



DOVE BRADSHAW

ANGLES 2003

For her first exhibition in Portugal Dove Bradshaw produced a series of paintings and an outdoor sculpture. Three have been recreated in situ. The triangular oil paintings from the *Angles* series are from 2002 and 2003. Within each triangular field a smaller triangle has been situated. A radical innovation can be found here in the specific hanging instructions that are part of the piece. They describe twelve orientations in which one side of the outer or inner triangle aligns with the horizon. The outdoor sculpture, titled *Notation VI*, was cut from local limestone with a copper prism placed on top. It is incrementally stained in weather. These works were selected in response to the triangular architecture of Diferença Gallery and its garden. Inside on a dais *Negative Ions II*, 1996, consisting of a mound of sea salt with a separatory funnel suspended above, is another process sculpture. The separatory funnel expels a steady drip of water onto the salt steadily boring a hole in the mound and re-crystallizing. Presentations of this concept are showing concurrently in New York at the Tanya Bonakdar Gallery and in Berlin at the Volcker and Freunde Gallery.

Bradshaw's work unites science with the aesthetics of chance. Beginning in 1969, she was an early proponent of indeterminacy in the visual arts. Indeterminacy—the quality of being unfinished and, like the physical universe, in a constant state of flux—is embodied in Bradshaw's paintings, sculptures, films, performances and installations. By combining stable and unstable materials, various metamorphic processes are set in motion. Her involvement with indeterminacy has led to the use of variable hanging orientations as described above, materials susceptible to weather and indoor atmosphere, the unpredictability of birds, the gradual erosion effected by water, and the use of inherently unstable substances. In her works the interaction takes precedence over considerations of taste in regard to color, structure, and composition. Time itself becomes as significant as the materials.

Her long term association with John Cage and her position as Co-Artistic Advisor to the Cunningham Dance Company beginning in 1984 nourished Bradshaw's practice of setting natural processes in motion and presenting the results that she considers never final. *Angles* is presented in conjunction with the publication this spring of *The Art of Dove Bradshaw—Nature, Change and Indeterminacy*, by Thomas McEvelley with the republication of a conversation in 1992 with John Cage and McEvelley about her life and work

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