



COPPER & STONE

DOVE BRADSHAW

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1993 - 2010

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Copper and Stone by Dove Bradshaw

Plates 1- 27

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*John Cage, Neil Firth, Duncan McLean, Collette Chattopadhyay,
Regina Coppola, Peter Michael Hornung, Mette Sandbye,
Janet Kaploz, Luxury Magazine, Jan Gardner Castro*

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Acknowledgments



1. *Notation VI*, 2000

Activated September 2000; photographed August 2008

Limestone, copper, ammonium chloride copper sulfate solution, 16 x 12 x 12 inches

Collection of Flemming and Ilse Rhode Nielsen, Copenhagen

COPPER & STONE

DOVE BRADSHAW

The first environmentally reactive works were the two-dimensional Contingency Series begun in the early eighties. They prompted a search for a way to make sculptures that would also be reactive *and* would change shape. These sculptures began ten years later with Copper Works in 1993, Indeterminacy Stones in 1994, Waterstones in 1999, and the Notation Series and Material/Immaterial Stones in 2000.

The first copper work was the 1993 relief *Passion*—a wall-embedded bar treated with acetic acid which left a running stain down the wall. The work was set in a humidity-producing bathroom; after twenty years the stain has grown more intense. Outdoors in 1995, in the island atmosphere of Orkney, Scotland, I made a similar work for a permanent installation on the exterior wall of the Pier Center that juts into the sea. Left to the elements, years later photo-documentation shows a bleed down the wall.

The Indeterminacy Stones began with the 1994 *Indeterminacy I*—a chunk of Carrara marble combined with pyrite. The work, with the unattached pyrite set in a groove in the “understone,” was left outdoors to weather. Pyrite, found deep below ground, transforms into limonite when exposed to the elements. It bleeds an iron rust stain. It may take less than ten years or over a century to dissolve completely depending on its composition and environment. Dark and glittering, it is known as fool’s gold. The first exhibition of these works was at Sandra Gering Gallery in New York in 1995. From a Vermont marble quarry three boulders were gathered—one flat, one vertical, one wedge shaped. After a piece of pyrite was placed on each, the works were left outdoors for a year.

For the Indeterminacy Series for Scotland and Italy pyrite was shipped from the US to be coupled with their local stone. For the Pier Center a

sandstone boulder was found near the sea; for the Home Gallery, in Italy three sculptures were made with Carrara marble. Ann Barclay Morgan for *Sculpture Magazine* pointed to the differences between Carrara and Vermont marble: "Bradshaw's use of Vermont marble had intriguing implications. This material appears to embody a freeing from the confining notion of purity, emblematic of Carrara marble, toward the reality of life suggested by the veining of the marble itself, calling to mind the arteries of the human body that become more visible with age."¹ Regarding the stain she writes: "Another reading of the work results from the action of "bleeding" which could be seen as the female life-force in the process of being released. The transformation into the deep colored limonite lends a sensuous quality to the marble."²

The *Material/Immaterial* Stones made in Denmark in 2000 coupled local spring and aged calcstone. This produced a white bleed on a dark stone. White when quarried, above ground calcstone slowly darkens while it hardens from an easily sawed stone to one that can support a building. This led to the creation in Kirke-Sonnerup, Denmark of a Ryoanji Garden of fifteen stones based on the traditional Temple Garden in Kyoto. The 'score' for the initial placement and later replacement of spring calcstone was based on the birth dates of members of my immediate and extended family. The spacing of dates gives this work a human time-scale. It is pictured here in its first location at the Museum of Contemporary Art which treats space and time as a unified concept. As objects of meditation the stones will change, with the transformative process prompting an evolution of the mind, a gradual stilling of thoughts, a reduction to pure essence or beingness."³

¹ Ann Barclay Morgan, *Indeterminacy*, Sandra Gering Gallery, New York & Stalke Gallery, Copenhagen, 1996, p. 10.

² Ibid.

³ Ibid., p. 11.

For the 1999 indoor Waterstones, the eroding water is released through a controlled dripping from suspended funnels onto limestone blocks. The first exhibition at Larry Becker Gallery, Philadelphia was mounted a year later. Jan Gardner Castro observed, "Over the years since it was created, the water has developed bone-colored rings of discoloration, and a small area about an inch wide shows pitting from the water's interaction with the stone. Another inch or so out, a green area reveals a kind of algae-like growth."⁴

The Notation Series was started in 2000 while in residency at the Sirius Art Center in Cobh, Ireland. There I found a local green limestone which I had cut into a block, mounting it with a four-inch copper prism. This was set in the harbor piazza abutting the Center. Indoors, on a series of limestone cubes, copper prisms were treated with ammonium chloride copper sulfate. On each, the stains issuing from the prism's point ran down the face. They were later shown indoors and out. The Notation Stones were made with copper cubes embedded in quartz or soapstone boulders. Thomas McEvelley notes, "The term for landscape," a modern scholar writes, "...is...symbolic of the [constant interaction of the] *Yang* and the *Yin*. *Yang* and *Yin*, in turn come through in Taoist alchemy as mercury and sulfur, the male and the female of the cosmic marriage"⁵ 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 one-ness). Extrapolating from this idea one could say that Bradshaw's [Indeterminacy Stones, Notation Series and] Water-stones are an attempt to paint the oneness."⁶

⁴ Jan Gardner Castro, *Dove Bradshaw*, Björn Ressle Gallery, Sculpture Magazine, April 2008

⁵ Thomas McEvelley, *Dove Bradshaw*, *Nature, Change and Indeterminacy*, Batty LLC, West New York, New Jersey, p. 70.

⁶ *Ibid.*, p. 70.



2. *Notation VII*, 2000

Activated January 2008; photographed May 2008

Limestone, copper, ammonium chloride copper sulfate; 16 x 12 x 12 inches

Collection of Mary Ehni and Stephen Frailey, New York

3. *Passion*, 1993

Activated and photographed May 1998

Insertion; copper, acetic acid; dimensions variable

The Museum of Contemporary Art, Los Angeles

Purchased with funds provided by Renate and Sidney Shapiro







4. *Infringement*, 1993

Activated January 2001; photographed February 2001

Insertion wall to floor: copper: 13 x 3 x ¼ inch embedded, acetic acid

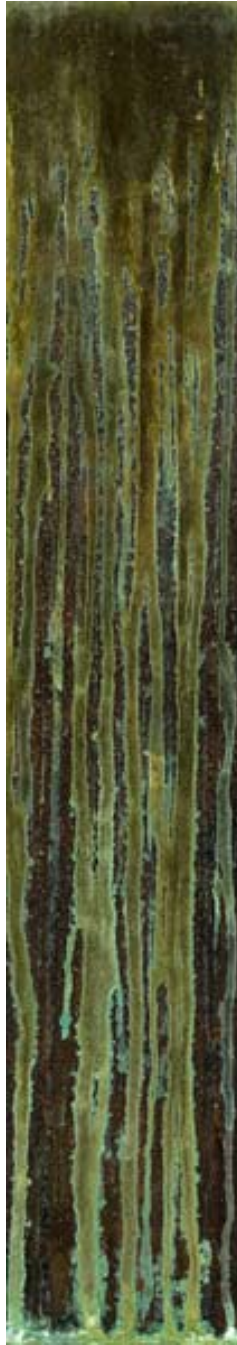
Dimensions variable; Installation view Stalke Gallery, Copenhagen, 2001



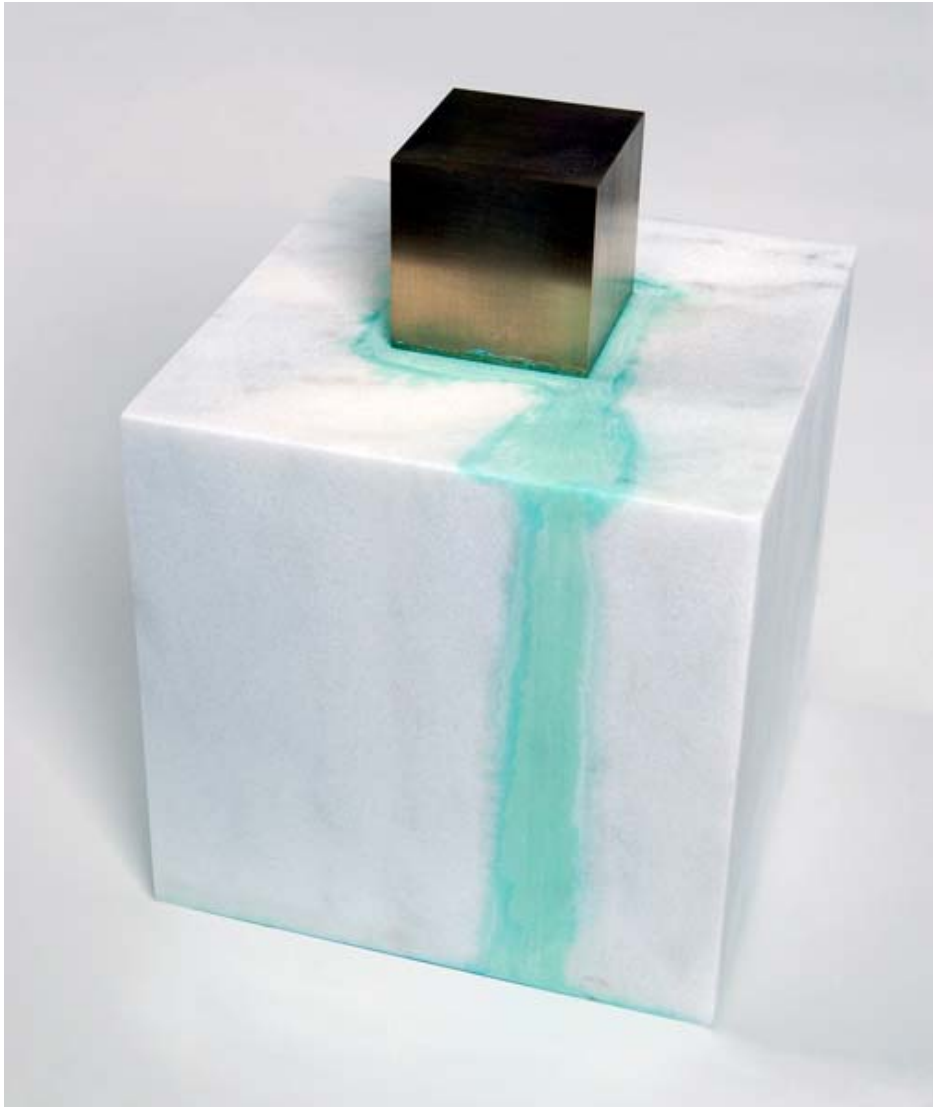
5. *Notation XI*, 2010

Activated and photographed April 2010

Vermont marble, bonze, ammonium chloride copper sulfate solution
10 x 7½ x 7½ inches; Collection of Andrea Krantz and Harvey Sawikin, New York



6. *Without Title*, 1994-2009
Activated 1994; photographed February 2010
Copper, ammonium chloride copper sulfate
14 x 3 x $\frac{3}{4}$ inches; Collection of the artist



7. *Notation XI*, 2010
Activated and photographed April 2010
Vermont marble, bonze, ammonium chloride copper sulfate solution
10 x 7½ x 7½ inches; Collection of the artist



8. *Notation IV*, 1999

Activated August 1999; photographed June 2000
Quartzite, copper; 22 x 21 x 36 inches; Collection of the artist, Laporte, Pennsylvania

Opposite page: 9. *Without Title II*, 1994

Activated February 1994; photographed January 2003
Copper, acetic acid on paper; 13¾ x 3 inches; Collection of the artist





10. *Ikkyu*, 2000

Activated September 2000; photographed January 2001

Brass, acetic acid, ammonia, 6¼ x 120 inches; Collection of the artist

Marcel Duchamp said, speaking of Utopia, that we won't be able to reach it till we give up the notion of possession. And this work of Dove's confronts possession completely.

John Cage
Dove Bradshaw, Works 1969-1992



11. *Notation V*, 2000

Activated and photographed May 2000

Alberene soapstone, copper, ammonium chloride copper sulfate solution, water
27 x 45 x 34 inches; Collection of Beatrix Ost and Ludwig Kuttner, Keene, Virginia



12. *Indeterminacy XXIII*, 1997

Activated July 1997; photographed July 2004

Vermont marble, pyrite; 9 x 9 ¼ x 8 inches; Collection of the artist



13. *Indeterminacy I*, 1994
Activated November 1994; photographed January 1996
Carrara marble, pyrite; 9 x 17 x 11 inches; Collection of Kristen & Stephan Mordhost, Copenhagen



14. *Indeterminacy III*, 1995

Activated June 1995; photographed January 1998
Vermont marble, pyrite, 24 x 37 x 30 inches
Buckhorn Sculpture Park, Westchester, New York

Opposite page: 15. *Indeterminacy II, III, IV*, 1995
Sandra Gering Gallery, New York, 1995







16. *Indeterminacy IV*, 1995

Activated June 1995; photographed October 1995

Vermont marble, pyrite, 17 x 54 x 38 inches

The Museum of Contemporary Art, Los Angeles

Opposite page: 17. *Indeterminacy II*, 1995

Activated June 1995; photographed October 1995

Vermont marble, pyrite, 31 x 39 x 25 inches

Collection of Dr. and Mrs. David Rabinovitz, Kings Point, New York



17. *Indeterminacy XIII*, 1997

Activated May 1997; photographed August 1998

Cararra marble, pyrite, 9 x 13 x 15 inches

Collection of the artist; Home Gallery, Bisticci, Italy, 1998







19. *Indeterminacy XV*, 1997
Activated July 1997; photographed July 1998
Vermont marble, pyrite, 24 x 96 x 40 inches
Fields Sculpture Park, Art Omi, Ghent, New York



20. *Indeterminacy III*, 1995

Activated June 1995; photographed December 1996

Vermont marble, pyrite; 24 x 37 x 30 inches; Buckhorn Sculpture Park, Westchester, New York



21. *Indeterminacy XVI*, 1997
Activated July 1997; photographed August 1998
Quartz, pyrite, 34 x 38 x 35 inches; Collection of the artist, Laporte, Pennsylvania





22. *Indeterminacy I* 1996

Activated March 1996; photographed September 1999

Carrara marble, pyrite, 15 x 21 x 22 inches; Collection of Norman and Janette James, New York

Opposite page: 23. *Indeterminacy XVIII*, 1997

Activated June 1997; photographed July 1999

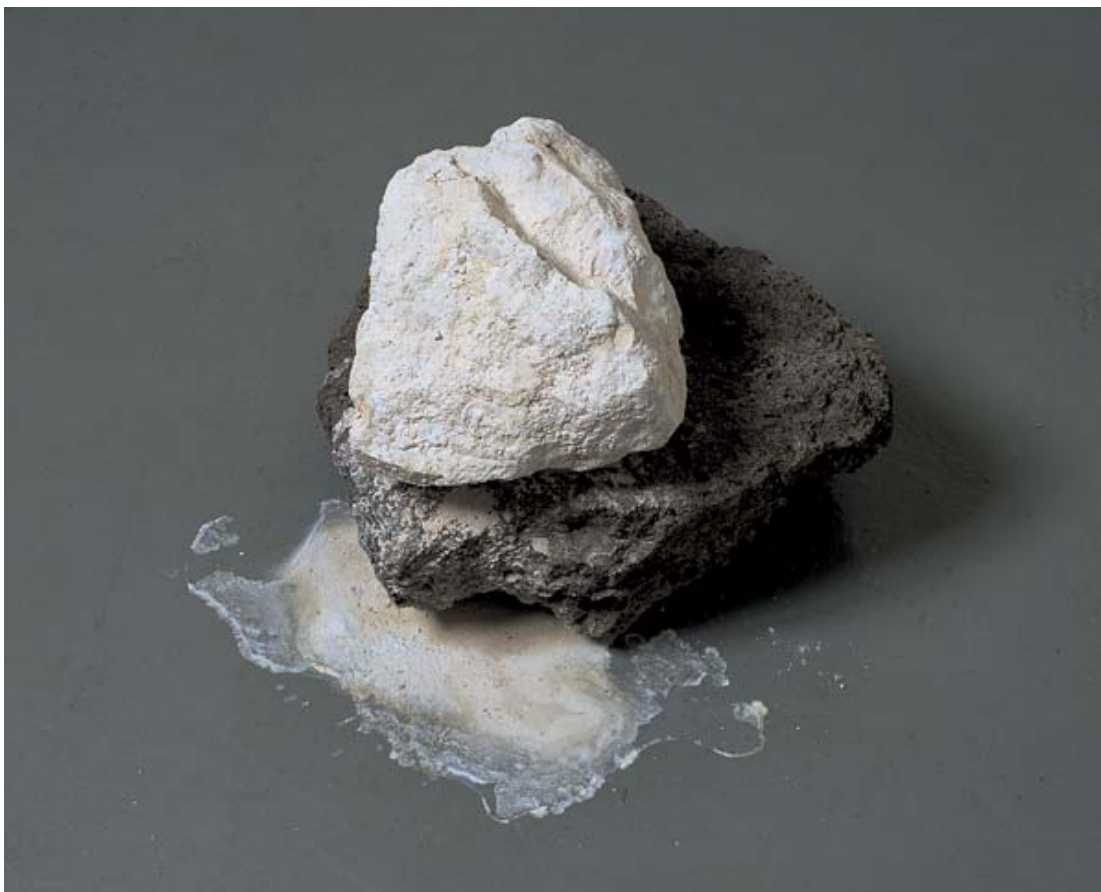
Vermont marble, pyrite, 28 x 26 x 30 inches; Fields, Art OMI, Ghent, New York



24. *Indeterminacy IX*, 1996

Activated February 1996; photographed August 1997

Vermont marble, pyrite; 7 x 5 x 5 ¾ inches; Collection of Merce Cunningham, New York



25. *Material/Immaterial*, 2000
Activated September 2000; photographed January 2001
Spring and aged calcstone, acetic acid, 10 x 16 x 16 inches; Collection of the artist







Bradshaw [has said that] she was, in effect, “exhibiting materials as themselves, without working them extensively”—salt, stone, sulfur, water, mercury. An extreme example is *Material/Immaterial*, a series of seven out of a projected fifteen works erected in the Museum of Contemporary Art, Roskilde, Denmark, based on the Ryoanji Temple Garden in Kyoto, Japan.

Thomas McEvilley

Dove Bradshaw, Nature, Chance and Indeterminacy, 2003



26. *Material/Immaterial I*, 2000
Activated September 2000; photographed 2002
Spring and aged calcstone, 20 x 42 x 25 inches
The Museum of Contemporary Art, Roskilde, Denmark

Opposite page: 27. *Material/Immaterial, I, III*, 2000
Activated September 2000; photographed 2002
Spring and aged calcstone, front stone: 22 x 18 x 16 inches
The Museum of Contemporary Art, Roskilde, Denmark









24. *Waterstones*, 1996
Activated April 1998; photographed January 2001
Limestone: 12 x 12 x 12 inches, 1000 ml dropping funnel, water
Installation view: Stark Gallery, New York, 2001; Collection of the artist

29. *Waterstone*, 1996
Activated and photographed November 2007
Installation view: Senzatitolo Associazione Culturale, Rome, 2007
Collection of Mary Ehni and Stephen Frailey, New York



*Duncan McLean, Collette Chattopadhyay, Ann Barclay Morgan
Regina Coppola, Thomas McEvilley, Peter Michael Hornung,
Mette Samdbye, Janet Kaploz*

With *Indeterminacy* (a permanent slowly-evolving gift to the Pier in sand-stone and pyrite), Bradshaw has made pieces that embrace what most art shuns; the inevitable chemical changes that fade cave paintings, crack and crumble frescoes, darken oils to obscurity.

*Duncan McLean
Scottish Press, 1995*

These pieces can be seen as representative of the life/death cycle and a reminder that our existence is in a constant state of flux....In an early precedent, Duchamp called upon elements of nature to complete his *Unhappy ready-made* of 1919 in Buenos Aires. This wedding gift to his...sister Suzanne consisted of a letter, which he paraphrased in the Cabanne interview, instructing her to "...attach a geometry textbook with strings to the balcony of (your) apartment...; the wind (is) to go through the book, choose the problems, thin out its pages and tear them...to introduce...the concept of happy and unhappy in the *Ready-made*..."¹ By submitting the book to the elements the piece was "completed" and then destroyed. While emotional states clearly play a role in Duchamp's *ready-made* and are absent in Bradshaw's work, the employment of nature is similar. Bradshaw, however used only materials from nature and ultimately the stone remains.

*Ann Barclay Morgan
Dove Bradshaw, Indeterminacy, 1996*

The slow, intentional disintegration of form is the focus of a series of stone pieces, titled *Indeterminacy* (1995-present)...When exposed to forces of nature, this unlikely dyad creates works of art that are in a continual state of execution...While the activity is unpredictable, it is not entirely random, as some choice [of the blocks, location of the work, knowledge of chemical reaction] has been

¹ Pierre Cabanne, *Dialogues with Marcel Duchamp*, The Viking Press, New York, 1971, p. 61.

predetermined. Artistic control is relinquished (albeit deliberately) once the action has been initiated. Bradshaw allows nature to direct the artistic process, by “starting an action where the human element is minimal.”

Collette Chattopadhyay
Sculpture Magazine, 1999

[Bradshaw’s] attraction to the truth of indeterminacy is equal to [her] suspicion of the absolute, of anything that attempts to fix meaning or to set a standard...[She] values the evolving dimension of each present moment and the stillness required to notice it.

Regina Coppola
University of Massachusetts, Amherst, 1999

The *Indeterminacy Stones* [were] a breakthrough that would lead Bradshaw to a full confrontation with the themes of sculpture, ephemerality, indeterminacy, and alchemy. In the procedure, which evolved from the Contingency process, outdoor sculptures of unhewn stone are “activated”...in chemical change. One stone of a type which is prone to leach out chemicals, usually pyrite, is placed on top of a receiver stone...At this point the arrangement recalls something dedicated on an altar, offering itself for transformation. Placed outdoors...they are, as it were, paintings made by nature...[Their] rust colored patterns...recall the drips and streaks of expressionist painting...As one critic remarked, the Indeterminacy stones “ironically dissolve the concepts of immutability and permanence usually associated with stone...but at the same time they “underscore the perishable and mutational nature of marble, and by implication of the artistic cannon, eroding confidence in its allegedly formidable and timeless essence.”² [They] participate in the alchemical paradigm. The process...is analogous to the idea of the Philosopher’s Stone, which, according to alchemical legend, has the ability to change the state of other stones by touching them...The artwork then...involved in natural process...has the self-validating stature of a natural entity, a thing which is without purpose, which simply exists as itself ...

² Peter Michael Hornung, *Politiken*, Copenhagen, June 18, 1998.

...[Bradshaw's] first step toward indeterminacy occurred early in her development. Since then she has followed the path with concentration and integrity. Over 30 years she has worked out a synthesis of two diverging tendencies: on the one hand, the earthy, material, and heavy aspect of traditional sculpture; on the other, the identity-dodging or shape-shifting of Conceptual Art...Step by step, this quest has brought a full-throated voice into the open, conscious of itself and dedicated to working out its own implications.

Thomas McEvilley

Dove Bradshaw, Nature, Change and Indeterminacy, Batty Publisher, 2003

If an artist wants to surprise himself as well as his audience he has to dare to relinquish techniques, methods and strategies that he's learned and mastered...The unconventional and unpredictable have their own potential and their own rational methods. But they also have their own disarming logic...The *Anastasi Bradshaw Cage* exhibition takes the shape of a lively meeting among the three artists who knew each other well and worked in a close dialogue...[Cage] is...the most influential artist in our time "because his thoughts and ideas sparked in all directions towards the visual arts, poetry, performing arts, aesthetics and philosophy."³...Promoting shortening the gap between life and art, Cage repeatedly said that the sounds of nature are infinitely richer and more complicated than those of composition, and also that chance which occurs in everyday life offers more ways of developing than an established artistic practice. Habit and skill, he maintained, are the best prevention against innovation in art...Bradshaw...is the most poetic of the three. She has developed a distinctive ability working with forms and processes of nature. Acting as a pure principle of chance, nature is allowed to enrich her work in processes that are never completely predictable. And that is exactly the point: that the artistic process always remains in contact with the unpredictable and the surprise that life itself contains.

Peter Michael Hornung

Art without Intentions: Politiken, Copenhagen, 2001

³ Karl Aage, *Anastasi Bradshaw Cage*, the Museum of Contemporary Art, Roskilde, Denmark, 2001, p. 3.

The Museum of Contemporary Art exhibition of challenging art is both tremendously simple and highly complicated. In many ways the work is re-search in and about the artistic environment. It is a kind of art that some-times—against its purpose—can make the audience feel dumber than it is, as though to say, “Look, we will help you to open your eyes to the poetry of everyday life and chance in a way that will enrich your trivial and blinkered views”...Cage, Anastasi and Bradshaw do not belong to this category be-cause they always approach the world with simple but thought provoking, actions which open us up to the already visible and change it—an art which may cause its audience to take time to reflect upon the existential questions.

*Mette Sandbye
Berlingske Weekendavisen, 2001*

Several possible understandings suggest themselves for the variety of Bradshaw’s works]. One is a scientific explanation, for various works involve beakers, substances dripping from glass funnels, surface crystallizations and evidence of careful procedures that might be more native to the lab than to the studio...But other pieces more clearly spoke of the studio: large two-dimensional works on paper or linen have blotches, stains, impasto-like encrustations and dribbles reminiscent of the formal fascinations and sweeping ambitions of Abstract Expressionism. They are also darkly, atmospherically beautiful...

The Language is nature’s, writ large or small. The artist has chosen the conditions and decided when to start and stop the process, just as in any painting, but has minimized her hand in the interim...[McEvilley] provides a deep context reaching back not only to Duchamp but to Buddhist ideas...Condensation, percolation, the accumulation of dust, tarnishing, erosion, staining and other indications of change and chance are not quickly realized. Bradshaw has a light hand here...her...work catches a certain aura of magic that hovers between science and poetry. Her own comment in the catalogue text, that she essentially exhibits “materials as themselves, without working them extensively,” is as true and unadorned as her art.

*Janet Kaplos
Between Science and Poetry, Art In America, 2004*

SOLO EXHIBITIONS

2008

Radio Rocks, Limited-edition portfolio, Larry Becker Contemporary Art, Philadelphia, Pennsylvania
Time Matters, catalogue, Pierre Menard Gallery, Cambridge, Massachusetts

2007

Time & Material, catalogue, Senzatitolo, Rome
Constructions, Zero Space, Zero Time, Infinite Heat, under the auspices of the SPIRIT OF DISCOVERY 2, Facto Foundation for the Arts, Sciences and Technology - Observatory, Ingreja 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 Bolognaro, Italy
Time & Material, catalogue, SPIRIT OF DISCOVERY 1, Ingreja do Convento de Santo António, Trancoso, Portugal
Time & Material, catalogue, SPIRIT OF DISCOVERY 1, Ingreja 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, book and Limited Box Edition, 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

ARTISTIC ADVISOR TO THE MERCE CUNNINGHAM DANCE COMPANY

Appointed with William Anastasi in 1984 -2009

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

August Pace, 1989, World première, City Center, New York. Music: Michael Pugliese; Design, Costumes and Lighting: invited Sergei Bugaev (Afrika)

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 Te 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 Gallery, Copenhagen and Kirke Sonnerup, Denmark

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

www.mattress.org: Mattress Factory Museum, Pittsburgh, 2000 Edition, *Ground, Negative Ions, Plain Air*

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

www.rovers.net/~rpress: Renaissance Press, New Hampshire, *Medium, Double Negative*

www.artcyclopedia.com: links to art museum sites

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

RESIDENCIES

- 2008 Niels Borch Jensen Printmaker, Copenhagen
- 2007 Pont-Aven School of Contemporary Art, France, teaching and resident artist
- 2005 Niels Borch Jensen Printmaker, Copenhagen
- 2000- Niels Borch Jensen Printmaker, Copenhagen
- 2001 Statens Vaerksteder for Kunst and Handvaerark, Gammeldok, Copenhagen
The Sirius Art Center, Cobh Ireland: inauguration sculpture court: *Notation II*
- 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
- Syracuse University Art Museum, Utica, 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
- The British Museum, London
- Kunstmuseum, Dusseldorf
- Centre Pompidou, Paris
- Moderna Museet, Stockholm
- Muestra Internacional De Arte Grafico, Bilbao, Spain
- Ingreja 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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