



Negative Ions II, 1996, salt, size variable, Senzatitolo, Rome, 2008

DOVE BRADSHAW
TIME MATTERS
February 1, 2008 – March 15, 2008

PIERRE MENARD GALLERY
CAMBRIDGE
MASSACHUSETTES

This is Dove Bradshaw's first exhibition in the area since the 1997 exhibition at Barbara Krakow. It is a more ambitious presentation offering a succinct overview of her work accompanied by a catalogue. Its focus will be her works incorporating the element of time. The silver *Contingency* paintings, from a series begun in the early eighties, have been chemically-activated to react to changing atmospheric conditions. Weather serves as catalyst for the *Notation* series which gradually captures changes in limestone and copper. In other works Bradshaw sets into motion the gradual erosion of stone and salt, using water as the transformative agent. In *Waterstone*, from 1996, water erodes a limestone block; in *Negative Ions II*, from the same year, it rapidly erodes salt that will continuously re-crystallize throughout the exhibition.

The strategy underlying these works was treated in Thomas McEvelley'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)

Beginning in 1969, Bradshaw pioneered the use of Indeterminacy. The first work enlisted the unpredictability of life forces by introducing a pair of mourning doves to bicycle wheels and floor mounted targets. Anticipating the art world's present focus, Bradshaw's early infusion of scientific exploration at the outset of the seventies has lately been embraced in the Science/Art and Weathering Movements. Another indeterminate work, *Performance*, involving her 1976 "claim" of a Metropolitan Museum fire hose, foresaw the Museum Interventionist Movement. Initiated by mounting a wall label guerrilla-style, two years later she quietly placed a self-published picture postcard in the museum shop. In recognition of this gesture, the museum acquired her silver gelatin print of the glass encased hose with the intention of publishing an official card eventually issued in 1992. In 2006, still not satisfied that the museum

understood what they had acquired – a sculpture not a photograph – the artist created an updated label offering it to the well known Dadaist collector, Rosalind Jacobs with the understanding that it be donated to the museum. With this prompt, *Performance* was accepted into their permanent collection on December 31, 2007. The Duchampian gesture of the *objet trouvé* was expanded on two fronts – by the object's *a priori* placement in an art space and by its intact function.

Her late friend and mentor, composer John Cage stated 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.”

Cage talked about her work with Thomas McEvelley in *Dove Bradshaw, Works, 1969-1993* and invited her to exhibit in his 1991 Carnegie International oeuvre. In his selection of Twentieth Century art she was included in *Rolywholyover Circus*, 1993-5. Appointed in 1984 as Co- Artistic Advisor with William Anastasi for the Merce Cunningham Dance Company she designed sets, costumes and lighting for the company's stage and television productions around the world. Accompanied by the music of Cage, Tudor, Kosugi and Pimenta the works are part of the repertory. She designed the costumes for the 1986 *Points In Space* winning along with collaborators Cage, Cunningham and Anastasi the Prague d'Or. An early survey titled, *Works 1969-1984*, exhibited at Syracuse University, New York, a comprehensive exhibition in 1998 at the Museum of Contemporary Art, Los Angeles and a retrospective in 2003 at City University of New York accompanied by a monograph with text by McEvelley. Represented in the permanent collections of numerous American, European and Russian museums, she regularly exhibits internationally. In June of 2006 *Radio Rocks*, a permanent commission by the Baronessa Lucrezia Durini for the town of Bolognano, involves galena and pyrite tuners continuously drawing in local, short wave and outer space signals echoing the Big Bang. The fall of 2006 invited by the late Shu Uemura, founder of the cosmetics line, she exhibited in Tokyo's Gallery 360°. For the 6th Gwangju Biennale in South Korea she presented *Six Continents*, an erosion piece with salt taken from each of the continents. In 1975 she won a National Endowment of the Arts Award for Sculpture and in 1985 The Pollack/Krasner Award for Painting. A 2002 Furthermore Grant assisted her monograph and a 2006 National Science Foundation Grant supported the gathering of Antarctic salt. In December she dedicated an exhibition to Sol LeWitt at Björn Ressel Gallery, New York, titled ONE with Anastasi, Andre, Barry, Bradshaw, Hafif, Highstein, Kretschmer, LeWitt, Nonas and Wagner in which each work is made of a single material. Traveling under a different premise, the Esbjerg Museum, Esbjerg Denmark will host the exhibition from May 31 – August 31 with the addition of Lawrence Anastasi, Janet Passehl, Cordy Ryman and Robert Ryman. In April *Radio Rocks* will have its US première at Larry Becker Contemporary Art, Philadelphia. Often included in Eastern influenced exhibitions, Bradshaw will exhibit in 2009 at the Guggenheim Museum, New York in the most ambitious to date, *American Art and the East*.



Notation I, 2008, limestone, copper, 14 x 12 x 12 inches



Angles VIII, 2004, Oil, cold wax medium on linen over wood, 21 ¼ each side