



*Negative Ions II, 1996, salt, funnel, water*

**DOVE BRADSHAW**  
*TIME & MATERIAL*  
NOVEMBER 16, 2007 – JANUARY 11, 2008

SENZATITOLO  
VIA PANISPERNA 100  
ROME

*Time and Material* is Dove Bradshaw's first exhibition in Italy. She will exhibit paintings and sculptures that incorporate the element of time. Her silver Contingency Painting, from a series begun in the early eighties, has been chemically-activated to react to changing atmospheric conditions. Weather serves as a catalyst in her Indeterminacy and Material/ Immaterial works which slowly capture transient metamorphoses in marble, pyrite and copper. One of the Material/Immaterial stones from Denmark is shown here. 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 slowly erodes a limestone block. The centerpiece of this exhibition, *Negative Ions II*, a salt work also from 1996, has been exhibited widely. Unique in this installation, its water-filled funnel hung eyelevel releases drop by drop through a square opening in the floor down to a salt mound a story below. During the exhibition the salt will continuously re-crystallize.

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. By enlisting the unpredictability of life forces, it was first embraced in an installation introducing a pair of mourning doves to bicycle wheels and floor mounted targets. Anticipating the Museum Interventionist Movement, another ongoing indeterminate work titled *Performance* involves her 1976 "claim" of a Metropolitan Museum fire hose. Mounting a wall label guerrilla-style in 1976, two years later she quietly placed a self-published postcard in the museum shop. Recognizing this gesture an official 1992 museum card was issued and in 2006 a Dadaist collector acquired an updated label donating it to the museum. It was accepted into their permanent collection. Anticipating the art

world's present focus, in the early seventies Bradshaw's infusion of scientific exploration has been broadly embraced in the Science/Art and Weathering Movements.

The artist's 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 with him in the 1991 Carnegie International. In his selection of Twentieth Century art she was included in his *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 still part of the repertory. An early survey titled, *Works 1969-1984*, exhibited at Syracuse University, New York and she has had two retrospectives: in 1998 at the Museum of Contemporary Art, Los Angeles and 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 Bolognana, with galena and pyrite tuners continuously draw in local, short wave and outer space signals echoing the Big Bang. Last fall invited by Shu Uemura, founder of the cosmetics line, she exhibited in Tokyo's Gallery 360°. For the 6<sup>th</sup> 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. She designed the costumes for the 1986 *Points In Space* winning along with collaborators Cage, Cunningham and Anastasi the Prague d'Or. Awarded a 2002 Furthermore Grant for her monograph, she also was given a 2006 National Science Foundation Grant for gathering Antarctic salt. Bradshaw will have exhibitions in 2008 at Pierre Menard Gallery, Cambridge, MA and *Radio Rocks* will have its US première at Larry Becker Contemporary Art, Philadelphia. Dedicating an exhibition to Sol LeWitt at Björn Ressel, New York in December, she will curate ONE with Anastasi, Andre, Barry, Bradshaw, Hafif, Highstein, Kretschmer, LeWitt, Nonas and Wagner. Traveling with a different premise to Stalke Gallery and Esbjerg Museum, Denmark, Robert Ryman will be added. Often in Eastern influenced exhibitions, Bradshaw will be included in the most ambitious to date, *American Art and The East*, opening in 2009 at the Guggenheim Museum, New York.



Material/Immaterial, 2001, spring and aged calcstone



2/0, 1971, glass, acetone; Daguerreotype, 2004,