

IMAGES
1971-2012

DOVE BRADSHAW

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A MEASURE AND THE IMMEASURABLE

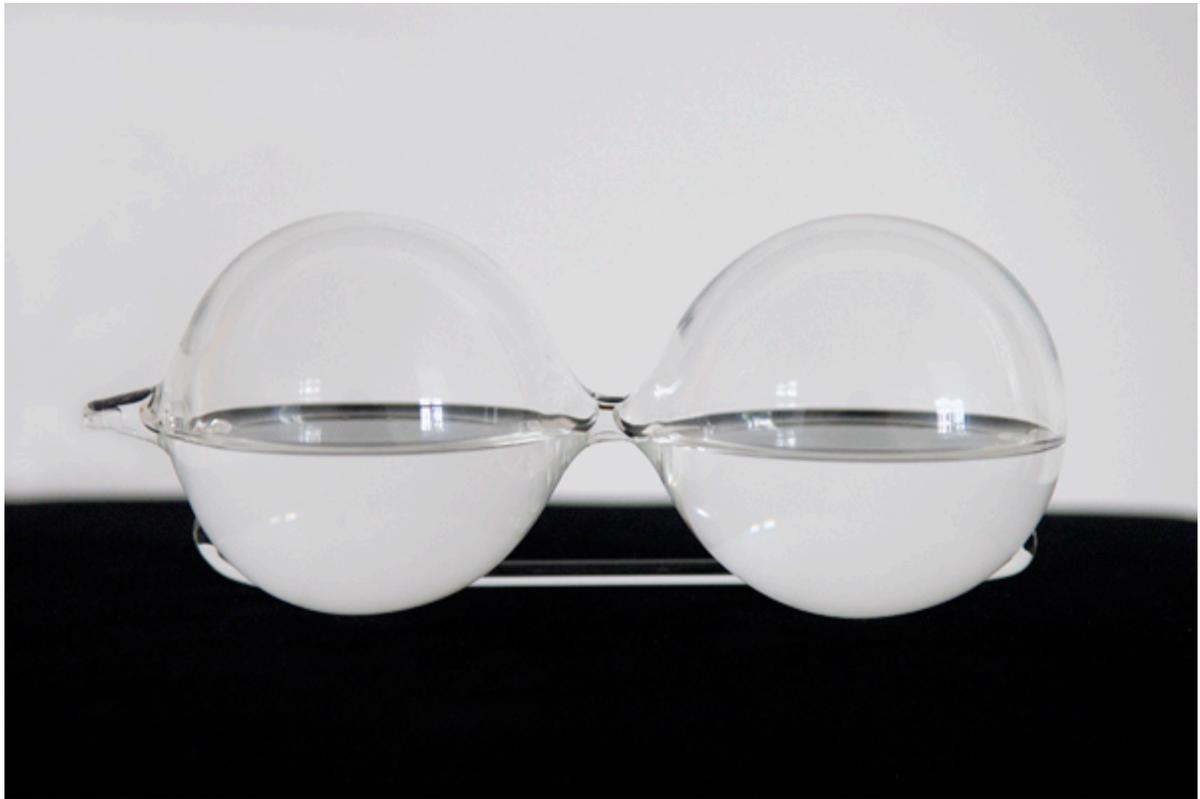
David Frankel

Dove Bradshaw has an abiding attraction to contradiction. She has consistently made artworks that counterpose opposites in such a way as to make them point somewhere else. This portfolio is a case in point: most images are photographic in source, works that can only exist in that form; others began as sculptures or performance but are realized so finely that they are something other than records. Bradshaw describes herself as “not a photographer engaged with the mechanics of the camera or the darkroom,” though it is a rare artist who would find himself making Daguerreotypes, or figuring ways to transfer the qualities of those images into photogravures, large format film or inkjet prints.

Most of the images are in black and white, though it seems more fitting to say they're in black, given the matte richness that Bradshaw repeatedly looks for and finds in that tone. The recurring impression is of a dense black field with areas of white, often quite fine and skeletal, defining an object or figure. This overall somberness suits a recurring theme: the *vanitas* or *memento mori*—in life there is death, and vice versa. *Watermusic II* (2005), for example, presents a skull and egg, as distorted as the anamorphic skull in Holbein's *Ambassadors* (1533), though made so by the modern expedient of moving a Daguerreotype over the glass of a photocopier in process. Skulls reappear in *You Skull See* (2004), here doubled in a mirror that also reflects the artist holding a skull, and in *both And so. And All* and *They Were and Went* (both 2004), which more simply make visual rhymes of a skull and egg—an end and a beginning. *Spent Bullets* (1979/2001), a photo-etching of a sculpture in which she places an intact bullet next to two that had been fired and cast in silver as jewelry, is an equally compressed statement with a similar rhythm.

Bradshaw's work often has a scientific bent, which she turns to aesthetic purposes, though ending in places no scientist would. A series from 2002–4, for example, combines the human body with a list of its material elements written directly on the skin of a man and a woman. Alternately the woman is posed under a transparent veil imprinted with the elements' names. Oxygen, the body's largest component comes at the top in proportionately large type, followed by carbon, hydrogen, nitrogen, and the rest, the letters dwindling with each element's share. By a sleight of the mind, this simple fusion allows us to see the body at the same time elegantly intact and broken down decomposed into its constituents. On one level restatements of the vanitas theme, they transfer that theme into a more objective, rational realm, while losing none of its mystery.

A paradoxical kind of science is most evident in *2√0* (1971/2008), a work resembling a sand clock that could double as an invention. "I had the simple idea of substituting water for sand in a timer," Bradshaw recalls. But the idea proved difficult to realize and interestingly the use of liquid offered the possibility of engaging spatial dimension—a level. A sand clock consists of a pair of glass globes joined by a narrow neck through which sand flows effortlessly, the transfer always taking the same amount of time. Water tends to seal this neck, demanding an additional valve between the globes to equalize their pressure. Bradshaw experimented with the use of acetone and finally with the creation of a vacuum. When vertical a stabilizing armature would have been necessary to make it a reliable timer; when horizontal, markings for use as a measure. Neither was provided. Though an instrument without a purpose, its shape, like an eight laid sideways, makes it a material infinity sign. As such, an instrument of measure that points to the immeasurable, it is emblematic of Bradshaw's work.



1. $2\sqrt{0}$, 1971

Viewed horizontally as a level; vertically as a timer

Glass, acetone, $2\frac{1}{2} \times 5 \times 2\frac{1}{2}$ inches

Museum of Modern Art, New York



2. *SPACETIME*, 2011

DVD: 23'22'

Score: John Cage, *Ryoanji*, 1983-85

Premiere: Thomas Rehbein Gallery, Cologne, 2011



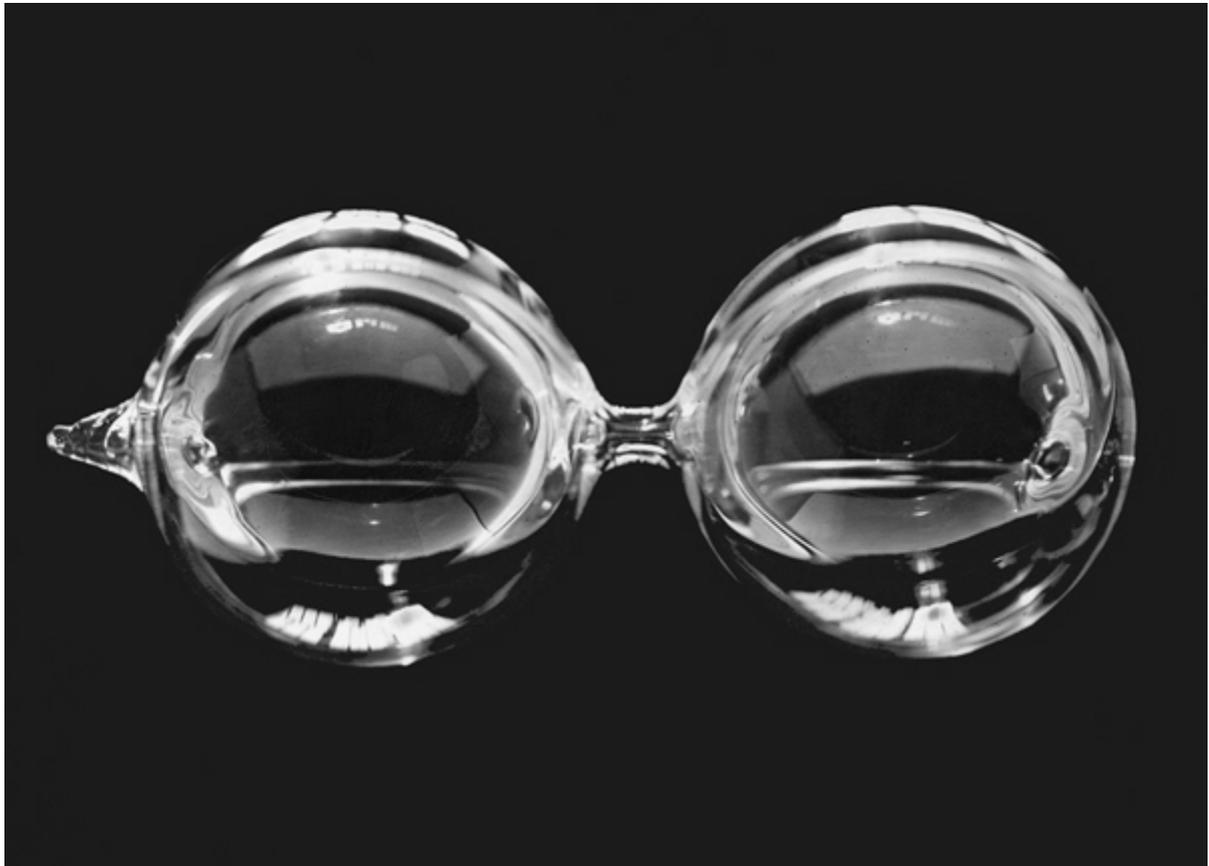
3. 2√0, 1971/2008

Viewed vertically as a timer

Silver gelatin print Edition of 12, 2008, Renaissance Press, New Hampshire, 19 x 12 inches

Photogravure Edition of 36, printed by Niels Borch Jensen, Copenhagen, 2008, 28 x 21 ½ inches

Number 5: Jordan Keenan, Calgary; Number 8: Esbjerg Museum of Modern Art, Denmark



4. 2√0, 1971

Viewed horizontally as a level

Daguerreotype, 4 x 5 inches housed in a leather case, 2004

Collection of the artist

Edition of 24, 2005, self-published

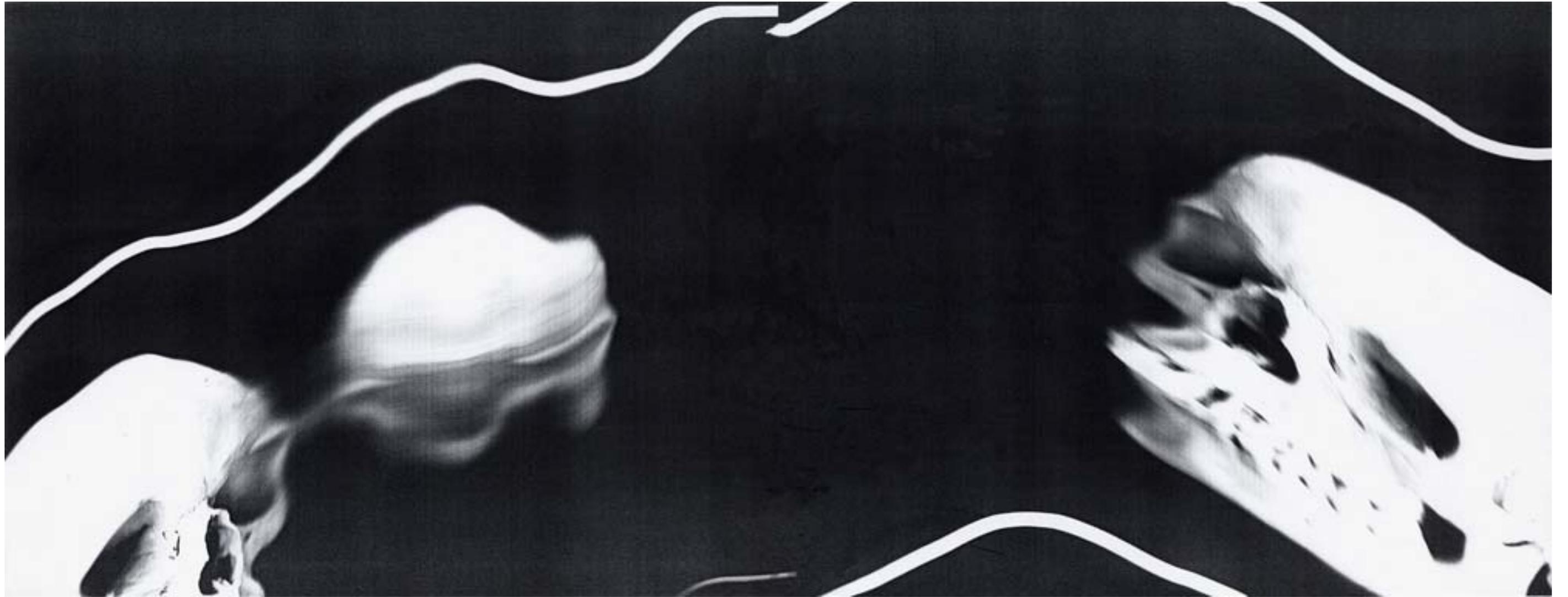
Archival inkjet print from scanned Daguerreotype, 4 x 6 inches

Number 1: The Art Institute of Chicago

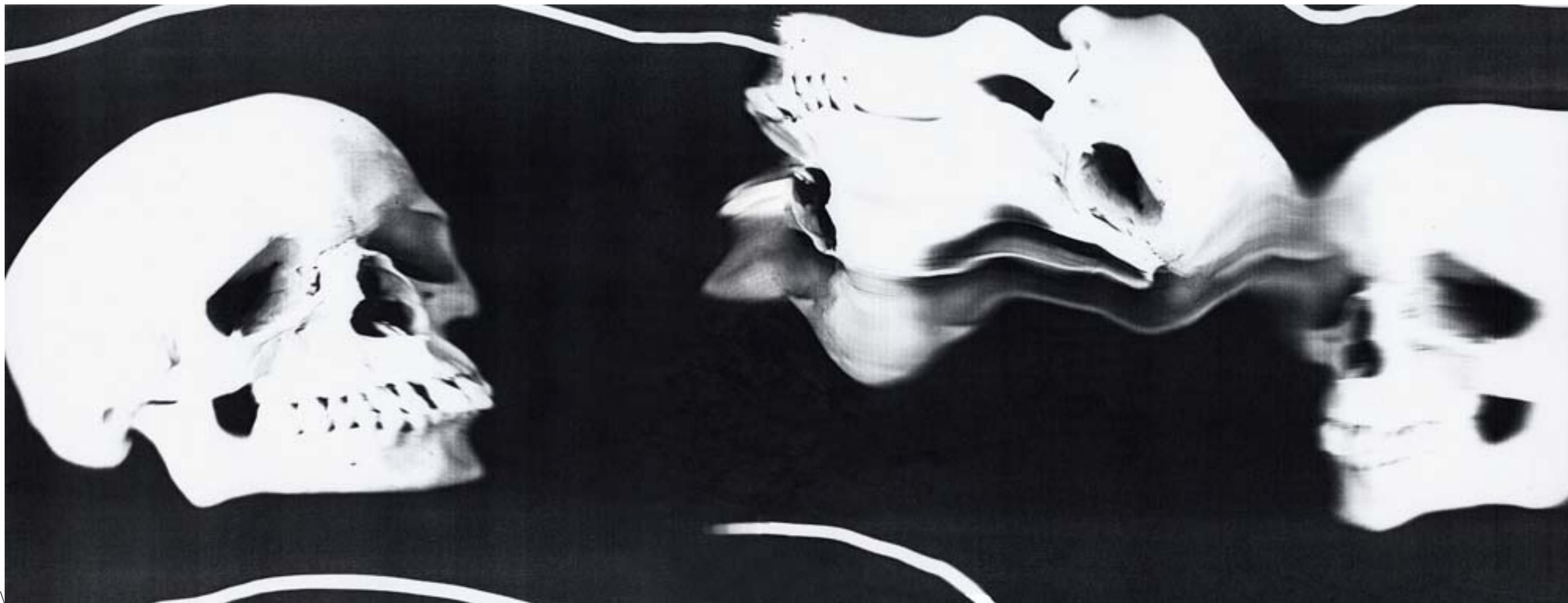
Edition of 36, 2005, Published by Sam Jedig, printed by Niels Borch, Jensen, Copenhagen

Photogravure from scanned Daguerreotype, 17⁷/₈ x 21 inches

Number 5: Gift of Howard Karshan, The British Museum, London



5. *Watermusic*, 2005
Archival inkjet Edition of 3, self-published, 12 x 26 inches
Collection of the artist



6. *Watermusic*, 2005
Archival inkjet Edition of 3, self-published, 12 x 26 inches
Collection of the artist



7. *They Were and Went*, 2004

Daguerreotype, leather case, 4 x 5 inches; Collection of Richard Harris, Chicago

Duraclear Edition of 4 from scanned Daguerreotype, 2004, self-published, 11 x 14 inches

Photogravure Edition of 36, printed by Niels Borch Jensen, Copenhagen, 2005, 17 7/8 x 21 inches

Number 5: Gift of Howard Karshan, The British Museum

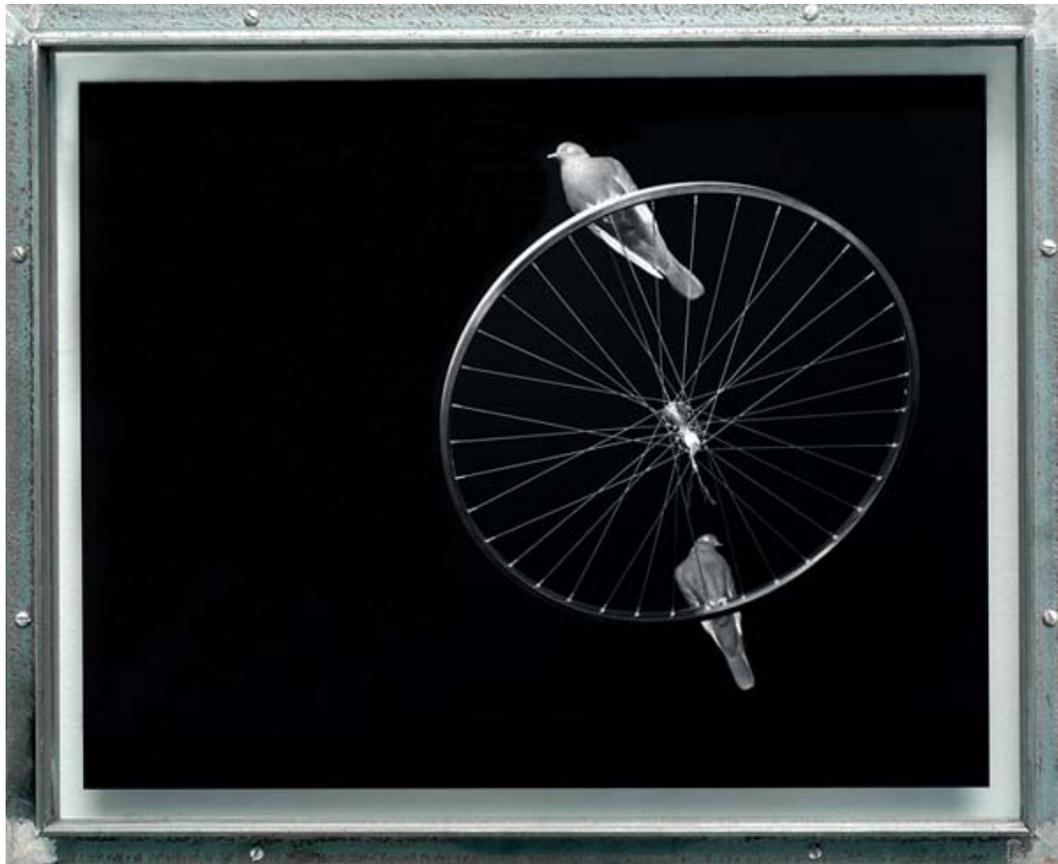
Archival inkjet Pace Edition, New York, 2006, Commissioned/collected by Rubin Museum of Art, New York

Silk chiffon print, 2004, 8 1/2 x 9 inches; Limited Box Edition: The Metropolitan Museum of Art, New York



8. *IV Series, Nothing*, 1989
18 karat gold, cast of a hen's eggshell
The Art Institute of Chicago





Opposite page: 9. *Plain Air*, 1969

PS1 Museum of Contemporary Art, Museum of Modern Art, New York, 1991

Silver gelatin print Edition of 44, 2003, published by Mark Batty, LLC, West New York, NJ, 4 x 2 inches

In Limited Edition Box: The Metropolitan Museum, The Whitney Museum, New York Public Library,
The Art Institute of Chicago, The San Francisco Museum of Art

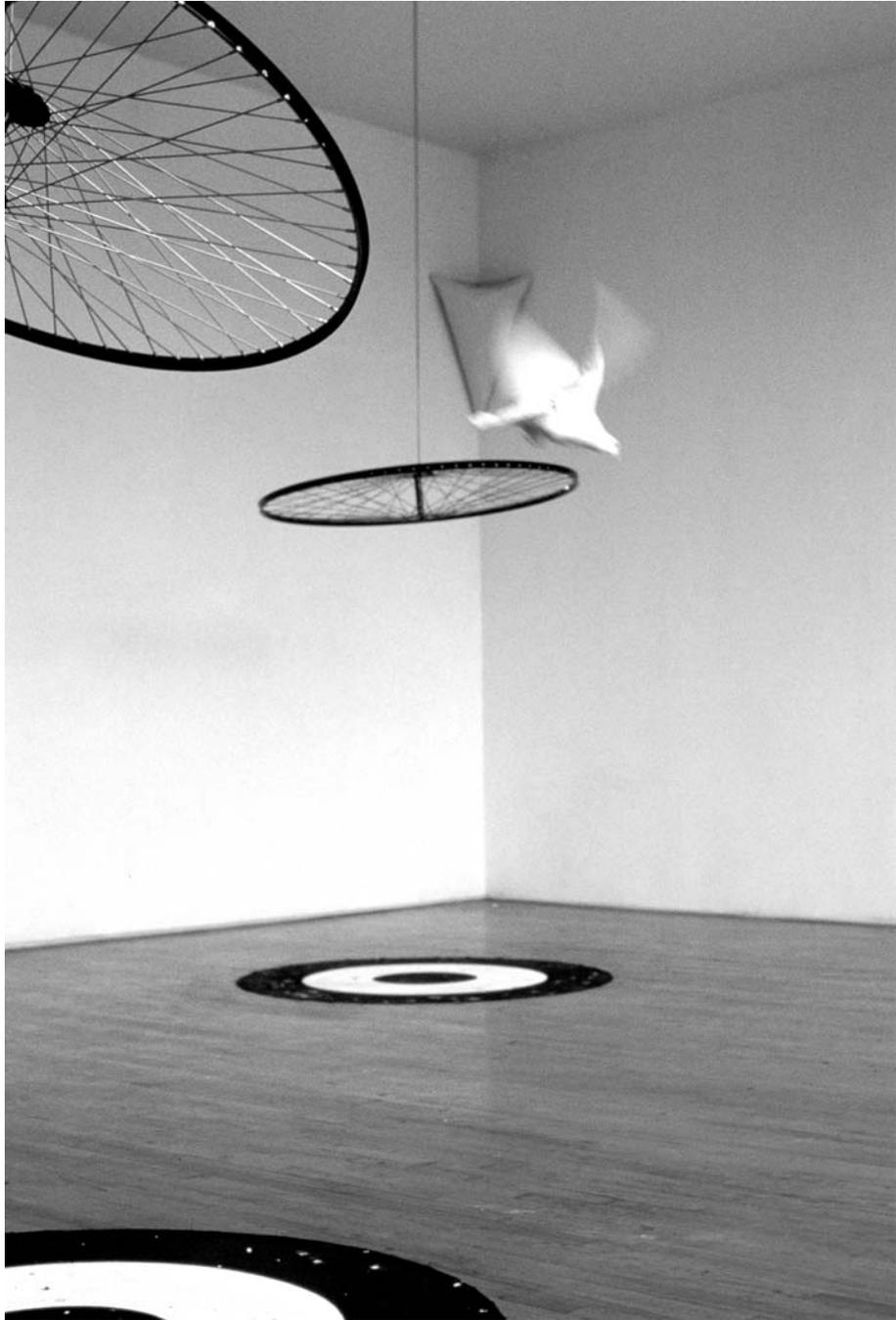
10. *Plain Air*, 1969/1991

Duraclear Edition of 4, 2004, self-published, 11 x 14 inches

Silk chiffon print, 2004, 8 ½ x 11 inches in Limited Edition Box, 2003; The New York Public Library







11 *Plain Air*, 1969

Installation: PS1 Museum of Contemporary Art, Museum of Modern Art, 1991
Silver gelatin print, Edition of 3, 1991, Self-published, 12 x 6 inches
Number 1: The Art Institute of Chicago

12. *Plain Air*, 1969

Installation: PS1 Museum of Contemporary Art, Museum of Modern Art, 1991
Unique cyanotype, 2007, Renaissance Press, New Hampshire, 30 x 22 inches
Archival inkjet print, Edition of 24, 2007, Self-published, 19 x 13 inches
Number 2: Collection of Julio Sarmiento, Mayor, Trancoso, Portugal

13. *Plain Air*, 1969

Installation: PS1 Museum of Contemporary Art, Museum of Modern Art, 1991
Silver gelatin print, Edition of 3, 1991, Self-published, 12 x 6 inches
Number 1: The Art Institute of Chicago



14. *50% Better*, 1979
Performance: Grand Central Subway Terminal
April 9 (expressionless); April 10 (smiling)
Edition of 6, 1979, self-published
Silver gelatin prints of photographic
documentation, 10 x 8 inches
Number 1: Estate of John Cage

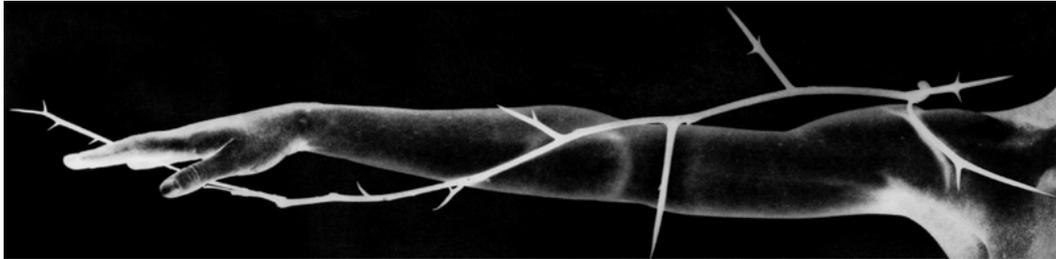


15. *Spent Bullets*, 1969/1999

Edition of 30, Published by Stalke Gallery, printed by Niels Borch Jensen, Copenhagen
Photo-etching, 15 1/8 x 11 inches; Number 1: The Metropolitan Museum of Art, New York



16. *I Am Myself Heaven and Hell*, 2008
Edition of 36: split edition: black and blue, photogravure, 21 ½ x 18 ½ inches
Published by Sam Jedig, printed by Niels Jensen, Copenhagen, 2011



17. *Medium*, 1992

Edition of 12, 1992, Published by Renaissance Press, New Hampshire & Evans Editions, New York
Photogravure, 8¼ x 29 inches; Number 5: Collection of Ida Panicelli, Rome
Archival inkjet Edition of 24, 2010, self-published, 9½ x 29 inches
Number 1: Collection of Amanda Haynes-Dale, New York

18. Opposite: *I Am Myself Heaven & Hell*, 2008

Photogravure Edition of 12 [positive], Renaissance Press, New Hampshire, 2008, 11 x 8 inches
Opposite page: Archival inkjet Edition of 24, self-published, 19 x 13 inches
Number 3: Collection of Marina Abramović, Amsterdam and New York



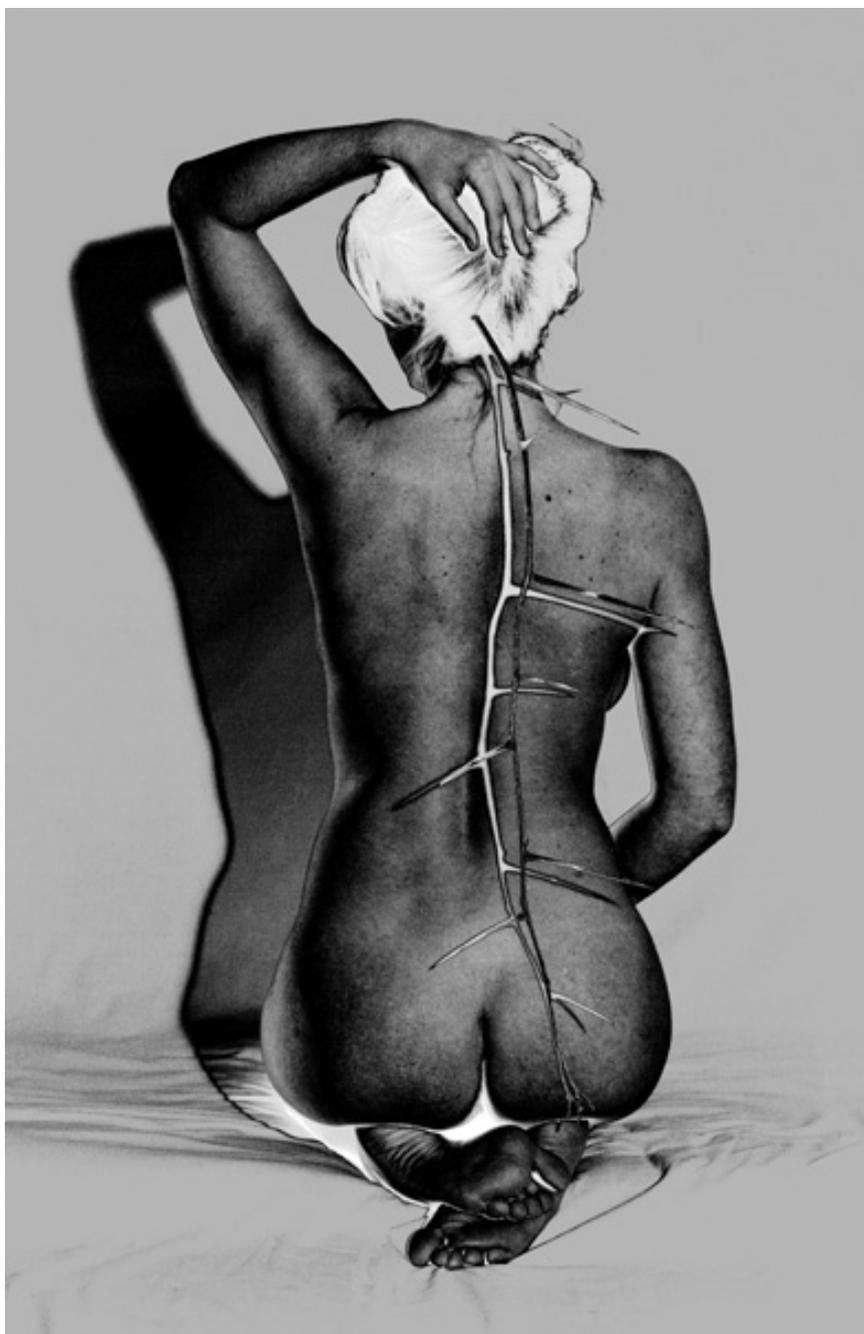


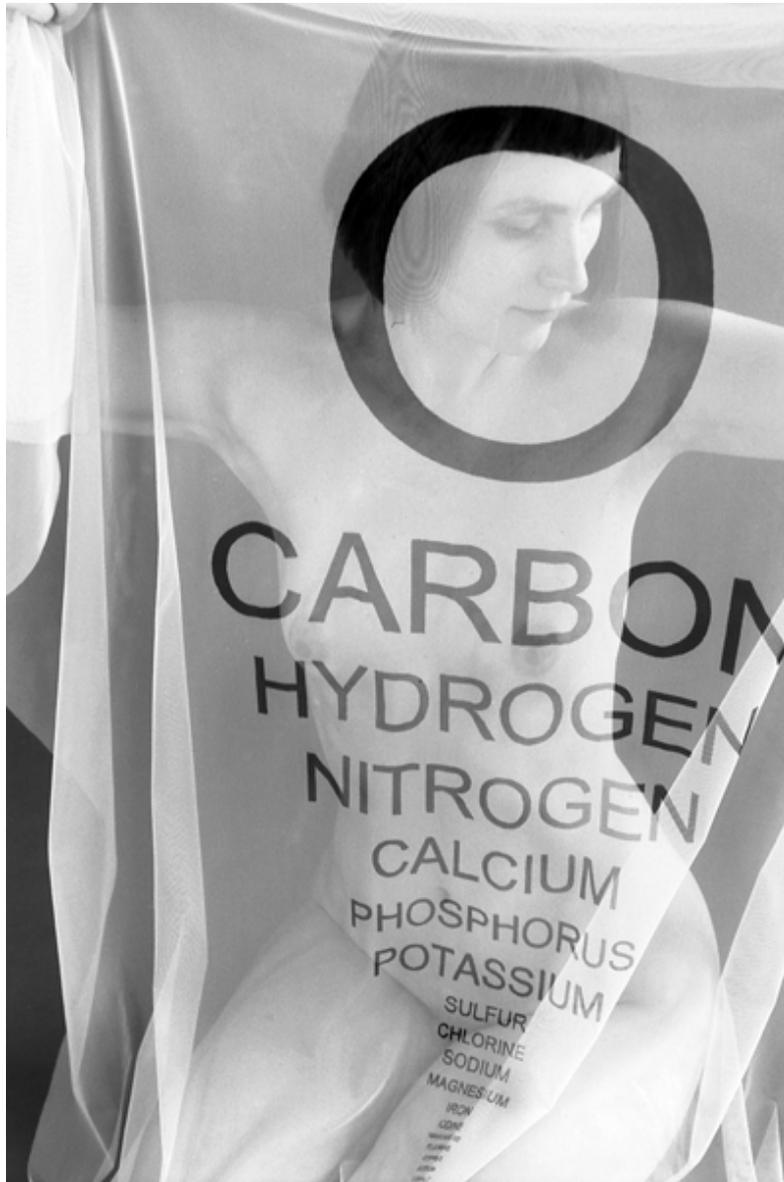
19. *And so. And all.*, 2004

Daguerreotype, leather case, 4 x 5 inches; Collection of Richard Harris, Chicago
Duraclear Edition of 4 from scanned Daguerreotype, 2004, self-published, 11 x 14 inches

20. Opposite: *I Am Myself Heaven & Hell*, 2008/11

Edition of 18: Photogravure printed by Niels Borch Jensen, Copenhagen, 2011, 17½ x 11 3/8 inches





21. *Song of Which* [Evelina sitting], 2003
Archival inkjet Edition of 24, self-published, 19 x 12 5/8 inches
Number 5: Collection of Sam Jedig, Kirke-Sonnerup, Denmark



22. *Double Negative*, 1993
Photogravure Edition of 12, 22¼ x 19¼ inches
Published by Renaissance Press, New Hampshire & Evans Editions, New York
Number 3: Collection of Portia Bower Yakub and Mohammed Yakub, New York



23. *Song of Which* [Evelina crouched], 2003
Archival inkjet Edition of 12, Self-published, 13 x 19 inches
Number 2: Collection of Evelina Domnitch, Amsterdam



24. *Self Interest*, 1999

The body elements in proportion by weight based on a 100 pound person:
Oxygen, carbon, hydrogen, nitrogen, calcium, phosphorous, potassium, sulfur, sodium, chlorine,
magnesium, iron, iodine, zinc, manganese, silicon, copper, cobalt, fluorine, table 39 x 39 x 36 inches
Installation: *Dove Bradshaw, Elements*, Stalke Gallery, Copenhagen, 2001



25. КИСЛОРОД, 2004

Body elements in descending order by weight in Russian

Photogravure Edition of 36, printed by Niels Borch Jensen, 2005, 28 x 21 ½ inches

Silver Gelatin Edition of 6, self-published, 19 x 17 inches; Collection of the artist



26. *Herself in the Element*, 2002

Body elements in descending order by weight

Photogravure Ed. of 36, Niels Borch Jensen, 2005, 28 x 21 ½ inches; Silver Gelatin
Ed. of 6, self-published, 19 x 12 inches; Ed. No. 2: Coll. of Thomas McEvilley, New York



27. *Evelina in Central Park*, 2003

Archival inkjet Edition of 24, self-published, 13 x 12¾ inches

Number 3: Collection of Evelyn Richards, New York

I am not a photographer engaged with the mechanics of the camera or the darkroom. The image and the form it takes are the thing. I showed one of my Daguerreotypes to Carl Andre and he said simply, "I've never wanted to make images." I took that to mean that he was involved in abstraction alone. I go both ways, but so far photography has not been abstract for me.

I *make* photographs rather than *take* them—constructing my world rather than viewing *the* world. Talking with Chris Rauschenberg recently he described his photographs as "a cook book rather than a dinner." I am moved by that form of picture-making, but my work is really the opposite.

Dove Bradshaw

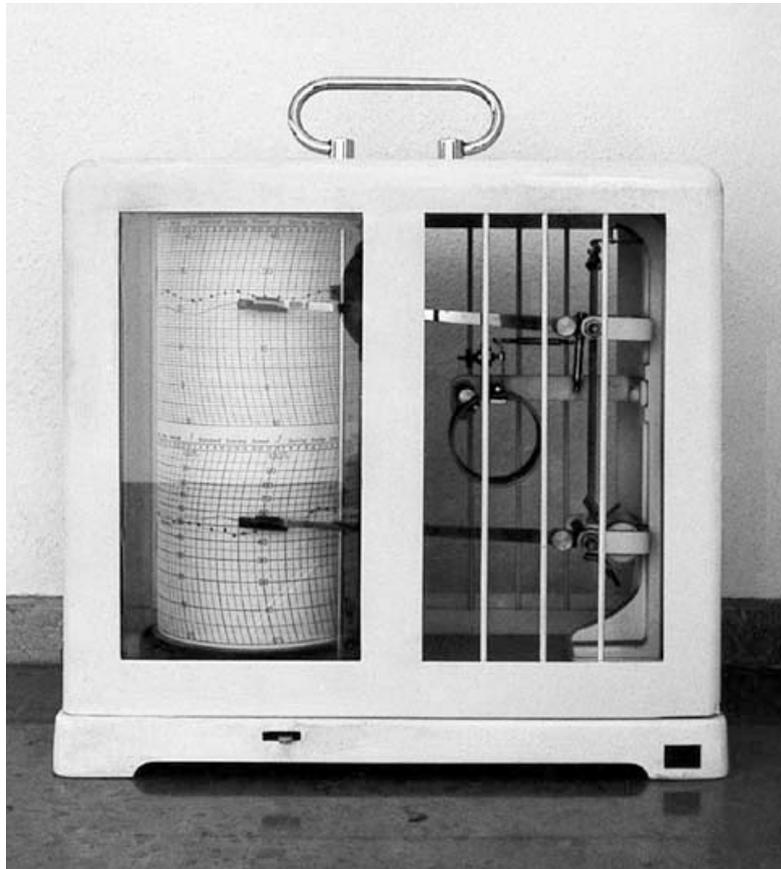


28. *Performance*, 1978

Silver gelatin print of the *claimed* Metropolitan fire hose, 1976

10 x 8 inches, used to produce a self-published guerrilla postcard
imitating a Metropolitan Museum postcard, 1978

Collection of the Metropolitan Museum of Art, New York, 1980

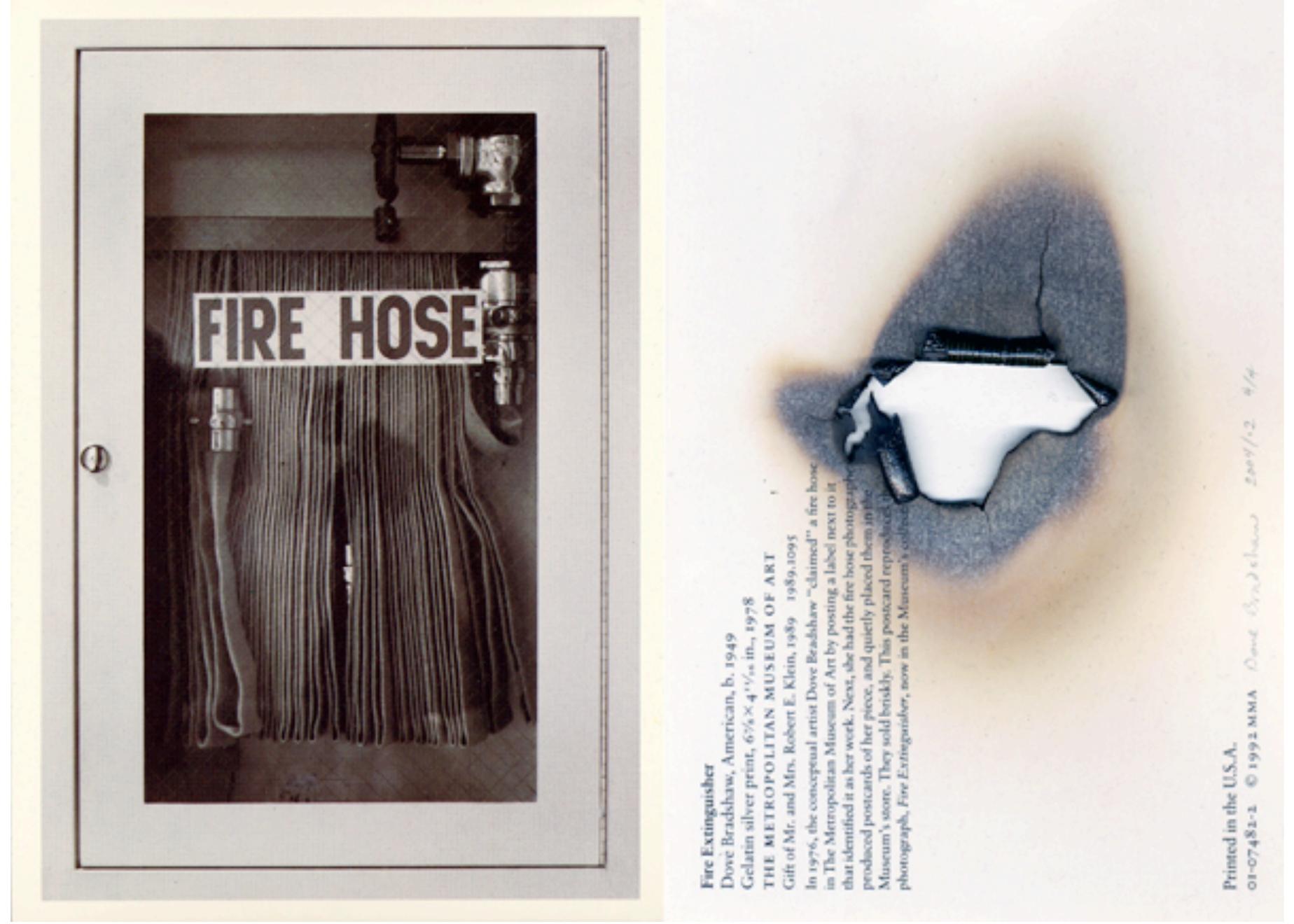


29. (A) *Claimed Object*, 1979

Claimed hygrometer, Kunstmuseum, Dusseldorf

Unique silver gelatin print, $3 \frac{3}{8} \times 2 \frac{7}{8}$ inches; Collection of the artist
Photogravure Edition of 36, printed by Niels Borch Jensen, 2005, $15 \frac{1}{2} \times 10 \frac{1}{4}$ inches

30. *Performance Burned*, 2004
Metropolitan Museum postcard
Published in 1992, burned in 2004
Collection: The Metropolitan Museum, 2012





31. *You Skull See* [self-portrait], 2004

Archival inkjet Edition of 24, 2004, self-published, 10 x 8 inches; Whitney Museum
Photogravure Edition of 36, 2008, 28 x 21 ½ inches, Niels Borch Jensen, Copenhagen

Opposite: 32. *Lightness of Being* [self-portrait], 2004

Archival inkjet Edition of 24, 2004, self-published, 5 ¾ x 3 ¾ inches
Photogravure Edition of 36, 2008, 28 x 21 ½ inches, Niels Borch Jensen, Copenhagen

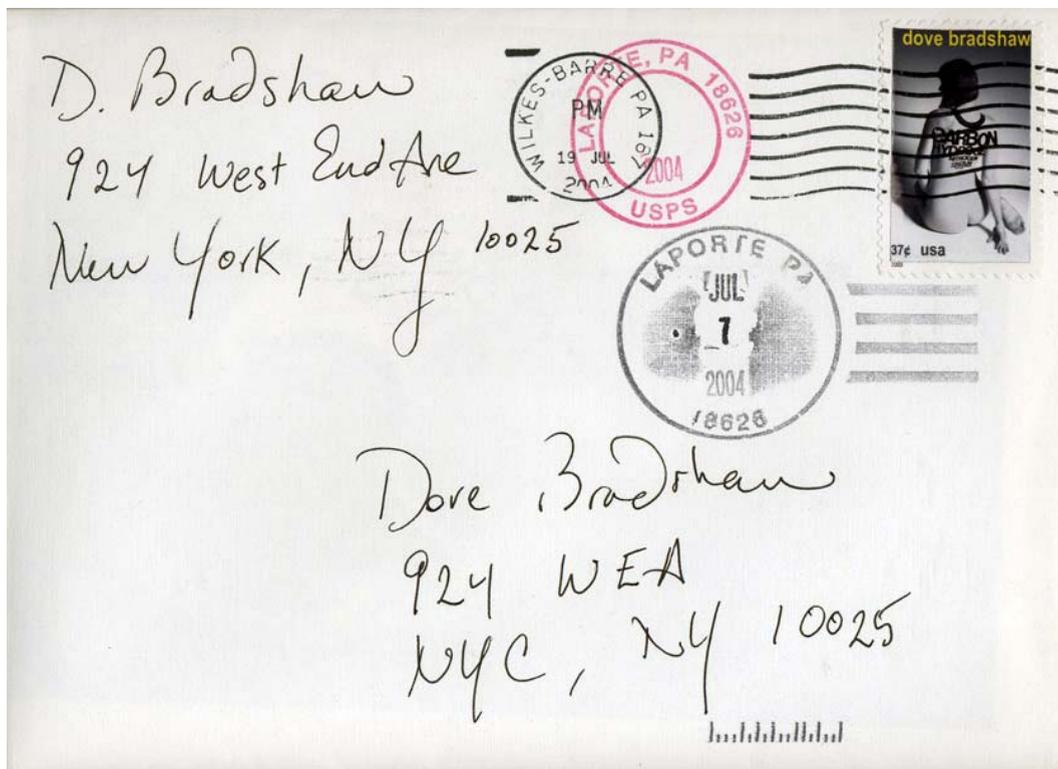




33. *Counterfeit Bill*, 2005
Photo-etching Edition of 30, Printed by Niels Borch Jensen, Copenhagen
15½ x 10¾ inches; Number 1: LeWitt Collection, Chester, Connecticut



34. *Dove Bradshaw & William Anastasi November 21, 1974*
The first of daily Polaroids until November 20th, 1975



35. *Herself in the Element* [cancelled stamp], 2004
37¢ stamp on envelope, 4¾ x 6½ inches
Collection of the artist

GUERRILLA STAMPS

Dove Bradshaw has a set of works which confirm her resolve to add layers of meaning to an already rich surface: two sheets of postage stamps of her own design, and *not* part of the United States Post Office's make-your-own-stamps program. One of them, a two-center, depicts Marcel Duchamp's *Fountain*, the urinal he signed a fictitious name to and claimed as his own art in 1913. It is a howlingly unlikely subject for a US postage stamp, but there it is, tiny and deadpan, complete with all the proper marginal stamp sheet markings. The other stamp sheet features a photograph taken by Bradshaw of a woman on whose back is written the names of the elements that make up the human body, with the size of the letters reflecting their relative proportions in descending order: carbon, hydrogen, etc. But she has taken it a step farther in the mischievous spirit of Duchamp: she has used her stamps to mail real letters; a form of performance art that is as subtle as it is subversive, managing to fool the USPS, which has threatened her with fines and jail. And for \$300 she will send anyone a letter with one of her stamps. This is more personal than a dedication. Her envelope sent to herself with her own return address and a cancelled stamp is framed under glass on the wall. Considering the risk of prosecution she runs every time she mails one of these, it's a steal.

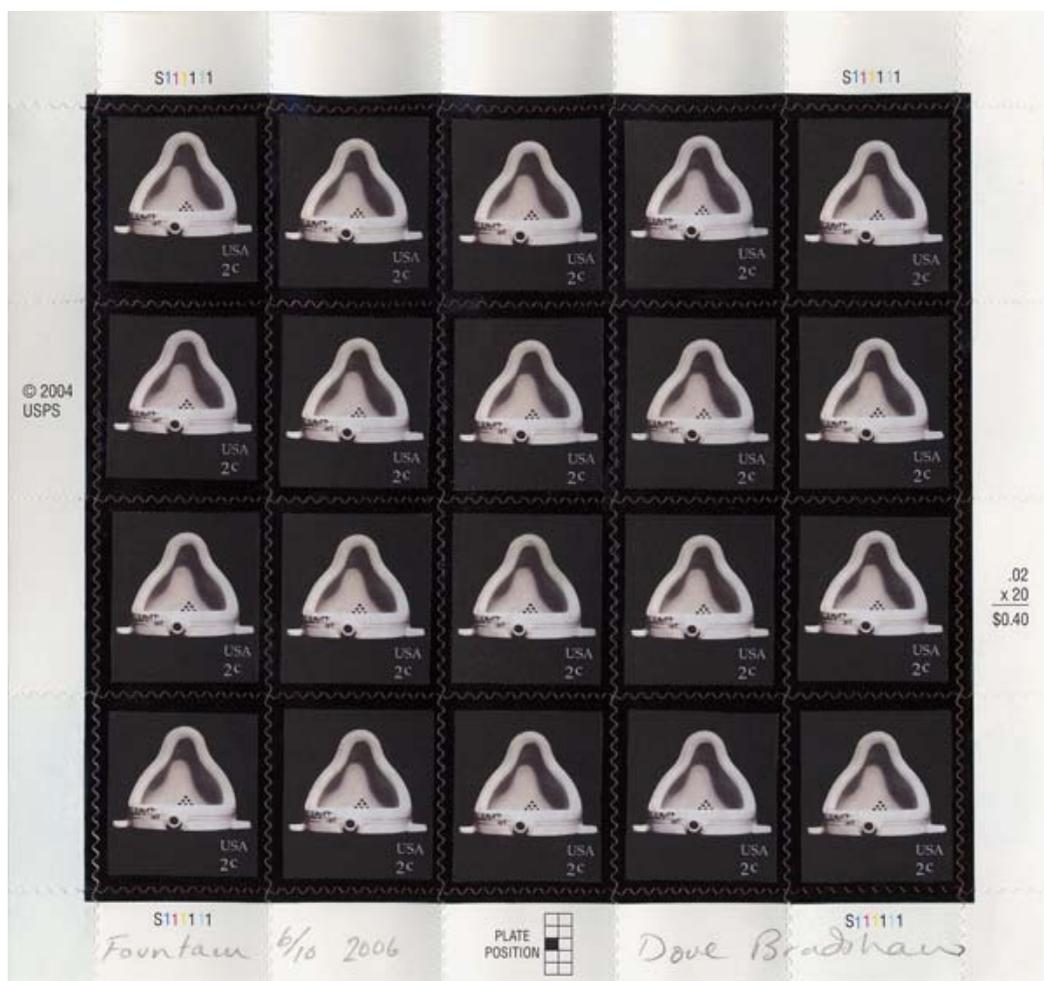
Joel Simpson, *M Magazine*, 2009



38. *Marcel Duchamp* [Stamp Sheet], 2005

Edition of 10, self-published, ink on paper, 6 7/8 x 6 3/4 inches

Number 1: Collection of Ann and Chris Stack, Indianapolis, Indiana



37. *Fountain* [Stamp Sheet], 2006
 Edition of 10, self-published, ink on paper, 4 7/8 x 5 1/4 inches
 Number 10: Collection of Jasper Johns, Sharon, Connecticut

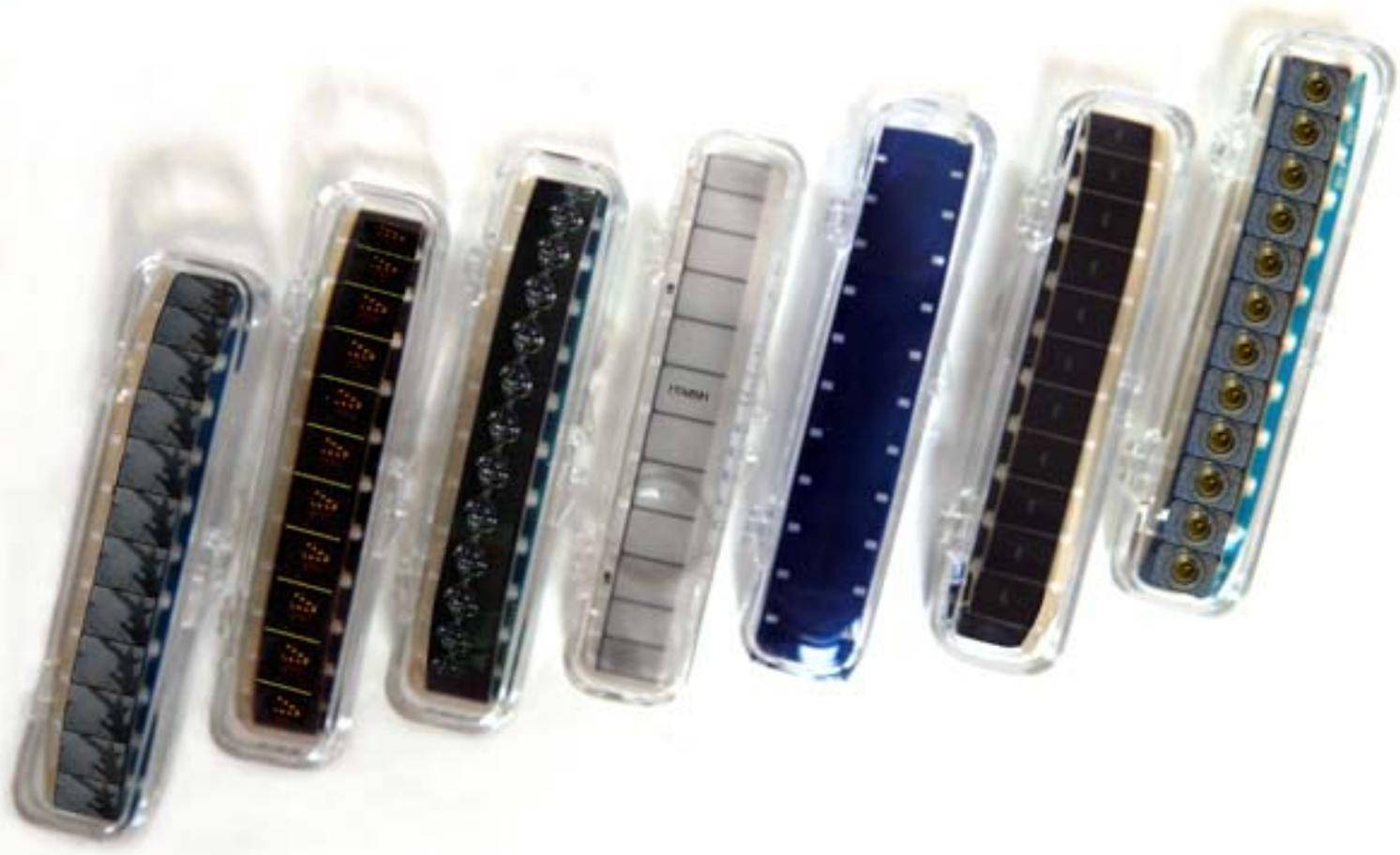


38. *William Anastasi 75th Birthday* [Stamp Sheet], 2008
Edition of 10, self-published, ink on paper, 6 7/8 x 6 3/4 inches
Number 2: Collection of Michael Straus, Birmingham, Alabama



42. *FINISH*, 1996

.5 seconds, 16mm film strip housed in a plastic box: 3 ½ x ¾ x ½ inch,
.689 diameter double convex magnifying glass; Collection of the artist



41. *Boys Will Be Beuys* [self-portrait], 2004
Archival inkjet print, Self-published
19 x 8½ inches; Number 5: Collection of Sam
Jedig, Kirke-Sonnerup, Denmark

42. *T for Two* [self-portrait], 2004
Archival inkjet Edition of 24, Self-published
17 x 13 inches; Number 5: Collection of Sam
Jedig, Kirke-Sonnerup, Denmark







43. *Tender is Gravity*, 2004
Archival inkjet print, self-published, 19 x 8 ½ inches
Number 5 of 24, collection of Sam Jedig, Kirke-Sonnerup, Denmark

SOLO EXHIBITIONS

2012

Dove Bradshaw, Larry Becker Contemporary Art, Philadelphia, Pennsylvania

2011

Dove Bradshaw, Thomas Rehbein Gallery, Cologne

2012

Dove Bradshaw, Larry Becker Contemporary Art, Philadelphia, Pennsylvania

2008

Radio Rocks, Limited-edition portfolio, Larry Becker Contemporary Art, Philadelphia,

Time Matters, catalogue, Pierre Menard Gallery, Cambridge, Massachusetts

2007

Time & Material, catalogue, Senzatitolo, Rome

Constructions, Spirit of Discovery 2, Igreja do Convento de Santo António, Trancoso, Portugal

Contingency, Björn Ressle Gallery, New York

2006

Six Continents, catalogue, "Trace of Mind," 6th Gwangju Biennale, Gwangju, South Korea

The Way, Gallery 360°, Tokyo

Radio Rocks, permanent installation commissioned by the Baronessa Lucrezia Durini for the town of Bolognana, Italy

Time & Material, catalogue, SPIRIT OF DISCOVERY 1, Igreja do Convento de Santo António, Trancoso, Portugal

2005

Six Continents, *Contingency and Body Works*, Solway Jones Gallery, Los Angeles

Six Continents, [second room: *Angles 12 Rotations*], Larry Becker Contemporary Art, Philadelphia

2004

Dove Bradshaw: Nature, Change and Indeterminacy, Limited Edition Book, Editions and Sculptures, Volume Gallery, New York

2003

Dove Bradshaw: Formformlessness 1969-2003, curator: Sandra Kraskin, mid-career exhibition, The Sidney Mishkin Gallery, Baruch College, City University of New York

Angles, Diferenca Gallery, Lisbon

2001

Waterstones, Stark Gallery, New York

Elements, Stalke Gallery, Copenhagen

2000

Waterstones, curators: Heidi and Larry Becker, Larry Becker Contemporary Art, Philadelphia

1999

Negative Ions I, Indeterminacy [film] and 2 √0, curator: Michael Olijnyk, Mattress Factory Museum, Pittsburgh

Guilty Marks, Stalke Gallery, Copenhagen

1998

Dove Bradshaw, catalogue, curator: Julie Lazar, The Museum of Contemporary Art, Los Angeles

Irrational Numbers, catalogue, Sandra Gering, New York

Irrational Numbers, Linda Kirkland Gallery, New York

1997

S Paintings and Indeterminacy, Barbara Krakow Gallery, Boston

1996

Contingency, catalogue, Stalke Gallery, Copenhagen

1995

Indeterminacy, catalogue, Sandra Gering Gallery, New York

Indeterminacy, catalogue, curator: Neil Firth, Pier Center, Orkney, Scotland

1993

Contingency, book, Sandra Gering Gallery, New York

1991

Full, Sandra Gering Gallery, New York

Plain Air, curators: Ryzsard Wasco and Zdenka Gabalova, PS1 Contemporary Art Center, Long Island City, New York

1990

Plain Air, curator: Michael Olijnyk, Mattress Factory Museum, Pittsburgh

1989

Plain Air, Sandra Gering Gallery, New York

Paintings on Vellum, Stalke Gallery, Copenhagen

1988

Paintings on Vellum, inaugural exhibition Sandra Gering Gallery, New York

Dove Bradshaw, curator: Joan Blanchfield, Edith Barrett Art Gallery, Utica College, Syracuse University, Utica, New York

1986

Collages on Wood, curator: Susan Lorence and Bob Monk, Lorence Monk, New York

1984

Works 1969-1984, curator: Joan Blanchfield, Utica College, Syracuse University

1983

Last Year's Leaves, curator: Linda Mackler, Wave Hill, Bronx, New York

1982

Works on Paper, Ericson Gallery, New York

1981

Removals, Ericson Gallery, New York

1979

Mirror Drawings, curator: Terry Davis, Graham Modern, New York

1977

Slippers and Chairs, curator: Terry Davis, Graham Modern, New York

Chairs, curator: Bill Hart, Razor Gallery, New York

1975

Reliquaries and Chairs, curator: Bill Hart, Razor Gallery, New York

SELECTED GROUP

2012

Humor, seriously, curator: Birgitte Orum, The Museum of Modern Art, Esbjerg, Denmark

Unbound—An Exhibition in 3 Chapters, curator: Hatry, Dalhousie Art Gallery, Halifax, Nova Scotia

John Cage: A Centennial Celebration with Friends, Cunningham, Rauschenberg, Fuller, Graves, Duchamp, Marioni, Johns, Ginsberg, Paik, Anastasi, Kaprow, Hamilton, Tobey, Bradshaw, Patterson, Williams, Watts, Carl Solway Gallery, Cincinnati

Wireless, curator: Elizabeth Lovero, Santa Barbara Arts Forum, California

2011

The International Year of Chemistry, Elemental Matters: Artists Imagine Chemistry, curator: Marge Gapp, artists: Susan Alexjander, Bradshaw, David Clark, Birgitte Hitschler, Kevin H. Jones, Rebeca Kamen, Jennifer Schmitt, The Chemical Heritage Foundation, Philadelphia

Art=Text=Art: Works by Contemporary Artists, an exhibition of selections from Sally & Wynn Kramarsky Collection, University of Richmond Museums in Richmond, Virginia

Drawn/Taped/Burned: Abstraction on Paper: From the Werner H. Kramarsky Collection, The Katonah Museum of Art, Katonah, New York

The Missing Peace: Artists and the Dalai Lama, 75 artists, Nobel Museum, Stockholm, Sweden,

2010

The Missing Peace: artists and the Dalai Lama, curator: Randy Rosenberg, San Antonio Mus. of Art, Texas

Intolerance, curators: Christopher Whittey and Gerald Ross, Maryland Inst. College of Art, Baltimore

Reunion 2010: The Night of Future Past: William Anastasi & Dove Bradshaw play chess reminiscent of the

1968 Reunion: Marcel Duchamp and John Cage Chess Match, Ryerson Theater, Toronto

Group Exhibition, Gallery Poulsen, Copenhagen

Love Is Vain: Editions Fawbush Projects and Artists 2005-2010, curators: Russell

Calabrese & Thomas Jones, Gering Lopez, New York

At 21: Gifts and Promised Gifts in Honor of the Contemporary Museum's 20th Anniversary, The Contemporary Museum of Honolulu, Hawaii

Post Cards From the Edge, Visual Aids, Metro Pictures, New York

On Paper, curator: Sam Jedig, Kirke-Sonnerup Gallery, Kirke-Sonnerup, Denmark

The 21st Century Woman, Margaret Fuller and The Sacred Marriage, curator: Lisa Paul Streitfeld, Pierre Menard Gallery, Cambridge, MA

2009

The Third Mind, Americans Contemplate Asia, curator: Alexandra Munroe, Solomon R. Guggenheim Museum, New York

ONE More, curator: Dove Bradshaw; artists: Lawrence and William Anastasi, Andre, Barry, Bradshaw, Hafif, Highstein, LeWitt, Kretschmer, Nonas, Passehl, Cordy Ryman, Robert Ryman, Wagner, Thomas Rehbein Gallery, Cologne

ONE, Six Americans/Six Danes, curator: Bradshaw, Stalke Up North, Copenhagen

2008

Choosing, curator: Robert Barry; artists: Anastasi, Bradshaw, Downsborough, Kuwayama, Nannucci, Nonas, Richard Williams, Andrée Sfeir-Semler, Hamburg

ONE More, curator: Dove Bradshaw, Lawrence Anastasi, William Anastasi, Andre, Barry, Bradshaw, Hafif, Highstein, Kretschmer, LeWitt, Nonas, Passehl, Cordy Ryman, Robert Ryman, Wagner, Esbjerg Museum, Esbjerg, Denmark

2007

ONE, curator: Dove Bradshaw, Anastasi, Andre, Barry, Bradshaw, Hafif, Highstein, Kretschmer, LeWitt, Nonas, Passehl Wagner, Björn Ressel Gallery, New York

The Missing Peace, UCLA Fowler Museum of Cultural History, LUMA, Chicago, Rubin Museum of Art, New York,

Anastasi Bradshaw Cage Cunningham, The University Art Museum, U of Virginia, Charlottesville, VA

2005

Edge Level Ground, Stefanie Hering Gallery, Berlin

2003

The Invisible Thread: Buddhist Spirit in Contemporary Art, curated by Lily Wei, Snug Harbor, New York

Topoi of Nature, curator: Stephanie Herring, Volckers Gallery, Berlin

Frankenstein, curator: Ethan Sklar, Tanya Bonakdar Gallery, New York
Selections from the LeWitt Collection, New Britain Museum of American Art, CT

2001

Charles Carpenter Collection Aldrich Museum, Ridgefield, CT
Anastasi Bradshaw Cage, Museum of Contemporary Art, Roskilde, Denmark
Century of Innocence: The White Monochrome, Rooseum Contemporary Art Center, Malmo, Sweden
traveling from Liljevalchs, Konstall, Stockholm

2000

Hindsight/Foresight, Bayly Art Museum, University of Virginia, Charlottesville
Destruction/Creation, Ubu Gallery, New York

1999

Merce Cunningham, Fifty Years, La Fundacio Antoni Tapies, Barcelona
Nature/Process, the University of California at San Diego

1994

Painting in Transition, the Aldrich Museum, Ridgefield, Connecticut

1993

Rolywholyover Circus, MOCA, LA, Menil Collection, Houston, Solomon R. Guggenheim Museum,
New York, the Philadelphia Mus. of Art, Mito Tower, Mito, Japan

1990

Work From the Permanent Collection, The Art Institute of Chicago
Drawings from the '80's, Part II, the Museum of Modern Art, New York

1985

Riverstones, Science Museum, Koran-Sha Company, Tokyo

1982

John Cage, William Anastasi, Dove Bradshaw, The American Center, Paris

ARTISTIC ADVISOR TO THE MERCE CUNNINGHAM DANCE COMPANY

Appointed with William Anastasi in 1984

Loosestrife, 1992, World première, Théâtre De La Ville, Paris. Music: Michael Pugliese; Design,
Costumes and lighting: invited Carl Kielblock

Trackers, 1991, World première, City Center, New York. Music: Emanuel Dimas De Melo Pimenta;
Design, Costumes and Lighting: Dove Bradshaw

Cargo X, 1989, World première, University of Texas, Austin, Texas. Music: Takehisa Kosugi; Design,
Costumes and Lighting: Dove Bradshaw

Inventions, 1989, World première, City Center, New York, Music: John Cage; Design, Costumes and
Lighting: invited Carl Kielblock

Events, 1989, Grand Central Station, New York. Music: David Tudor; Costumes: Dove Bradshaw
Carousal, 1987, World première, Jacob's Pillow, Lee, Massachusetts. Music: Takehisa Kosugi; Design, Costumes, and Lighting Dove Bradshaw
Fabrications, 1987, World première, Northrup Auditorium, Minneapolis and revival for MCDC's 50th Anniversary, Lincoln Center, New York (one of four with one première). Music: Emanuel Dimas De Melo Pimenta; Design, Costumes and Lighting: Dove Bradshaw
Points in Space, 1987, World première, City Center, New York and for the Opéra de Paris Garnier, Paris, Commissioned by Artistic Director, Rudolf Nureyev, June, 1993. Music: John Cage; Design: William Anastasi; Costumes: Bradshaw
Points in Space, 1986, BBC, London. video. Wins Prague d'Or [gold prize], at the 30th International Television Festival, 1987. Music: John Cage; Design: William Anastasi; Costumes: Dove Bradshaw
Events, 1985, Joyce Theater, New York. Costumes: Dove Bradshaw
Arcade, 1985, World première, City Center, New York and commissioned by the Pennsylvania Ballet, Academy for Music, Philadelphia. Music: John Cage; Design, Costumes and Lighting: Dove Bradshaw
Deli Commedia, 1985, Merce Cunningham Studio, New York. video. Music: Pat Richter; Costumes: Dove Bradshaw
Native Green, 1985, World première, City Center. Music: John King; Design, Costumes: William Anastasi; Lighting: Bradshaw
Phrases, 1984, World première, Théâtre Municipal d'Angers, Angers, France. Music: David Tudor; Design: William Anastasi; Costumes and Lighting: Bradshaw

BOOKS/CATALOGUES solo

Time Matters, essay by Charles Stuckey, Pierre Menard, Cambridge, Massachusetts, 2008
Time & Material, introduction by Massimo Arioli, essay by Charles Stuckey, Senzatitolo, Rome, 2007
The Art of Dove Bradshaw, Nature, Change and Indeterminacy, Thomas McEvelley; including republication of "John Cage and Thomas McEvelley: A Conversation, 1992," Mark Batty Publisher, West New York, New Jersey, 2003
Anastasi Bradshaw Cage, accompanying a three-person exhibition; "we are beginning to get nowhere" interview of William Anastasi and "Still Conversing with Cage" interview of Dove Bradshaw with Jacob Lillemose; Karl Aage Rasmussen, essay, The Museum of Contemporary Art, Roskilde, Denmark, 2001
Dove Bradshaw / Jan Henle, introduction by Julie Lazar; "Dove Bradshaw" by Mark Swed; afterword by Barbara Novak; "Jan Henle: Sculpture of No Thing" by Nancy Princenthal, The Museum of Contemporary Art, Los Angeles, 1998

Dove Bradshaw: Inconsistency, quotes from *Tao Tê Ching*, Henry David Thoreau, John Cage, Franz Kafka selected by the artist, Sandra Gering Gallery, New York and Stalke Gallery, Copenhagen, 1998

Dove Bradshaw: Contingency and Indeterminacy [Film], selected quotes about the artist, Stalke Kunsthandel, Denmark, 1996

Dove Bradshaw: Living Metal, essay by Barry Schwabsky, Pier Gallery, Stromness, Orkney, Scotland, 1995

Dove Bradshaw: Indeterminacy, essay by Anne Morgan, Sandra Gering Gallery, New York and Stalke Kunsthandel, Copenhagen, 1995

Dove Bradshaw: Works 1969-1993, "John Cage and Thomas McEvilley: A Conversation," Sandra Gering Gallery, New York, 1993

AWARDS

National Science Foundation for Writers and Artists, Washington, DC, 2006, Collection of Antarctic salt

Furthermore Grant for *Dove Bradshaw: Nature Change and Indeterminacy*, Mark Batty Publisher, LLP, West New York, New Jersey, 2003, Publication

The New York State Council on the Arts Grant for Merce Cunningham Dance, 1987, Design and Lighting

The Pollock Krasner Award, 1985, Painting

The Nation Endowment of the Arts Award, 1975, Sculpture

WEB SITES

www.dovebradshaw.com

www.pierremenardgallery.com, Cambridge, Massachusetts

www.ressleart.com: BjÖrn Ressle Gallery, New York

www.artnet.com/lbecker.html: Larry Becker Contemporary Art, Philadelphia

www.solwayjones.gallery.com: SolwayJones Gallery, Los Angeles

www.stalke.dk/stalke_galleri/artist/artistinfo/98/_dove_bradshaw: Stalke Gall-ery, Copenhagen and Kirke Sonnerup, Denmark

www.asa-art.com/facto/program/2007/ED2/bradshaw/1.html: SPIRIT OF DISC-OVERY 2, *Constructions*, Trancoso, Portugal

www.mattress.org: Mattress Factory Museum, Pittsburgh, 2010, *Ground, Negative Ions, Plain Air*

<http://newarttv.com/trailer/trailer.html>: *Dove Bradshaw* (biographical film), New Art TV, New York

www.rovers.net/~rpress: Renaissance Press, New Hampshire www.artcyclopedia.com: links to art museum sites

www.toutfait.com: Marcel Duchamp Site, *Praying for Irreverence*, Toutfait, New York

RESIDENCIES

- 2008 Niels Borch Jensen Printmaker, Copenhagen
2007 Pont-Aven School of Contemporary Art, France, teaching & residency
2005 Niels Borch Jensen, Copenhagen
2000 Niels Borch Jensen, Copenhagen
Statens Vaerksteder for Kunst & Handvaerark, Gammeltorv, Copenhagen
The Sirius Art Center, Cobh Ireland: inauguration sculpture court: *Notation*
1995 The Pier Arts Center, Orkney, Scotland, accompanying an exhibition

SELECTED PUBLIC COLLECTIONS

The Museum of Modern Art, New York
The Metropolitan Museum of Art, New York
The Art Institute of Chicago, Chicago
National Gallery of Art, Washington, DC
The San Francisco Museum of Modern Art
The Museum of Contemporary Art, Los Angeles
The Whitney Museum of American Art, New York
Brooklyn Museum of Art, Brooklyn, New York
The Getty Center, Malibu, California
Carnegie Museum of Art, Pittsburgh
Fogg Art Museum, Harvard University, Cambridge
Rubin Museum of Art, New York
Arkansas Arts Center, Arkansas
Cedar Rapids Museum of Art, Cedar Rapids, Iowa
Contemporary Museum, Honolulu, Hawaii
The Mattress Factory Museum, Pittsburgh, Pennsylvania
The New School for Social Research, New York
Bowdoin College Museum of Art, Brunswick, Maine
Fields Sculpture Park at Art OMI International Arts Center, Ghent, New York
Sony Capitol Corporation, New York
Kunstmuseum, Dusseldorf
Centre Pompidou, Paris
Moderna Museet, Stockholm
Muestra Internacional De Arte Grafico, Bilbao, Spain
Inreja do Convento de Santo António, Trancoso, Portugal
Museum of Contemporary Art, Roskilde, Denmark
The Esbjerg Museum of Modern Art, Esbjerg, Denmark
Pier Centre, Orkney, Scotland
Sirius Art Center, Cobh, Ireland
The State Russian Museum, Marble Palace, St. Petersburg, Russia

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Sam Jedig for the exhibition *Elements*, 2001

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