



Self Interest, 1999

DOVE BRADSHAW *ELEMENTS*

STALKE

Gallery

Copenhagen

January 6-February 17, 2001

Dove Bradshaw, an American artist in the gallery, is widely known as a pioneer of indeterminacy in sculpture, painting, performance and film. This exhibition consists of her most recent work much of it executed during her residency at the Statens Vaerksteder for Kunst and Handvaerark, Gammeltok, Copenhagen beginning in September 2000. It is her fourth exhibition since 1988 with the gallery. Concurrently **The Museum of Contemporary Art** in Roskilde is presenting an exhibition titled **Anastasi Bradshaw Cage** opening 5-7 PM, January 5th and closing March 11, 2001. In cooperation with both exhibitions, **The Nikolaj Museum** will have a retrospective of the work of William Anastasi from January 6-March 11, 2001, opening from 3-5 PM, January 6th.

At Stalke Gallery in one room Bradshaw will show three sculptures from an alternate version of **Negative Ions** (1996) for the first time. In each, water from a Pyrex separatory funnel continuously flows at a calibrated rate onto a mound of salt. Concurrent with this exhibition, **Waterstones** (1996), in which water drops on stone, will exhibit at **Stark Gallery**, New York opening March 15-April 14, 2001.

In another room **Self Interest**, a work from 1999, receives its first public showing. It consists of the twelve major and six trace elements that make up the human body. Each element is isolated in identified Pyrex flasks in its proper proportion based on a 100 lb. person.

In the third room a new series of triangularly shaped canvases titled **White Enough** will première. Each painting has within it a triangle, one quarter of its size. The outlined smaller area is distinguished by its individual white pigment. (A chance determined score for rotating the **Roskilde** triangular painting will guide the art handlers for the exhibition's duration.) **Notation VII** (2000) an outdoor sculpture consisting of a limestone cube topped with a copper prism has been staining its support for several months. In the east end of this room **Untitled** (2000), a three meter brass strip treated alternately with ammonia and acetic acid is shown horizontally on the wall. Below it, **Material / Immaterial** (2000) combines weathered faxecalkstein with spring kildecalk. It is liberally treated with acetic acid causing the excess to pool onto the floor. (Six works from this series, though weathered outdoors, will also be shown at **Roskilde**.)

In the fifth room two related pieces made of copper are each embedded in the wall, **Passion** (1993) a version of which was shown in Stalke's 10th Anniversary Exhibition, and **Infringement**, also conceived in 1993, but shown here for the first time. **Passion** consists of a copper bar embedded vertically at eye level; **Infringement**, consists of a copper bar the same size also embedded vertically but touching the floor. Each is then treated with an ammonium chloride and copper sulfate solution. The stain from **Passion** marks the wall; **Infringement's** stain marks the floor.

In the last room a sculpture titled **Nothing** (2000) is presented. It is a 24 karat gold casting of the two halves of a goose-egg shell. The series began in 1969 with a bronze cast of the two halves of a hen's egg shell. (Shown at Roskilde is the original silver cast from that same year.) **The Art Institute of Chicago** exhibited **Nothing IV** (a 1989 gold casting from their permanent collection) in a room devoted to the 1980's clearly commenting on the market excesses of the decade.



Negative Ions II, 1996