



*INDETERMINACY* by Dove Bradshaw

JUNE 6 (Sat.)

FILMS BY ARTISTS:  
DOVE BRADSHAW  
ROBERT SMITHSON

This program features two artists, who are better known for their work in other media; in this case, painting, sculpture and earth art. Bradshaw and Smithson, separated by a generation, created their art, in part, because of their fascination with natural processes, chemical reactions, decay over time. They used film to both document and explore new directions and relationships.

**INDETERMINACY (27 MIN. -1995) by DOVE BRADSHAW**

PART ONE is a film of a water clock/level in action. Situated vertically it is an inconsistent clock; horizontally it is a level without a standard. This sculpture was designed and constructed at MIT in 1971 by the artist. Her original statement of intent makes reference to an attempt to "elude the measurement of time and space in a single instrument."

PART TWO came from an observation of the reflected image of a running stream-by a shaft of sunlight onto the dark ceiling of a cave. The artist recognized this phenomenon as implying film methodology; the sun equates with the projector lamp, the stream surface with the projector lens, the reflected image of the stream's movement with film, the cave with a theater.

millennium film workshop inc. 66 East 4th street, New York, NY 10003

PART THREE involves a chemical, liver of sulfur, which Bradshaw has used to oxidize her paintings and sculptures of silver since 1984. An indeterminate process is set off when the liver of sulfur is applied. The artist filmed a fragment of the chemical dissolving in water. A profusion of minute bubbles emerge to coalesce into floating clusters which, together with a sprawling milky substance, produces a kind of microcosmic pantomime of the revolving macrocosm. – Dove Bradshaw

**SPIRAL JETTY (35 MIN.-1970) by ROBERT SMITHSON**

This film, shot by the artist, follows the construction of his largest earthwork—a spiral jetty jutting into the shallows of the shore of Utah’s Great Salt Lake. “Robert Smithson was pre-occupied with shifting sculpture away from the unique, saleable and finite object, toward a concern with time, change, chance, decay, the contrast of size and scale in the universe. His own work emerges from a lifelong study of mineralogy, rocks and nature... The film documents the making of the “sculpture” but goes further by recapitulating the scale of the SPIRAL JETTY “disparate elements assume a coherence.” The film explores (the) interrelations in the echoing forms of the spiral; the enormities of time (the time scales of the natural and manmade environment, the time of making the film, the time it takes to walk the JETTY); the earth’s history and man’s scale of earth—“water, land, air and fire (solar light) as a whole interconnected phenomena.” Smithson died in a plane crash while surveying the site of his last “earthwork”—THE AMIRILLO RAMP.” – Regina Cornwell, from a catalog for Films by American Artists, (British Arts Council)