



SIX CONTINENTS
DOVE BRADSHAW

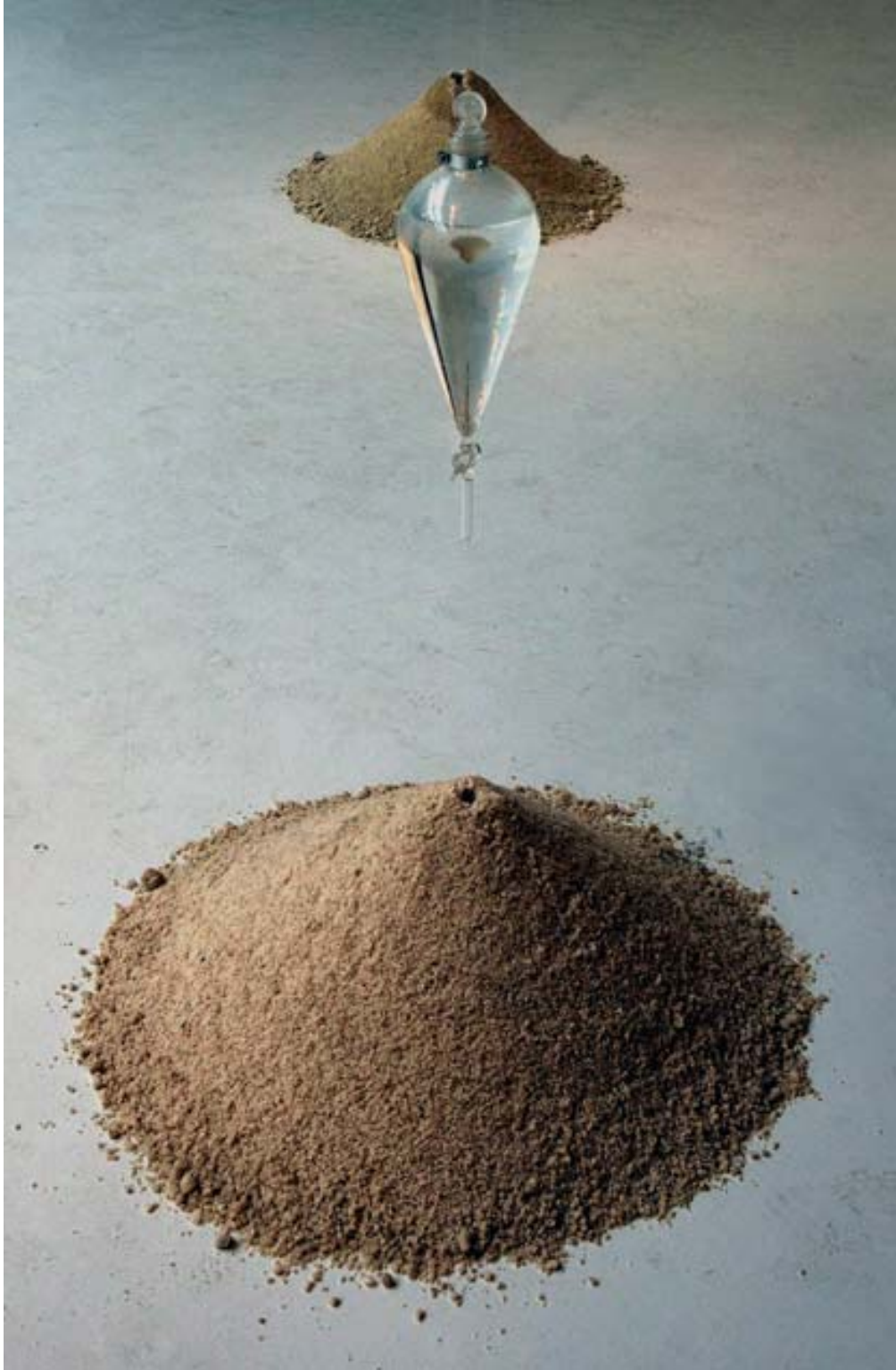
SIX CONTINENTS, 2003

NEGATIVE IONS I, 1996

NEGATIVE IONS II, 1996

salt, half heard, 2006





Six Continents, 2003
6th Gwangju Biennale, Gwangju, South Korea, 2006
Cover and title page

***SIX CONTINENTS
NEGATIVE IONS I & II
Chronology***

Six Continents

2003

Curator: Wu Hung
6th Gwangju Biennale
Gwangju, South Korea, 2006

Six Continents: Eurasia
Dove Bradshaw: Time & Material
Ingreja do Convento de Santo António
Trancoso, Portugal, 2006

Six Continents

Solway Jones Gallery
Los Angeles, California, 2005

Six Continents

Larry Becker Contemporary Art
Philadelphia, Pennsylvania, 2005

Negative Ions II

1996

Mid-Career Exhibition: Time Matters
Curator: Sandra Kraskin
Pierre Menard Gallery
Cambridge, Massachusetts, 2008

Negative Ions II

Dove Bradshaw: Time & Material
Senzatitolo
Rome, 2007

Negative Ions II

Anastasi Bradshaw Cage Cunningham
Curators: Dove Bradshaw and Marianne Bech
University Art Museum, the University of Virginia at Charlottesville, 2005
University Art Gallery, University of California at San Diego
La Jolla, California, 2005

Negative Ions II

Dove Bradshaw: Nature Change and Indeterminacy
Volume Gallery
New York, 2004

Negative Ions II
Dove Bradshaw: Angles
Diferenca Gallery
Lisbon, 2003

Negative Ions II
Frankenstein
Curator: Ethan Sklar
Tanya Bonakdar Gallery
New York, 2003

Negative Ions I
1996
Dove Bradshaw: Formformlessness
Curator: Sandra Kraskin
Sidney Mishkin Gallery, Baruch College, University of New York
New York, 2003

Negative Ions I
Dove Bradshaw: Negative Ions I, Indeterminacy [film], 2000
Curator: Michael Olijnyk
Mattress Factory Museum
Pittsburgh, Pennsylvania, 1999

Negative Ions I: 2 boulders
Primary Source
Curator: Regina Coppela
University of Massachusetts
Amherst, Massachusetts, 1999

Negative Ions I: 4 boulders
Nature/Process
Curator: Kathleen Stoughton
University of Art Gallery
University of California at San Diego
La Jolla, California, 1999

Negative Ions I: one boulder
Into Focus: Art on Science
Curator: Adrienne Klein
Mandeville Gallery, Union College
Schenectady, New York, 1998

Negative Ions I: four boulders
Dove Bradshaw: Irrational Numbers
Sandra Gering Gallery
New York, 1998



Eurasia
2003

Ingreja do Convento Santo António, Trancoso, Portugal, 2006



SIX CONTINENTS DOVE BRADSHAW

Where there is salt there is life. This installation consists of six sculptures made from salt taken from each continent, funnels and water. The various salts, colored by minerals from each locale, react differently when subjected to water. Each sculpture is made of a one hundred and fifty pound salt mound placed under a suspended funnel, each calibrated to release 7 drops per minute. From Antarctica, white salt was taken from McMurdo Bay; from Africa, gray salt from Egypt; Australia, brown salt from Western Australia; Eurasia, ivory salt from Gwangju, North Korea; North America, green salt from the Dominican Republic and South America, pink salt from Chile.

From the early 80s onward, Dove Bradshaw developed silver surfaced paintings which she chemically treats to react with humidity. In the early 90s she started to look outdoors to use weather. By combining unstable pyrite with marble, her sculptures were designed to change shape. In 1996 bringing "weather" inside, erosion works were made in salt and stone. The materials were chosen for their dynamic range: stone, slow; salt, fast. In the first hour water bored a hole through the granulated salt mound; overnight miniature fractal forests re-crystallized at its mouth and base. After many years only a faint indentation etched the limestone block. Titled *Waterstone*, the limestone absorbed most of the liquid, forming only a slight pool on its surface. Daily tide lines marked the perimeter. The slow, continuously dropping water formed an indoor fountain.

The first exhibition of this genre opened in 1998 at the Sandra Gering Gallery, New York with salt boulders. The half-ton boulders had been shipped from a mine in Cincinnati. Not unlike quartz, they were grey with calcium striations. A year later, on the other side of the county, pink salt from Utah was used for an exhibition at the University Art Gallery, in La Jolla. Upon learning that fracturing water drops produce negative ions, Bradshaw titled the works *Negative Ions I*. A reviewer noted that the meditative feeling they produced was reminiscent of the atmosphere found by the sea or a waterfall where negative ions are created.

Although also conceived in 1996, *Negative Ions II* premiered in Bradshaw's 2001 Copenhagen exhibition *Elements*. Three mounds of local salt occupied the first gallery. Bradshaw's *Six Continents* was conceived in 2003 while in residence in Bolognano, Italy. Baronessa Lucrezia Durini, patron of Joseph Beuys' *Piantagione Paradise*, had invited her to make a salt piece in the central piazza for Durini's Biennial, *Difesa Della Natura/* Defense of Nature. Concurrently on exhibition in New York, Berlin and Lisbon three colored salt mounds had each reacted differently when affected by water. That experience suggested the structured idea of taking salt from each of the continents.

For *The Missing Peace: Artists Consider the Dalai Lama*, 2006, Himalayan crystal salt was the material used for *salt, half heard*. The title was taken from *Finnegans Wake* in contemplation of the unendurable plight of Tibet. Although conceived as a purely formal work, when at New York's Rubin Museum of Art, one viewer remarked that it could be seen as tears falling on the land.



Six Continents
2003
SolwayJones Gallery, Los Angeles, 2005



Antarctica
Six Continents, SolwayJones Gallery, 2005



Six Continents, 2003
SolwayJones Gallery, Los Angeles, 2005



Six Continents
SolwayJones Gallery, Los Angeles, 2005



Africa
Six Continents, SolwayJones Gallery, Los Angeles, 2005



North America
Six Continents, SolwayJones Gallery, Los Angeles, 2005



Six Continents, 2003
Larry Becker Contemporary Art, Philadelphia, 2005



Negative Ions II
1996
Senzatitolo, Rome, 2007

NEGATIVE IONS DOVE BRADSHAW

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.

* * *

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.

John Cage

There's that moment when it's almost like there's a choice between form and void, and yet we can't make the choice; we have to somehow have both. And this is that kind of perilous tightrope edge that I see Dove's work walking.

* * *

Dove's work can be seen as balanced at that line where you're seeking for that other sense of intention which is in nature, without completely losing your grip on culture, or that very circumscribed trap of limited intention which is history. So in terms of [John Cage's] remark about getting out of whatever cage you are in, Dove's work is about hovering at the door of the cage maybe-you're not sure which way to go?

Tao means "The Way." According to the *Tao Te Ching*, the classic text attributed to Lao Tsu, The Way [may also be called the Valley Spirit or the Water Spirit or the Mysterious Female]. The nature of the water spirit is that it seeks the low ground. When water has reached the lowest point, it has returned to the state of the Uncarved Block, to the Mysterious Female. Bradshaw, then, is using The Way, or the Water Spirit, in [*Six Continents* and the *Negative Ion works*]; the liquid flows downward eating away the [salt] as it seeks the lowest place.

The essence of The Way is ceding control, holding oneself back from intervention as much as possible. In terms of art, this is anecdotally embodied in the story of Hokusai dipping a chicken's claws in ink and letting it run across the page. ... Bradshaw has said, in reference to her role with her materials, "I like to withdraw." She lets the forces of nature take charge and go their way without further intervention. Though not the western way, this actually, is a clear-sighted bid for control. Again from the *Tao Te Ching* (XXIX), "The sage's way is to act without striving." "Those that would gain what is under heaven by tampering with it—I have seen that they do not succeed." (LXXXI)

There seems a dualism in *yang* and *yin*, yet the *Tao Te Ching* says they "produce oneness" and in the Taoist painting tradition this was called *i-hua* (one-painting or painting the oneness). Extrapolating from this idea it could be said as opposed to "one could say" that Bradshaw's *Negative Ions* are an attempt to paint the oneness.

* * *

The *Contingency*, *Indeterminacy*, and *Negative Ion/Waterstone* paintings and sculptures have a kinship with the entropy theory of Robert Smithson, an artist whose work connects with several of Bradshaw's concerns. Smithson had proposed looking at the decayed state of structures and environments when they are chaotically falling apart rather than the stage at which they seem rigid, stable, and under control. Similarly, those works of Bradshaw's all focus attention on the ongoing process of disintegration.

Thomas McEvelley

Performing alchemy on geographically informed geological material...Dove Bradshaw romances the stones—at least the salt crystals—all six continents (Europe and Asia count as one) in her installation. Water drips from Pyrex funnels onto the brown salt from Ireland, pink salt from Chile, gray salt from Egypt, etc., causing each mound to crater and discolor like a volcano in reverse. Other...pieces also chart the effects of time and tide on the mineral kingdom and humankind alike. Bradshaw's is no mere display of process; it is the physical realm made metaphysical through the contemplation of transformation, by someone whose exploration of such dates back almost as far back as Smithson's.

Peter Frank

Given the materials, obvious associations include global oceans and humanity's tears, while the hoary relationship between art and alchemy as magical markers for change gets yet another outing. However, the most appealing feature of *Six Continents* is its more sober quality as a global time clock—erosion, evaporation, reconstitution, constant transformation—which compresses geological eons into a rhythmic drip, drip, drip.

Christopher Knight



Negative Ions II
1996
Stalke Gallery, Copenhagen, 2001





Negative Ions II
Volume Gallery, New York, 2004



Negative Ions II
1996
Pierre Menard Gallery, Cambridge Massachusetts, 2008



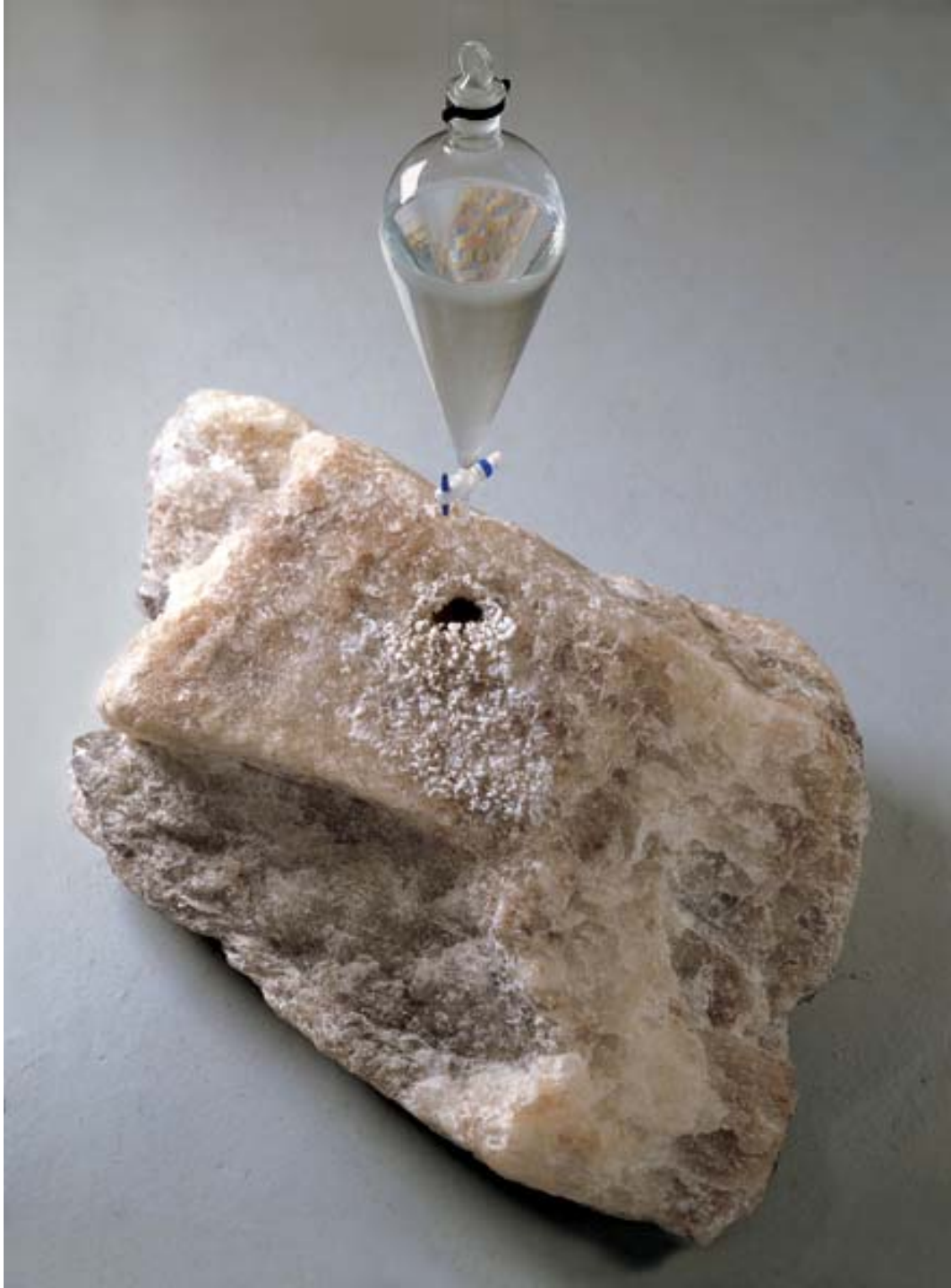
Negative Ions II
ONE More, Thomas Rehbein Gallery, Cologne, 2009
Dove Bradshaw, Robert Ryman



Negative Ions I, 1996, rock salt, 16 x 24 x 20 inches



Negative Ions I
1996
Sandra Gering Gallery, New York, 1998



Negative Ions I, 1996, rock salt, 18 x 39 x 20 inches



Negative Ions I, 1996, rock salt, 18 x 32 x 27 inches

salt, half heard

2006

The Missing Peace: Artists Consider the Dalai Lama

Fundacion Canal, Madrid, 2009

Hillside Terrace, Shibuya, Tokyo, 2008

Yerba Buena Center for the Arts, San Francisco, 2007

Emory Visual Arts Gallery, Atlanta, Georgia, 2007

The Rubin Museum of Art, New York, 2007

Loyola University Museum of Art, Chicago, 2007

UCLA Fowler Museum of Cultural History, Los Angeles, 2006



salt, half heard
2006

The Missing Peace, Artists Consider the Dalai Lama, 2006-present



Eurasia
Six Continents, SolwayJones Gallery, Los Angeles, 2005



Dove Bradshaw
Six Continents, SolwayJones Gallery, Los Angeles, 2005

*SIX CONTINENTS
NEGATIVE IONS I
NEGATIVE IONS II
Salt, half heard*

