



DOVE BRADSHAW

Contingency Paintings and Works on Paper

Ressle Fine Art, New York

April 17-June 16, 2007

Bjorn Ressle Fine Art is proud to present the work of Dove Bradshaw. We will be exhibiting Contingency Paintings and works on paper. This exploration, begun in 1984, results in works that respond to atmospheric changes. *Waterstone* has been evolving continuously since 1996.

The strategy underlying these works was treated in Thomas McEvilley's 2003 monograph: "A basic image in Taoism is water's ability to wear away stone – a foundational point of Bradshaw's Indeterminacy, Negative Ion and Waterstone works. 'Nothing under heaven is softer or more yielding than water,' says Lao Tzu, 'but when it attacks things hard and resistant there is not one of them that can prevail.' (LXXVIII) A modern text on Taoist art observes that everything is characterized by perpetual motion because everything is seeking to return to the Tao. ...There seems a dualism in *yang* and *yin*, yet the *Tao Tê Ching* says they 'produce oneness' and in the Taoist painting tradition this was called *i-hua* – one-painting or painting the oneness."

Indeterminacy, long overlooked by the traditional assertion of control over materials, is at the heart of Bradshaw's works. For her it is virtually an inescapable frame of reference. By enlisting the unpredictability of life forces she first embraced indeterminacy in her work in a 1969 installation introducing a pair of mourning doves to bicycle wheels and floor mounted targets. Her equally early infusion of scientific exploration is now broadly embraced in the Weathering and Art / Science movements before they were named. In this vein she made pioneering works with unstable materials such as acetone, mercury and sulfur. Atmospheric conditions serve as catalysts which slowly capture transient chemical metamorphoses in silver, marble and pyrite. In other works Bradshaw plots the gradual erosion of salt and stone with water

as the transformative agent. *Salt, Half Heard*, is included in the *Missing Peace, Artists & the Dalai Lama* on display from March 15th to September 3rd at the Rubin Museum of Art, New York. Over this seven month period the salt will grow miniature fractal forests and other sculptural re-crystallizations. Time is one of Bradshaw's most frequently used materials and one of her key subjects.

Represented in the permanent collections of numerous American and European museums, she also regularly exhibits internationally. In June of 2006 Bradshaw was commissioned by the Baronessa Lucrezia Durini to execute another indeterminate work *Radio Rocks* as a permanent installation in Italy for the town of Bolognano. Galena and pyrite tuners continuously draw local, short wave and outer space signals echoing the Big Bang. A computer chip randomly selects stations; the outer space signals are live. Last fall, she traveled to Asia for the first time exhibiting in Tokyo and in the 6th Gwangju Biennale in South Korea where she presented *Six Continents*. It similarly involves water dropping on six mounds of salt taken from each of the continents. The salts are variously colored due to local minerals and behave indeterminately when plied with water. The Antarctic salt was secured with assistance from the National Science Foundation. Later this year Bradshaw will have solo exhibitions in *The Spirit of Discovery* in Trancoso, Portugal, Senzatitolo, Rome and at the Pierre Menard Gallery in Cambridge, MA.

The artist's late friend and mentor, composer John Cage observed that, "The work of Dove Bradshaw works with our changing conceptions of time and space. It's a *timespace*, not hyphenated, experience and I think that's what Dove's work is about, preparing us for that experience which is ours, and we don't know how to do it because we cling..."

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."

Previous page: Contingency, 2005
silver, liver of sulfur, varnish,
gesso on linen,
82 x 66 in.

Waterstone, 1996-the present
12 x 12 x 12 in. limestone cube,
1000 ml separatory funnel, water

