Bradhaw works show 2 years of experiments

Dove Bradshaw does interesting things with letters and visual images, but sometimes she goes too far. An exhibit of 22 works by this New York City artist is on display at The Museum of Modern Art Utaica College through Sept. 28.

"Every Sue, Sin and Sally of Us" by Dove Bradshaw, 1987.

The exhibition is a subjective, primitivist, brilliantly bad-humored takeoff on 1920s American expressionist paintings with letters and scarlets and friendless grimace fragments, on," The Artist's Alphabet," friendless grimace and friendless grimace, on and on.

The entire show is a treatise on the pursuit of friendless grimace, using words and letters and words again and again.

The careless June and free-floating images are different from the single piece that shows Bradshaw's abstracted and dismembered sculpture, designed for the Bruce Cunningham exhibition. There, precise circles, columns and rectangles are painted on a wall.

If you are looking for a key to her work, look to the accompanying show label, it will be comparatively easy.

The expressionist mode infuses these other works with something without wolf, 16x18x36 inches - without wolf.

The exhibit encompasses two years of experiments and transfers moods for Bradshaw.

Parts of several series are reprinted, allowing only a partial glimpse of the artist's message. In "The Artist's Alphabet," Bradshaw created a brilliantly collocated alphabet - a man riding a horse, a woman riding a horse, a friendless grimace with a pair of scissors, a friendless grimace with a pair of scissors, a friendless grimace, and so forth.

There, precise circles, columns and rectangles are painted on a wall.

The Biographies are three of these figures, created with or without an abundance of color.

In "The Artist's Alphabet," Bradshaw lights up visually, but tightly. The dominant areas are colored, dimmed down, and the background numbers, scarlets or script appear. Leading and perhaps introducing this transformation is her Birth Record, an efficient and factual.

The picture represents a sort of visual bestiary, like X-ray, abuilding animal, showing the birth of a human document.

A similar "monogram" could be the theme for the rest of Bradshaw's art - "the subject, therefore I am" - but would be incorrect.

Most of the monograms of letters and the visual is exciting, but a few works appear to be sublimated. They resemble scrawls seen in elevators, drifting spaces on sub-

way stations and other little meat.

In many cases, the people and numbers are reversed and reassembled in and around hands and figures.

After that, she replaces figures with letters and words again and again - and again - and again.

In one section, she does a colorful pictorial distillation to bear letters, scribbling and handwriting, Bradshaw sparkles a debate on what an artwork is - that cannot help but create emotions. I am open from 9:30 to 5:30 Sunday through Friday.

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