ANASTASI BRADSHAW CAGE CUNNINGHAM
Curators
Marianne Beck and Dove Bradshaw

January 27 – March 27, 2005

University Art Museum, University of Virginia at Charlottesville
155 Rugby Road, Charlottesville, Virginia 22904

October 7 – December 10, 2005

University Art Gallery, University of California at San Diego
9500 Gilman Drive, La Jolla, California 92093
ANASTASI BRADSHAW CAGE CUNNINGHAM

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The University of California at San Diego
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The exhibit Anastasi Bradshaw Cage originated in Copenhagen at the Museum of Contemporary Art, Roskilde in 2001. Marianne Bech, the museum’s Director, and Dove Bradshaw were the curators. The exhibition brought about an unprecedented response from the press and public. It has been expanded in the States to include Merce Cunningham with drawings, choreographic notations and videos of the dances. Opening in this country at the University of Virginia Art Museum, Charlottesville, January 2005, its third venue until December 10th is at the University Art Gallery, The University of California at San Diego.

The exhibition centers on the cross-pollination of ideas among Anastasi, Bradshaw, Cage and Cunningham during their years of friendship and professional collaboration. John Cage was the founding Musical Advisor to the Cunningham Dance Company from 1952 until his death in 1992. Anastasi and Bradshaw were invited into the company as Artistic Advisors in 1984. The common denominator amongst them was their long-term involvement with chance. This particularly American development can be distinguished from related European Dadaist forays by its attention to Eastern thought.

Cage’s early use of chance operations has proven to be seminally significant for all the arts in the second half of the twentieth century and into the present. His aesthetic energies were aimed at the formulation of his questions – the answers being left principally to chance. Cage said that he did not sit in meditation but rather that chance was his discipline. He strove to follow this path whether composing or creating visual works. Included in the exhibition are a mix of Cage’s compositions and a wide range of his paintings and prints from the private collection of Anastasi and Bradshaw.

Cunningham likewise embraced chance to assist in his choreography, revolutionizing the medium by his use of dice, the I Ching and Life Forms, a computer program for dance notation. Consulting chance regarding the total theatrical experience Cage adopted Artaud’s never fully realized vision of theater in which each element is wholly independent from the others. This lead to historically important collaborations with artists freed to be conquered alone the duration of a work. About twenty-five years ago Cunningham began a series of drawings of insects and animals in motion in order to pass time while on tour, a practice that continues in his daily journal.
Anastasi is one of the founders of Conceptual Art as well as Minimal Art; in both cases relevant works were done before the movements were named. His 1966/67 *Six Sites* broke the ground for an entire genre of exhibitions under the rubric Site Specific. Anastasi’s works between 1963 and 1966, including *Sink* and “wall removals,” were important forerunners to an entire class of works involving entropy and deconstruction. Holding that after Duchamp there was no earthly reason why a blind man could not be an artist, his unsighted drawings were also started in 1963. Underlying his practice is his sense that the only thing that interests him about taste is that it is always changing.

Bradshaw, championing indeterminacy by persistently relinquishing control over what her processes produced, directed Conceptual Art towards a fusion with nature. This lead to her prescient series of contingency paintings that change with the atmosphere and her sculptures of salt, stone and copper that change indoors by the aid of erosion and outdoors by weather. Decades before their classification, these impulses have come to be broadly embraced in the Science/Art Movement, Weathering Works and a new genre termed Museum Interventions. She has said, “Since poetry is evident everywhere, one only need present materials.”

In a wide variety of mediums, the works in this exhibition share visual and conceptual connections. There are seventy-five works made between 1950 and the present. They enlist video, “sound objects,” sculpture, in situ work, drawing, painting, prints, artist’s books and photography. Each work has a wall text with remarks by the artist himself or by John Cage. In a study room twelve Cage recordings are played continuously and are supplemented by a sizeable number of books on or by the four artists. Five of Cunningham’s Dance Videos featuring the artist’s collaborations are played on a loop.

The Museum of Contemporary Art in Roskilde published a catalogue for the original exhibition *Anastasi Bradshaw Cage*. Along with reproductions of each of the artist’s works it includes interviews with the two living artists—Anastasi and Bradshaw—by critic Jacob Lillemous that give a vivid sense of the dynamic amongst them. This American tour, with the addition of Cunningham, brings together a vibrant mix of the disciplines of dance, music and the visual arts.

Marianne Beck, Director of the Museum of Modern Art, Roskilde, Denmark
ANASTASI  BRADSHAW  CAGE  CUNNINGHAM

January 17- March 27, 2005

The University Art Museum
University of Virginia at Charlottesville

Landing
Clockwise from left

On video monitor

1. Merce Cunningham
   Points In Space, 1986
   Video, BBC, London
   Music: John Cage
   Three backdrops: William Anastasi
   Costumes: Dove Bradshaw

2. Merce Cunningham
   Deli Commedia, 1985
   Video
   Music: Pat Richter, “I Can’t Go On to the Next Thing, Till I Find Out More About You”
   Costumes: Dove Bradshaw

3. Merce Cunningham
   Native Green, 1985
   For Stage
   Music: John King
   Decor: William Anastasi
   Lighting: Dove Bradshaw

4. Merce Cunningham
   Fabrications, 1987
   For Stage
   Music: Emanuel de Melo Pimenta
   Décor and Lighting: Dove Bradshaw

5. Merce Cunningham
   Pictures, 1984
   For Stage
   Music: David Behrman
   Décor and Lighting: Mark Lancaster

6. Dove Bradshaw
   Includes: Dove Bradshaw, Nature Change and Indeterminacy, by Thomas McEvilley, featuring a conversation with John Cage on Dove Bradshaw’s life and work. Includes two originals: Contingency, 1984/2002, silver, liver of sulfur, and Drawing On Chance, Spent Bullet mounted on copper; and four editions:

7. John Cage
   *Rollywolyover Circus*, 1993
   Aluminum box
   Published by the Museum of Contemporary Art, Los Angeles and Rizzoli, New York
   1 ¼ x 11 ½ x 10 ¾ inches
   Collection of William Anastasi and Dove Bradshaw, New York

8. William Anastasi
   *Diptych Self-portrait*, 2000
   Daguerreotypes housed in a leather bound case
   5 x 4 inches each
   Collection of the artist

Room 1
   *clockwise*

9. Dove Bradshaw
   *Without Title [Carbon Removal]*, 1992
   Carbon paper
   6 ½ x 5 ¾ inches
   Collection of Sally and Werner H. Kramarsky, New York

10. Dove Bradshaw
    *Without Title [Carbon removal]*, 1992
    Carbon paper
    6 ½ x 5 ¾ inches
    Collection of the John Cage Estate, New York

11. John Cage
    *Déka 82*, 1987
    Etching, colored ink on Kozo Kizuki paper
    15 ¾ x 19 ¼ inches
    Collection of William Anastasi, New York

12. John Cage
    *Déka 34*, 1987
    Etching, colored ink on Kozo Kizuki paper
    15 ¾ x 19 ¼ inches
    Collection of William Anastasi, New York

13. John Cage
    *Déka 18*, 1987
    Etching, colored ink on Kozo Kizuki paper
    15 ¾ x 19 ¼ inches
    Collection of William Anastasi, New York

14. John Cage
    *Déka 33*, 1987
    Etching, colored ink on Kozo Kizuki paper
    15 ¾ x 19 ¼ inches
    Collection of William Anastasi, New York

15. William Anastasi
    *Without Title [Sound Object]*, 1964
    Inner tube, speaker
    30 x 12 x 12 inches
    Collection of the artist

16. Dove Bradshaw
    *Contingency Pour [December 24, 1996]*, 1996
    Silver liver of sulfur on linen
17. Dove Bradshaw
   S, 1997
   Sulfur, varnish, gesso on canvas
   91 ¼ x 76 inches
   Collection of the artist

18. Dove Bradshaw
   Contingency [Book], 1995-1997
   Silver, liver of sulfur, beeswax, varnish on linen paper
   Bound with steel clips
   Opened: 26 ½ x 42 ¾
   Box: cold rolled steel; open: 27 x 46 ½ inches
   Steel table: 30 x 24 x 37 ¼
   Collection of the artist

19. Dove Bradshaw
   They Came and Went, 2004
   Duraclear in a metal frame designed by the artist
   Framed: 17 x 14 inches
   Collection of the artist

20. William Anastasi
    Without Title, 1964
    Polaroid, pencil on paper
    11 x 8 ½ inches
    Collection of the artist

21. William Anastasi
    Theater Drawing (Merce Cunningham performance at Joyce Theater, December 14, 2004), 2005
    Pencil on paper
    11 x 8 ½ inches
    Collection of Michael Straus, Birmingham, Alabama

22. John Cage
    R 2/16, 8/84, 1984
    Pencil on Paper
    10 x 19 inches
    Collection of Dove Bradshaw, New York

23. John Cage
    R 2/16, 8/84, 1984
    Pencil on Paper
    11 x 20 inches
    Collection of William Anastasi, New York

24. William Anastasi
    his unfallable encyclicling, 1999
    Ink on paper
    10 x 10 inches
    Collection of the artist

25. John Cage
    Without Title, 1950
    Two pages of the I Ching charts of numbers used for determining chance operations
    8 x 6 inches each
    Collection of Dove Bradshaw and William Anastasi, New York

26. Dove Bradshaw
    Indeterminacy IX, 1996
    Vermont marble, pyrite
    10 x 16 x 9 inches
    Collection of the artist
Entrance
Clockwise

27. William Anastasi
   Abandoned Painting, 1995
   Oil on canvas
   89 ¼ x 74 inches
   Collection of the artist

28. Dove Bradshaw
   salt, half heard (for The Missing Peace in honor of the Dalai Lama), 1996/2005
   Salt, 1000 ml separatory funnel, water
   Size variable
   Collection of Sam Jedig, Copenhagen

29. William Anastasi
   Without Title, 2003
   Caran d’Ache on paper
   108 x 60 inches
   Collection of the artist

30. Dove Bradshaw
    Full, 1995
    Pigment, varnish, gesso on linen
    3 ½ x 3 ½ inches
    Collection of the Estate of John Cage, New York

31. William Anastasi
    no breath, no bother, 2004
    Pencil on paper
    22 x 30 inches
    Collection of Michael Straus, Birmingham

32. William Anastasi
    The Shelf Well, 1968/2005
    Glass
    3 x 18 x 18 inches
    Collection of Michael Straus, Birmingham, Alabama

33. Dove Bradshaw
    Notation series, 1994
    Acetic acid, copper, varnish on wood
    13 ¾ x 3 inches
    Collection of Sol LeWitt, Chester, Connecticut

34. John Cage
    Wild Edible Drawing #1, 1990
    AP #20, mulberry, banana, cattail, hijiki, honeysuckle, Hibiscus, flowers, gambir
    19x 14 inches
    Collection of William Anastasi and Dove Bradshaw, New York

35. John Cage
    4 R/S, 8/84, 1984
    Pencil on paper
    10 x 19 inches
    Collection of William Anastasi, New York

36. John Cage
    7 R/S, 9/84, 1984
    Pencil on paper
    10 x 19 inches
    Collection of William Anastasi, New York
37. William Anastasi  
*Room 3*  
*Clockwise*  
*Brio*, 2004  
Pencil on paper  
65 x 67 inches  
Collection of the artist

38. William Anastasi  
*Without Title (Subway Drawing)*, 1993  
Pencil on paper  
11 x 11 ½ inches  
Collection of Sally and Wynn Kramarsky, New York

39. William Anastasi  
*Without Title (Subway Drawing)*, 1993  
Pencil on paper  
11 x 11 ½ inches  
Collection of Sol LeWitt, Chester, Connecticut

40. Dove Bradshaw  
*Contingency*, 1994  
Activated: February 1994; photographed October 1998  
Silver, liver of sulfur, varnish beeswax on flax paper  
37 x 29 inches  
Collection of Heidi Reavis and Steven Engels, New York

41. William Anastasi  
*Transfer*, 1968  
Black and white video, monitor and camera  
32 x 42 x 36 inches  

42. William Anastasi  
*Without Title, 1965 /1991*  
Wood  
90 x 4 x 22 inches  
Collection of Sol LeWitt, Chester, Connecticut

43. Dove Bradshaw  
*Angles*, 2004  
Oil, gesso on linen over wood  
21 ¼ inches each side  
Collection of Sol LeWitt, Chester, Connecticut

44. William Anastasi  
*Without Title (Sound Drawing)*, 1964 /1993  
Recording of the making of the drawing  
Pencil on paper, clipboard, micro-cassette recorder  
13 ½ x 9 inches  
Collection of Sam Jedig, Copenhagen

45. William Anastasi  
*Relief*, 1961  
Cement, urine  
16 x 16 x 2 inches  
Collection of the artist

46. Merce Cunningham  
*Without Title (Bush and Dandelion)*, before 1989  
Ink on paper  
10 ¾ x 8 ¼ inches  
Collection of William Anastasi, New York

47. Merce Cunningham  
*Without Title*  
(Cabbage), before 1989
48. Merce Cunningham
*Without Title*
(Pelican and Owl
*Used for Drop for Polarity, 1990*), before 1990
Ink on paper
11 x 8 ½ inches
Collection of William Anastasi, New York

49. Merce Cunningham
*Without Title*
*To Dove and Bill XMAS Love MERCE*
(Rabbits, two foxes, cat, bear, monkey, dog
gorilla and bison, horse’s hoof), 1987
Ink on paper
11 x 8 ½ inches
Collection of Dove Bradshaw, New York

50. Merce Cunningham
*Without Title* (Flamingo, and other birds), before 1989
Ink on paper
11 x 8 ½ inches
Collection of Dove Bradshaw, New York

51. Merce Cunningham
*Floral Display*
(Bear, deer, two rabbits, skunk,
bear paw, platypus), 1993
Ink on paper
11 x 8 ½ inches
Collection of William Anastasi, New York

52. Merce Cunningham
*Without Title*
*To Bill / Happy Birthday! MERCE*
(Flying parrots, owl, duck, and other birds), before 1989
Ink on paper
11 x 8 ½ inches
Collection of William Anastasi, New York

53. Merce Cunningham
*Without Title*
(Carrot), before 1989
Pencil on paper
11 x 8 ½ inches
Collection of Dove Bradshaw, New York

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Octagonal Room

Clockwise from the left

54. William Anastasi
*Sink*, 1963
Hot-rolled steel, water
18 x 18 x 1 inches
Collection of the John Cage Estate, New York

55. William Anastasi
*Agnostic*, 1997
Oil on canvas
44 ¾ x 37 inches
Collection of the artist
56. John Cage
   **R 3 (where R=Ryoanji) AP2**, 1983
   Drypoint, black ink on cotton abaca paper
   10 ¼ x 19 ¼ x 1 ¼ inches
   Collection of Dove Bradshaw, New York

57. John Cage
   **R2 (where R=Ryoanji) AP3**, 1983
   Drypoint, black ink on cotton abaca paper
   10 ¼ x 19 ¼ x 1 ¼ inches
   Collection of Dove Bradshaw, New York

58. John Cage
   **(R) (where R=Ryoanji) AP4**, 1983
   Drypoint, black ink on cotton abaca paper
   10 ¼ x 19 ¼ x 1 ¼ inches
   Collection of Dove Bradshaw, New York

59. John Cage
   **(R3)3 (where R=Ryoanji) TPf**, 1983
   Etching, black ink on cotton abaca paper
   10 ¼ x 19 ¼ x 1 ¼ inches
   Collection of William Anastasi, New York

60. John Cage
   **R (where R=Ryoanji) AP3**, 1983
   Etching, black ink on cotton abaca paper
   10 ¼ x 19 ¼ x 1 ¼ inches
   Collection of William Anastasi, New York

61. John Cage
   **R (where R=Ryoanji) AP4**, 1983
   Etching, black ink on cotton abaca paper
   10 ¼ x 19 ¼ x 1 ¼ inches
   Collection of William Anastasi, New York

62. Merce Cunningham
   **Without Title** (Rabbit in brambles)
   (Used for drop for Polarity, 1990, Music: David Tudor,
   Décor and Lighting: William Anastasi), before 1990
   Ink on paper
   11 x 8 ½ inches
   Collection of Dove Bradshaw, New York

63. Merce Cunningham
   **Without Title** (Cormorant and Owl)
   (Used for drop for Polarity, 1990, Music: David Tudor,
   Décor and Lighting: William Anastasi), before 1990
   Ink on paper
   11 x 8 ½ inches
   Collection of Dove Bradshaw, New York

64. Merce Cunningham
   **Stones (32) Trackers (1)** (Score for choreography), 1991
   Ink on paper
   11 x 8 ½ inches
   Collection of William Anastasi, New York

65. Merce Cunningham
   **Trackers**, 1991
   (Choreography for a duet,
   Music: Emanuel de Melo Pimenta,
   Décor and lighting: Dove Bradshaw), 1991
   Colored ink on paper
   11 x 8 ½ inches
   Collection of Dove Bradshaw, New York
66. Dove Bradshaw
   *II Nothing, series II, 1969/2004*
   18 Karat gold
   Goose eggshell cast, diameter of 2 ¼ inches each half
   Collection of the artist

67. Dove Bradshaw
   *Equivalents (one of a pair), 1998*
   Silver, varnish, beeswax on paper
   17 x 10 inches
   Collection of the artist

68. Dove Bradshaw
   *Equivalents (two of a pair), 1998*
   Silver, liver of sulfur, varnish, beeswax on paper
   17 x 10 inches
   Collection of the artist

69. Dove Bradshaw
   *Contingency Pour, 1994/96*
   Activated March 1994 and October 1996
   Silver, liver of sulfur, varnish, gesso on linen
   82 x 66 inches
   Collection of the artist

70. John Cage
   *New River Watercolors, Series 3, 1988*
   Watercolor on paper
   39 x 18 inches
   Collection of William Anastasi, New York

71. John Cage
   *Changes and Disappearances, 1979-82*

72. Dove Bradshaw
   *2N0, 1971, Edition Number 5 of 10, 1998*
   Glass, acetone
   2 ½ x 5 x 2 ½
   Collection of the Museum of Modern Art, New York

73. John Cage
   *The Missing Stone, Edition Number 2 of 25, 1989*
   Color spit bite, sugar lift aquatint etching on smoked paper
   57 x 44 inches
   Collection of William Anastasi and Dove Bradshaw, New York

74. Dove Bradshaw
   *Without Title (Carbon Removal), 1992*
   Dust imprint on carbon paper
   5 x 4 inches
   Collection of the John Cage Estate, New York

75. Merce Cunningham
   *Without Title (Banana tree and bananas), before 1989*
   Ink on paper
   11 x 8 ½ inches
   Collection of Dove Bradshaw, New York

76. Dove Bradshaw
   *Without Title (Contingency Jet), 2004*
   Silver, liver of sulfur, varnish, beeswax on paper
   3 ¾ x 3 ¾ inches
   Collection of the artist
77. Dove Bradshaw
   *Without Title [Contingency Jet]*, 2004
   Silver, liver of sulfur, varnish, beeswax on paper
   3 ¾ x 3 ¾ inches
   Collection of Sally and Werner H. Kramarsky, New York

78. Dove Bradshaw
   *Surround [Contingency Jet]*, 2004
   Silver, liver of sulfur, varnish, beeswax on paper
   3 ¾ x 3 ¾ inches
   Collection of the artist

79. Dove Bradshaw
   *Without Title [Contingency Jet]*, 2004
   Silver, liver of sulfur, varnish, beeswax on paper
   3 ¾ x 3 ¾ inches
   Collection of the artist

80. William Anastasi
   *Without Title, June 14, 1986 (Cage portrait)*, 1986
   Pencil on paper
   30 x 22 inches
   Collection of the artist

81. John Cage
   *Sculptures Musicales*, 1989
   Score, offset print on paper
   11 ½ x 10 inches
   Collection of William Anastasi and Dove Bradshaw, New York

82. Merce Cunningham
   *Without Title, For Dove HAPPY BIRTHDAY MERCE*, 1988
   Inscribed lower right (Some of Cage’s plants)
   Ink on 11 veneer panels
   Each: 3 ½ x 2 1/8 inches
   3 x 18 inches
   Collection of Dove Bradshaw, New York

83. William Anastasi
   *Three Fiends*, 1989
   Polaroid negatives
   4 ½ x 3 inches
   Collection of the artist

84. William Anastasi
   *Without Title [Enzo]*, 1981
   Cotton cloth, rice stain
   10 x 10 inches
   Collection of the John Cage Estate, New York

John Cage Music Room

Tapes:

86. “Roaratorio”
87. “Laughtears”
88. “Variation IV, Volume I”
89. “EVEREST 3131 Six Melodies for Violin and Keyboard”
92. “The Perilous Night,” performed by Grete Sultan, pianist
Compact Discs:

94. “Daughters of the Lonesome Isle”
95. “Singing Through”
96. “Four Walls,” 1944, Music for the Dance Drama

Books

97. Anastasi Bradshaw Cage, Karl Aage Rasmussen; Interviews with Anastasi and Bradshaw by Jacob Lillemous, The Museum of Contemporary Art, Roskilde, Denmark, 2001
103. The Invisible Thread: Buddhist Spirit in Contemporary Art, Jennifer Poole, Olivia Georgia, Robyn Bretano, Roger Lipsey, Lilly Wei, Snug Harbor Cultural Center, Staten Island, New York, 2004
106. Dove Bradshaw: Inconsistency, Quotes selected by the artist, Sandra Gering Gallery, New York and Stalkke Gallery, Copenhagen, 1998
115. Merce Cunningham, Fifty Years, David Vaughn, Aperture, New York, 1996
116. Merce Cunningham, Other Animals Drawings and Journals, Merce Cunningham, Aperture, New York, 2002
117. Merce Cunningham, Edited by Germano Celant, Charta, Milan, 1999
John Cage
Without Title [25]. 1950
Two pages of the I Ching charts of numbers used for determining chance operations
Opposite sides, each page 8 x 6 inches
Collection of Dove Bradshaw and William Anastasi, New York
Merce Cunningham

*Without Title* (Cormorant and Owl Used for drop for Polarity, 1990)
Music: David Tudor, Décor and Lighting: William Anastasi [63], before 1990
Ink on paper
11 x 8 1/2 inches
Collection of Dove Bradshaw, New York

John Cage

*Sculptures Musicales* [81], 1989
Score, offset print on paper
11 1/2 x 10 inches
Collection of William Anastasi and Dove Bradshaw, New York

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*Structures Musicales "Sounds lasting and leaving from different points and forming a sounding sculpture which lasts"* (Marcel Duchamp) An exhibition of several such things, one at a time, beginning and ending "hard-edge" with respect to the surrounding "silence", each structure within the space in which the audience also is. From one structure to another no repetition, no variation. A minimum of three sounds. No limit to their number. Any lengths of lasting. Any lengths of non-formation. Acoustic and/or electronic.
Dove Bradshaw
*Full* [30], 1995
Pigment, varnish, gesso on linen
3 ⅜ x 3 ⅜ inches
Collection of the Estate of John Cage, New York

William Anastasi
*Theater Drawing* (Merce Cunningham Performance at Joyce Theater, December 14, 2004) [21], 2005
Pencil on paper
11 x 8 ½ inches
Collection of Michael Straus, Birmingham, Alabama
John Cage
Déka 12 [13], 1987
Etching, colored ink on Kozo Kizuki paper
16 x 19 ¾ inches
Collection of William Anastasi, New York

Dove Bradshaw
Without Title [Carbon removal] [9], 1992
Carbon paper
6 ½ x 5 ¾ inches
Collection of Edward Albee, New York
William Anastasi
his unfallable encyciding [24], 1999
ink on paper
10 x 10 inches
Collection of Björn Ressle, New York

Merce Cunningham
Without Title (Used for drop for Polarity, 1990
Music David Tudor, Décor and Lighting: William Anastasi) [62], before 1990
Ink on paper, 11 x 8 1/2 inches
Collection of Dove Bradshaw, New York
Merce Cunningham
Merce Cunningham Dance Company
Points In Space, 1986
Video, BBC, London
Three backdrops: William Anastasi
Costumes: Dove Bradshaw
Cargo X, 1989
World première, University of Texas, Austin, Texas
Music: Takehisa Kosugi; Design
Costumes and Lighting: Dove Bradshaw
William Anastasi, *Without Title [29]*, 2003
Caran d’ache on paper, 108 x 60 inches,
Collection of Sol LeWitt, Chester, Connecticut
William Anastasi
Dioptch Self-portrait [8], 2000
Daguerreotypes housed in a leather bound case
5 x 4 inches each
Collection of the artist

Dove Bradshaw
Without Title (Carbon Removal) [10], 1992
Carbon paper
6 ½ x 5 ¾ inches
Collection of John Cage Estate
John Cage
Color spit bite, sugar lift aquatint etching on smoked paper
57 x 44 inches
Collection of William Anastasi and Dove Bradshaw, New York

Dove Bradshaw
*Contingency Pour* (Activated March 1994 and October 1996) [69], 1994/96
Silver, liver of sulfur, varnish, gesso on linen
82 x 66 inches
Collection of the artist
Dove Bradshaw

*salt*, half heard [for The Missing Peace in honor of the Dalai Lama]

[28], 1996/2005

Salt, 1000 ml separatory funnel, water; salt: 100 lbs

Collection of Sam Jedig, Copenhagen

William Anastasi

*no breath, no bother* [31], 2004

Pencil on paper

22 x 30 inches

Collection of Michael Straus, Birmingham
Merce Cunningham
*Without Title [53]*, before 1989
Pencil on paper
11 x 8 ½ inches
Collection of Dove Bradshaw, New York

William Anastasi
*Agnostic [55]*, 1997
Oil on canvas
44 ¼ x 37 inches
Collection of the artist
John Cage
*Changes and Disappearances [71]*, 1979-82
Drypoint, engraving and photo-etching; colored ink on paper
10 5/8 x 20 5/8 inches
Collection of William Anastasi and Dove Bradshaw, New York

William Anastasi
*Without Title [42]*, 1965/1991
Wood
90 x 4 x 22 inches
Collection of Sol LeWitt, Chester, Connecticut
Merce Cunningham
Merce Cunningham Dance Company
Phrases [1], 1984
Music: David Tudor
Backdrop: William Anastasi
Costumes: Dove Bradshaw
World Première:
Théâtre Municipal d’Angers, France

Arcade, 1985
Music: John Cage,
Décor and Lighting: Dove Bradshaw
World Première, City Center, New York
Commission: Pennsylvania Ballet, 1986
Dove Bradshaw

2N0 [72], 1971
Number 5 of 10 published by The Mattress Factory Museum, Pittsburgh, 1998
Glass, acetone
2 ½ x 5 x 2 ½ inches
Colored ink on paper
Collection of the Museum of Modern Art, New York

Merce Cunningham

Trackers
(Choreography for a duet,
Music: Emanuel de Melo Pimenta
Décor and lighting: Dove Bradshaw) [65]. 1991
11 x 8 ½ inches
Collection of Dove Bradshaw, New York
William Anastasi
Three Fiends [83], 1989
Polaroid negatives
4½ x 9 inches
Collection of John Cage Estate, New York
Dove Bradshaw
They Came and Went [19], 2004
Duraclear (negative film), 14 x 11 inches
Collection of the artist
William Anastasi
*Without Title* (Sound Object) [15], 1964
Inner tube, speaker
30 x 12 x 12 inches
Collection of the artist

Dove Bradshaw
*Contingency Pour* (Activated: December 24, 1996; photographed May, 1998) [16], 1996
Silver, liver of sulfur, varnish, gesso on linen
17 x 14 inches
Collection of the artist
John Cage

*Where R=Ryoanji: R°1* [57] 1983

Drypoint, 7 x 21 inch image on 9 x 24 inch sheet, edition 25

Published by Crown Point Press

Collection of Dove Bradshaw
John Cage

*Where R=Ryoanji: (R') [58]*, 1983

Drypoint, 7 x 21 inch image on 9 x 24 inch sheet, edition 25

Published by Crown Point Press

Collection of William Anastasi and Dove Bradshaw
Merce Cunningham

Fabrications [4], 1987

Merce Cunningham Dance Company

World Premiere:

Northrup Auditorium, Minneapolis

Music: Emanuel de Melo Pimenta

Décor and Costumes: Dove Bradshaw
William Anastasi

Brio [37], 2004

Pencil on paper

67 x 65 inches

Collection of Sol LeWitt, Chester, Connecticut
William Anastasi
*Without Title (Sound Drawing)* [44], 1964/1993
Recording of the making of the drawing
Pencil on paper, clipboard, micro cassette recorder
13 ½ x 9 inches
Collection of Sam Jedig, Copenhagen

John Cage
*New River Watercolors, Series 3* [70], 1988
Watercolor on paper
34 x 13 ½ inches
Collection of William Anastasi, New York
Dove Bradshaw
Contingency (Book) [18], 1995-1997
Silver, liver of sulfur, beeswax, varnish on linen paper
Bound with steel clips; opened: 26 ¼ x 42 ¾ inches
Box (cold rolled steel) opened: 27 x 46 ½ inches
Steel table: 30 x 24 x 37 ¼ inches
Collection of the artist
John Cage
*Wild Edible Drawing #1* [34], September 1990
AP #20, mulberry, banana, cattail, hijiki, honeysuckle, Hibiscus, flowers, gambir, 19 x 14 inches
Collection of William Anastasi and Dove Bradshaw, New York

William Anastasi
*The Shelf Well* [32], 1968-2005
Glass
3 x 18 x 18 inches
Collection of the Michael Straus, Birmingham, Alabama
Dove Bradshaw

*Without Title (Carbon Removal)* [74], 1992
Dust imprint on carbon paper
5 x 4 inches
Collection of the artist, New York

William Anastasi

*Sink* [54.], 1963
Hot rolled steel, water
1 x 18 x 18 inches
Collection of John Cage Estate, New York
Dove Bradshaw
*Contingency* [40], 1994
Activated: February 1994; photographed October 1998
Silver, liver of sulfur, varnish beeswax on flax paper
37 x 29 inches
Collection of Heidi Reavis and Steven Engels, New York

Dove Bradshaw
*Angles* [43], 2004
Oil, gesso on linen over wood
21 ¾ inches each side
Collection of Sol LeWitt, Chester, Connecticut
Dove Bradshaw
*Without Title (Carbon Removal)* [74], 1992
Dust imprint on carbon paper
5 x 4 inches
Collection of the John Cage Estate, New York

William Anastasi
*Relief* [45], 1961
Cement, urine
16 x 16 x 2 inches
Collection of the artist
Merce Cunningham
Trackers, 1990
Merce Cunningham Dance Company
Music: Emanuel de Melo Pimento
Décor and Costumes: Dove Bradshaw
Dove Bradshaw

*Equivalents* (pair) [67], 1998

Silver, varnish, beeswax on paper

17 x 10 inches each

Collection of the artist
Dove Bradshaw
Inconsistency [17], 1993
Zinc sulfate, varnish on linen
17 x 14 inches
Collection of the artist

Dove Bradshaw
S [18], 1997
Sulfur, varnish, gesso on canvas
91 ¼ x 76 inches
Collection of the artist
William Anastasi
*Without Title*, 1964
Polaroid, pencil on paper
11 x 8 ½ inches
Collection of the artist

Dove Bradshaw
*Notation series*, 1994
Acetic acid, copper, varnish on wood
13 ¾ x 3 inches
Collection of Sol LeWitt, Chester, Connecticut
John Cage
R 2/16. 8/84 [22], 1984
Pencil on Paper
11 x 19 inches
Collection of Dove Bradshaw, New York
Dove Bradshaw

**II Nothing, series II [66]**, 1969/2004
18 Karat gold
Goose eggshell cast – diameter of 2 ¼ inches each half
Collection of Rosalind Jacobs, New York

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William Anastasi

**Abandoned Painting [27]**, 1995
Oil on canvas
89 ¼ x 74 inches
Collection of the artist
William Anastasi

_without Title (Subway Drawing)_[38], 1993
Pencil on paper
11 x 11 ½ inches
Collection of Sally and Wynn Kramarsky, New York

William Anastasi

_Transfer_[41], 1968
Black and white video, monitor and camera
32 x 42 x 36 inches
John Cage
7 R/S, 9/84 [36], 1984
Pencil on paper
11 x 20 inches
Collection of William Anastasi, New York
John Cage
R 2 (verse R = Ryoanji) [23], 1984
Pencil on Paper
19 x 10 1/8 inches
Collection of Dove Bradshaw, New York
John Cage
Déka 15 [14.], 1987
Etching, colored ink on Kozo Kizuki paper
16 x 19 ¾ inches
Collection of William Anastasi, New York

Dove Bradshaw
Indeterminacy IX [26.], 1996
Vermont marble, pyrite
10 x 16 x 9 inches
Collection of Norman James and Jeanette Bower, New York
William Anastasi
*Without Title [Pocket Drawing]*, 1969
Pencil on paper
10 1/8 x 14 inches
Collection of the Museum of Modern Art, New York, gift of Sally and Werner H. Kramarsky
John Cage
R 3 (where R=Ryoanji) AP2 [56], 1983
Drypoint, black ink on cotton abaca paper
10 ¼ x 19 ¼ x 1 ¼ inches
Collection of Dove Bradshaw, New York
John Cage

R (where R=Ryoanji) AP3 [60], 1983
Etching, black ink on cotton abaca paper
10 ¼ x 19 ¼ x 1 ¼ inches
Collection of William Anastasi, New York
William Anastasi
*Without title, June 14, 1986* (Cage Portrait) [80], 1986
Pencil on paper
30 x 22 inches
Collection of the artist
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John Cage
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William Anastasi
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