



DOVE BRADSHAW WORKS 1969–1984

**Utica College, Syracuse University, Utica, New York
September 9-27, 1984**

The Utica College show focused on the Conceptualist thread in Bradshaw's work for 1969-1984. A number of valuable ideas involving indeterminacy had been laid down in her work during those years, but she was awake for other possibilities that would help her move on. Her inherent draughtsman's ability lay invitingly available yet seemed to offer no further advance. How easy it would be for someone who had facility to just go on doing it forever. One thinks of Picasso once saying that his biggest problem was learning not to draw. In a similar vein, Bradshaw was inclined to venture out of conventional craftsmanship and representation into the free space where one could use any material or style. For the rest of the 80s she studied the issue of how to work in two dimensions without representation.

...Already in her student years Bradshaw had begun to cross the no man's land that Robert Rauschenberg, Jean-Luc Godard and others have said separates life from art. Across the barrier between the two she began to see her future. The flight of the doves showed the way, but many works followed, in the decade after her emergence from school, that addressed the art-life breach by venturing further into indeterminacy. The three serendipitous works of her student years – doves, eggshell, clock/level – and many of the works from the decade after were gathered for the major show – Works, 1969-1984. at Utica College of the University of Syracuse, in Utica, New York, in 1984. The thirty eight works in that show comprised a virtual index of Conceptualist themes.

**Thomas McEvilley
The Art of Dove Bradshaw: Nature, Change and Indeterminacy
1992***

This description of the exhibition was written retrospectively