York, NY
      Time Matters, Pierre Menard Gallery, Cambridge, MA
2007  Time & Material, Senzatitolo Associazione Culturale, Rome, Italy
      Contingency, Björn Ressle Gallery, New York, NY
      Constructions, Zero Space, Zero Time, Infinite Heat, The Spirit of Discovery 2, under the auspices of the SPIRIT OF DISCOVERY, Facto Foundation For The Arts, Sciences and Technology – Observatory, Trancoso, Portugal
2006  Six Continents, “Trace of Mind,” 6th Gwangju Biennale, Gwangju, South Korea
      The Way, Gallery 360°, Tokyo, Japan
      Radio Rocks, permanent installation commissioned by the Baronessa Lucrezia Durini for the town of Bolognano, Italy
      Time & Material, Ingreja do Convento de Santo Antônio, Trancoso, Portugal under the auspices of the SPIRIT OF DISCOVERY, Facto Foundation For The Arts, Sciences and Technology – Observatory
2005  Six Continents, Contingency & Body Works, Solway Jones Gallery, Los Angeles, CA
2004  Six Continents & Angles 12 Rotations, Larry Becker Contemporary Art, Philadelphia, PA
      Angles, Diferenca Gallery, Lisbon, Portugal
      Waterstones, Stark Gallery, New York, NY
      Elements, Stalke Gallery, Copenhagen, Denmark
2000  Waterstones, Larry Becker Contemporary Art, Philadelphia, PA
1999  Negative Ions, Indeterminacy [film], and 2v0, curator: Michael Olijnyk, Mattress Factory Museum, Pittsburgh, PA
      Guilty Marks, Stalke Gallery, Copenhagen, Denmark
1998  Dove Bradshaw, curator: Julie Lazar, The Museum of Contemporary Art, Los Angeles, CA
      Irrational Numbers, Sandra Gering, New York, NY
      Irrational Numbers, Linda Kirkland Gallery, New York, NY
1997  ‘S’ Paintings and Indeterminacy, Barbara Krakow Gallery, Boston, MA
1996  Indeterminacy, Stalke Gallery, Copenhagen, Denmark
1995  Indeterminacy, Sandra Gering Gallery, New York, NY
      Indeterminacy & Contingency, curator: Neil Firth, Pier Center, Orkney, Scotland
1993  Contingency, Sandra Gering Gallery, New York, NY
1991  Full, Sandra Gering Gallery, New York, NY
      Plain Air, curators: Ryszard Wasco and Zdenka Gabalova, PS1 Contemporary Art Center, Long Island City, NY
1990  Plain Air, curator: Michael Olijnyk, Mattress Factory Museum, Pittsburgh, PA
1989  Plain Air, Sandra Gering Gallery, New York, NY
      Paintings on Vellum, Stalke Gallery, Copenhagen, Denmark
1988  Heads, Inaugural exhibition Sandra Gering Gallery, New York, NY
Dove Bradshaw, curator: Joan Blanchfield, Edith Barrett Art Gallery, Utica College, Syracuse University, Utica, NY


1984  Dove Bradshaw: Works 1969-1984, curator: Joan Blanchfield, Utica College, Syracuse University, Utica, NY

1983  Last Year’s Leaves, curator: Linda Macklowe, Wave Hill, Bronx, NY


1981  Removals, Ericson Gallery, New York, NY

1979  Mirror Drawings, curator: Terry Davis, Graham Modern, New York, NY

1977  Slippers and Chairs, curator: Terry Davis, Graham Modern, New York, NY

1975  Reliquaries, curator: Bill Hart, Razor Gallery, New York, NY

SELECTED GROUP EXHIBITIONS

2013  To Big or Not To Big, Thomas Brambilla Gallery, Bergamo, Italy

(Un)Seen, curator: Elyse Goldberg, Fountain Gallery, New York, NY

ArtSpace64: Natural Elements, work loaned from the Werner H. Kramarsky Collection, Memorial Sloan-Kettering Cancer Center, New York, NY

ONE OF A KIND: an exhibition of unique artist’s books, curator: Heide Hatry, Pierre Menard Gallery, Cambridge, MA

Drawn / Taped / Burned: Abstraction on Paper: From the Werner H. Kramarsky Collection, The Katonah Museum of Art, Katonah, NY

Missing Piece: Artists and the Dalai Lama, curator: Randy Rosenberg; Nobel Museum, Stockholm, Sweden

2012  Notations: Contemporary Drawings as Idea and Process, Mildred Lane Kemper Art Museum, Saint Louis, MO

Cool, Calm, Collected, Danese, New York, NY

To Be Looked At ... Summer Love, Larry Becker Contemporary Art, Philadelphia, PA

SPACETIME by Dove Bradshaw with score by John Cage, Ryoanji, performed live at the Conservatoire Regional Superior, Paris, France

Still Conversing With Cage by Dove Bradshaw, Université Paris-Sorbonne (Paris IV) Amphithéâtre Quinet, Paris, France

Humor, seriously, curator: Birgitte Orom, The Museum of Modern Art, Esbjerg, Denmark

John Cage, A Centennial Celebration (with Friends), Carl Solway Gallery, Cincinnati, OH

2011  Wireless, Curator: Elizabeth Lovero; Santa Barbara Arts Forum, Santa Barbara, CA


WHAT IS CONTEMPORARY ART?, curator: Director Sanne Kofoed; The Museum of Contemporary Art, Roskilde, Denmark

Art=Text=Art: Works by Contemporary Artists, selections from the Sally & Wynn Kramarsky Collection, University of Richmond Museums in Richmond, VA; travels to: Zimmerli Art Museum at Rutgers University in New Brunswick, NJ

ONE OF A KIND: an exhibition of unique artist’s books, curator: Heide Hatry, Pierre Menard Gallery, Cambridge, MA

45th Collector’s Show & Sale, Arkansas Arts Center, Little Rock, AR

2010  Group Exhibition, Gallery Poulsen, Copenhagen, Denmark

Intolerance, curators: Christopher Whitty and Gerald Ross; Decker and Meyerhoff Galleries, Maryland Institute College of Art, Baltimore, MD

Biennial Winter Salon, curator: Björn Ressle; associate curator: Jee Yuen Chen; Elga Wimmer Gallery, New York, NY

Reunion 2010: The Night of Future Past, William Anastasi & Dove Bradshaw play chess, reminiscent of the 1968 Reunion: Marcel Duchamp and John Cage Chess Match with the musical composition performed by David Behrman, Gordon Mumma, Malcolm Goldstein; Kombucha & Raw Canapé Chess, eating and drinking captured pieces, designed by Fluxus artist Takako Saito, Ryerson Theater, Toronto as part of Nuit Blanche/All night Contemporary Art Festival


Connexions, curator: Inge Merete, The Esbjerg Museum of Modern Art, Denmark

The 21st Century Woman, Margaret Fuller and the Sacred Marriage, curator: Lisa Paul Streitfeld, Pierre Menard Gallery, Cambridge, MA

ONE Copenhagen, Six Americans / Six Danes, curator: Dove Bradshaw; Stalke Up North, Copenhagen, Denmark
New York New Drawings 1946-2007, Selections from the Werner H. Kramarsky Collection, curators: Ana Martinez de Aquilar, Director, José Maria Pareno Velasco, Deputy Director, Museo de Arte Contemporáneo Esteban Vicente, Segovia, Spain
The Missing Peace, Artists and the Dalai Lama, curator: Randy Rosenberg; Fundacion Canal, Madrid, Spain
EAST WEST: Anastasi, Bradshaw, Flavin, Kuwayama, Björn Ressle Gallery, New York, NY in conjunction with The Third Mind at the Solomon R. Guggenheim Museum, New York, NY
Editions, Solway Jones Gallery, Los Angeles, CA

2008  Winter Salon-Works on Paper, Björn Ressle Gallery, New York, NY
Choosing, curator: Robert Barry, Andrée Sfeir-Semler Gallery, Hamburg, Germany
The Missing Peace, Artists and the Dalai Lama, Hillside Terrace, Shibuya, Tokyo, Japan
LeWitt x 2, curator: Dean Swanson, Austin Museum of Art, Austin, TX
ONE More: Dedicated to Sol LeWitt, Esbjerg Museum of Modern Art, Esbjerg, Denmark

2007  ONE: Dedicated to Sol LeWitt, curator: Dove Bradshaw, Björn Ressle Gallery, New York, NY
LeWitt x 2, curator: Dean Swanson, Weatherspoon Gallery, Greensboro, NC; travels to The Miami Art Museum, Miami, FL
Invention, Merce Cunningham & Collaborators, The New York Public Library for the Performing Arts, Lincoln Center, New York, NY
The Missing Peace, Artists Consider the Dalai Lama, curator Randy Rosenberg, The Rubin Museum of Art, New York, NY
Winter Salon, Bjorn Ressle Fine Art, New York, NY

2006  SALT MOUNTAIN, The Maritime Museum, Staten Island, NY
Elements, curator: Amy Lipton; artists: Dove Bradshaw, Jackie Brookner, Eve Andree Laramee, Stacy Levy; Abington Art Center, Jenkintown, Pennsylvania

2005  Anastasi Bradshaw Cage Cunningham, curators: Marianne Bech and Dove Bradshaw; The University Art Museum, The University of California at Los Angeles, CA
LeWitt x 2, curator: Dean Swanson, Madison Museum of Contemporary Art, Madison, WI
Group Show, Stalke Gallery, Copenhagen, Denmark

2004  Summer Group, Larry Becker Contemporary Art, Philadelphia, PA
Anastasi Bradshaw Cage Cunningham, curators: Marianne Bech and Dove Bradshaw; The University Art Gallery, The University of California at San Diego, CA
Edge Level Ground, curator: Stephanie Hering, Stephanie Hering Gallery, Berlin, Germany

2003  Summer Group Exhibition, Larry Becker Contemporary Art, Philadelphia, PA
Abracadaver, The 2004 Papervains Museum of Art Biennial, curator: Kōan Jeff Baysa; The Here Art Center, New York, NY
Dove Bradshaw and Ian Schals, curator: Sam Jedig, Stalke Gallery, Roskilde, Denmark
Bottle Art Contemporary Art and Vernacular Tradition, curator: Richard Klein; The Aldrich Museum, Ridgefield, CT
View Point: Works from the Museum Collection, curator: Marianne Bech, The Samstidskunst Museum of Contemporary Art, Roskilde, Denmark

2002  The Invisible Thread: Buddhist Spirit in Contemporary Art, curators: Robyn Brentano, Olivia Georgia, Roger Lipsey and Lilly Wei, Newhouse Center for Contemporary Art, Sag Harbor, NY
Topoi of Nature, curator: Stephanie Hering, Volckers & Freunde Gallery, Berlin, Germany
Frankenstein, curator: Ethan Sklar, Bonakdar Gallery, New York, NY
LeWitt’s LeWitts, New Britain Museum of American Art, New Britain, CT
Unexpected Dimensions: Works from the LeWitt Collection, Davison Art Center, Wesleyan University, Middletown, CT

2001  Charles Carpenter Collection, curator: Richard Kline, The Aldrich Museum, Ridgefield, CT
Summer White, Some Are Not, Larry Becker Contemporary Art, Philadelphia, PA
blobs, wiggles and dots, webs and crustillations, curator: Lucio Pozzi, The Work Space, New York, NY
Jesus C Odd Size, curator: Kirsten Dehlholm, Nikolaj Contemporary Art Center, Copenhagen, Denmark
Twenty Years of Danish Art, Stalke Gallery, Copenhagen, Denmark

2001

Anastasi, Bradshaw, Cage, curators Marianne Bech and Dove Bradshaw, Museum of Contemporary Art, Roskilde, Denmark

Renaissance Press, curator: Paul Taylor; Sperisi Gallery, New York, NY

Century of Innocence, The History of the White Monochrome, curator: Bo Nilsson; Liljevalchs Konstall, Stockholm; traveled to Rooseum Contemporary Art Center, Malmo, Sweden

Hindsight/Fore-sight: Art for the New Millennium, curator: Lyn Bolen Rushton, University Art Museum, University of Virginia, Charlottesville, VA

Destruction/Creation, curators: Rosa Essman and Adam Boxer; Ubu Gallery, New York, NY

Reconstructions, curator: Sandra Kraskin, The Sidney Mishkin Gallery, Baruch College, New York, NY

Recent Acquisitions, curator: Innis Schoemaker; The Philadelphia Museum of Art, Philadelphia, PA


Ethereal and material, curator: Dede Young; Delaware Center for the Arts, Wilmington, DE

Fluid Flow, curator: Valerie McKensie, James Graham & Sons, New York

1999


Primary Source, curator: Regina Coppela; University of Massachusetts, Amherst, MA

Marce Cunningham Fifty Years, curator: Germano Celante, La Fundació Antoni Tàpies, Barcelona, Spain; traveled to Museu Serralves, Porto, Portugal; Castello Di Rivoli, Italy; Museum Moderna Kunst, Stiftung Palais Lichtenstein, Vienna

Nature/Process, curator: Kathleen Stoughton, University Art Museum, University of California at San Diego, San Diego, CA

1998

Paper +, Works on Dieu Donne Paper, curator: Jacqueline Brody, Dieu Donne, New York, NY

Into Focus: Art on Science, curator: Adrienne Klein; Mandeville Gallery, Union College, Schenectady, NY

Pieces, curator: Silvia Netzer; 128 Gallery, New York, NY

Dove Bradshaw, William Anastasi, Margrethe Sorensen, Torbin Ebbeson, curator: Sam Jedig, Stalke Gallery, Copenhagen, Denmark

1997

From Time to Time, curators: Sarah Slavick and Kevin Rainey; Iris and Gerald B. Cantor Art Gallery, College of the Holy Cross, Worcester, MA

10th Anniversary Exhibition, Stalke Gallery, Copenhagen, Denmark

Artists’ Books, curator: Ann Gaulick, Baumgartner Galleries, Washington, DC

Charles Carpenter Collection, curator: Mark Francis, Carnegie Museum of Art, Pittsburgh, PA; traveled to: The Whitney Museum of American Art, New York, NY


Time Wise, curator: Karen Kuon, The Swiss Institute, New York, NY

1995

Time Memory and the Limits of Photography, curator: Ellen Handy, Center for Photography at Woodstock, Woodstock, NY

Vital Matrix, curator: Jane Hart, Domestic Setting, Los Angeles, CA


Depart, curator: Bernard Toale, Bernard Toale Gallery, Boston, MA

1994

Indeterminacy (Bradshaw) with Blind Drawings (William Anastasi), Werner Kramarsky, New York, NY; concurrent with: Contingency (Bradshaw) with Autobodyography (William Anastasi), Sandra Gering Gallery, New York, NY

Painting in Transition, curator: Barry Rosenberg, The Aldrich Museum, Ridgefield, CT


Rolywholyover Circus (an exhibition based on the life and work of John Cage), curators: John Cage and Julie Lazar; 50 artists selected by John Cage, The Los Angeles Museum of Contemporary Art, CA; traveled to: The Menil Collection, Houston, TX; Solomon R Guggenheim Museum Soho, New York, NY; The Philadelphia Museum of Art, Philadelphia, PA; Mito Art Tower, Mito, Japan

Concurrencies II, curator: Lucio Pozzi; William Patterson University, Wayne, NY

Summer Exhibition, Sandra Gering Gallery, New York, NY

Paintings: Group Exhibition, curators: Kim Montgomery and Carolyn Glaseo, Mont-gomery, Glaseo Fine Art, Minneapolis, MN

The Feminine in Abstract Art, curator: Shirley Kaneda; The Sandra Gering Gallery, New York, NY

Concurrencies, curator: Lucio Pozzi, Grace Borgenicht Gallery, New York, NY
SELECTED BIBLIOGRAPHY


MULTIPLES & OBJECTS, Limited Edition Box of 10; on-line publication see Artist’s Books, 2010

IMAGES, Limited Edition Box of 10, text by David Frankel; on-line publication see Artist’s Books, 2010

ZERO TIME, ZERO SPACE, INFINITE HEAT, ANGLES, QUICK CONSTRUCTIONS, Limited Edition Box of 10; on-line publication see Artist’s Books, 2010

CONTINGENCY, Limited Edition Box of 10, artist text; on-line publication see Artist’s Books, 2009

COPPER & STONE, Limited Edition Box of 10, artist text; on-line publication see Artist’s Books, 2009

SALT, Limited Edition Box of 10, artist text; on-line publication see Artist’s Books, 2009

PLAIN AIR, Limited Edition Box of 10, artist text; on-line publication see Artist’s Books, 2009

RADIO ROCKS, Limited Edition Box of 10, artist text; Free Forum Natura, Baronessa Lucrezia Durini and Larry Becker Contemporary Art, Philadelphia; on-line publication see Artist’s Books, 2008


TIME MATTERS, text by Charles Stuckey, Pierre Menard Gallery, Cambridge, MA, 2008

TIME & MATERIAL, text by Charles Stuckey, Senzatitolo Gallery, Rome, 2007

ANASTASI BRADSHAW CAGE, Accompanying a three person exhibition; “we are beginning to get nowhere” interview of William Anastasi and “Still Conversing with Cage” interview of Dove Bradshaw with Jacob Lillemose: Karl Aage Rasmussen, essay, The Museum of Contemporary Art, Roskilde, Denmark, 2001


DOVE BRADSHAW: INCONSISTENCY, Quotes by Tao Te Ching, Henry David Thoreau, John Cage, Franz Kafka selected by the artist, Sandra Gering Gallery, New York and Stalke Gallery, Copenhagen, 1998

DOVE BRADSHAW: INDETERMINACY, Anne Morgan, essay, Sandra Gering Gallery, New York and Stalke Kunsthandel, Copenhagen, 1997

DOVE BRADSHAW, CONTINGENCY AND INDETERMINACY [Film], Selected quotes about the artist, Stalke Kunsthandel, Denmark, 1996

DOVE BRADSHAW, “Living Metal” by Barry Schwabsky, Pier Gallery, Stromness, Orkney, Scotland, 1996


SELECTED PUBLIC COLLECTIONS
The American College of Greece, Athens, Greece
Arkansas Arts Center, Little Rock, AR
The Art Institute of Chicago, Chicago, IL
Art Science Research Laboratory, New York, NY
Bowdoin College Museum of Art, Brunswick, ME
The British Museum, London, England
Brooklyn Museum of Art, Brooklyn, NY
Carnegie Museum of Art, Pittsburgh, PA
Cedar Rapids Museum of Art, Cedar Rapids, IA
Centre Pompidou, Paris, France
Contemporary Museum, Honolulu, HI
Esbjerg Museum of Modern Art, Esbjerg, Denmark
Fields Sculpture Park at Art OMI International Arts Center, Gent, NY
Fogg Art Museum, Harvard University, Cambridge, MA
The Getty Center, Santa Monica, CA
Ingreja do Convento de Santo António, Trancoso, Portugal
Kunstmuseum Dusseldorf, Germany
Laurel House, Stamford, CT
Lewitt Collection, Chester, CT
Louisiana Museum of Modern Art, Humlebaek, Denmark
Mattress Factory Museum, Pittsburgh, PA
Metropolitan Museum of Art, New York, NY
Moderna Museet, Stockholm, Sweden
Museum of Contemporary Art, Roskilde, Denmark
The Museum of Contemporary Art, Los Angeles, CA
Art & Life, 1979/2014
22 carat gold cast of a spent bullet and the original .38-caliber New York Police lead slug
Length: 1 3/8 inches each

Published in conjunction with the exhibition:

Dove Bradshaw: Timepiece
Danese/Corey, New York, NY
February 14 - March 15, 2014

Cover: Contingency [Sticks and Stones], 2013

Photography
Cover: Josh Nevsky
Contingency [Winter Light]: Matt Cianfrani
Negative Ions II: Sam Jedig
Contingency [Poplar]: Matt Cianfrani
Nothing Series: Matt Cianfrani
Contingency [River Roots]: Josh Nevsky
They Were and Went: Dove Bradshaw
Contingency [Sticks and Stones]: Josh Nevsky
Home: Claudia Fellmer
Contingency [Thorns] I-IV: Josh Nevsky
I Am Heaven & Hell: Dove Bradshaw
Contingency [Roots and Leaves]: Josh Nevsky
Without Title [Indeterminacy Stone]: Dove Bradshaw
Contingency [Eurhythmic]: Josh Nevsky
Spent Bullets: Josh Nevsky
Contingency [Quickquid]: Josh Nevsky
2\0: Dove Bradshaw
Contingency [Driftwood and Pinecones]: Josh Nevsky
Waterstone: Massimo Arioli
Art & Life: Josh Nevsky

Catalogue © 2014 Danese/Corey
Works of art © Dove Bradshaw