



DOVE BRADSHAW

The Way

Gallery 360°

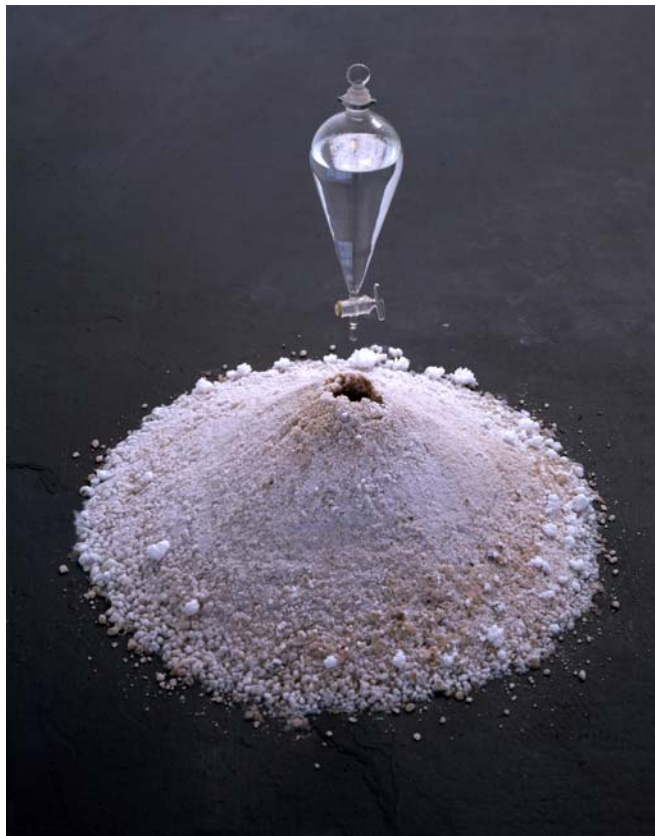
August 25 –September 12, 2006

This is Bradshaw's first exhibition in Tokyo, though she was included in John Cage's *Rolywholyover Circus*, at the Mito Tower in 1993. Also as Co-Artistic Advisor of the Merce Cunningham Dance Company, her sets and costumes have toured Japan regularly since they first appeared in 1984. The centerpiece of the exhibition is *Eurasia*, one of the components of her *Six Continents* installation in which water erodes salt from each of the continents. A version of this will open next week in the Gwangju Biennial in South Korea. In this exhibition Japanese salt will be used; Korean salt will be used in Gwangju. Water from a separatory funnel, adjusted to release seven drops per minute, will cause continuous re-crystallizations throughout the exhibition. Other works are *Ground* which consists of a thin rectangular coat of plaster applied to a wall, *Full*, an unfixed pigmented canvas and *Angle XI*, a triangular painting with a smaller triangle set within. *Angle XI* is rotated daily following a chance determined score with one edge of the inner or outer triangle level with the horizon.

Indeterminacy, long overlooked by the traditional assertion of control over materials, is at the heart of Dove Bradshaw's work. For her it is virtually an inescapable frame of reference. By enlisting the unpredictability of life forces she introduced indeterminacy in her work in a 1969 installation composed of targets and live birds. Her equally early fusion of scientific exploration with art is now broadly embraced in the Science/Art movement. Under this rubric, she made pioneering two and three dimensional works with inherently unstable materials such as acetone, mercury and sulfur. Atmospheric conditions serve as catalysts for her "weathering" works, 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. One of Bradshaw's most frequently used materials, *time*, is also consistently one of her key subjects. Her work is represented in many American and European museums, and she regularly exhibits internationally. For the Second International Free Forum in June, Bradshaw was commissioned by the Baronessa Lucrezia Durini to execute *Radio Rocks* as a permanent installation for Bolognano. Italy. Galena and pyrite tuners continuously draw in local, short wave and outer space signals echoing the Big Bang.

The artist's later friend and mentor, composer John Cage observed that, "The work of Dove Bradshaw works with our changing conceptions of time and space.... 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.

Each of the works presented in this exhibition could be characterized by what Thomas McEvelley wrote in Bradshaw'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 Chings* says they produce 'oneness' and in the Taoist painting tradition this was called *in-hua* (one-painting or painting the oneness). Extrapolating from this idea one could say the Bradshaw's Waterstones are an attempt to paint the oneness."



Series, Nothing II, 18 karat gold, cast of a goose Eggshell

2 ♡, 2005, inkjet print taken from a daguerreotype of the sculpture shown here, 2 3/4 x 5 3/4 x 2 3/4 inches

Eurasio, 2003/06, 1000 ml separatory funnel, 100 lbs Japanese salt, water, size variable



