

DOVE BRADSHAW

ZERO SPACE

ZERO TIME

INFINITE HEAT

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Dove Bradshaw, 2022, attending a Metropolitan Museum Opening, photographed in front of her 1976 "claimed" fire hose, titled *Performance*, by affixing a simulacrum of a museum label identifying it as her work, Northwest Corner of the Great Hall Balcony.

Richard Di Via
Curator

Robert Rauschenberg declared to John Cage who championed the use of chance, *"It is not possible to make a painting using 100 percent chance."*

"Then I'll take up the challenge," Dove Bradshaw responded to John Cage.

This exhibition is a testament to that challenge.

Javier Estevez Hinojosa
Galeria Mascota
Mexico City

For nearly a half century Dove Bradshaw has championed the idea of indeterminacy and chance through works which interpolate the forces of nature in galleries, museums, and outdoor public parks. Her reflections bring insight into the most complex processes in our natural world, all the while revealing their beauty. The introduction of her work in Mexico traces its development and clearly evidences her involvement and influence in the conceptual and contemporary art scene of New York City with the voices that have shaped it from the 60's onward.



Marcel Duchamp, *Bicycle Wheel*, 1913
Museum of Modern Art, edition 1915.

Poetry is everywhere evident and therefore one only need present materials.

Dove Bradshaw

Citing both Marcel Duchamp and John Cage as major influences on her life and career, Dove Bradshaw, who grew up in New York City, came of age in the 1960s. As a child she was taken to the Metropolitan Museum, the Guggenheim, the Whitney, the Museum of Modern Art, the Brooklyn Museum, the Frick, the American Crafts Museum where her mother assisted its founder Mrs. Webb, and the Natural History, among many others the city had to offer. She was born into an environment with love and appreciation for the arts, with a grandmother and both parents as artists. Attending a progressive all girls private school from age eleven to seventeen, along with a broadening eleventh grade (upper sixth) at a girls-boarding school in England, both schools enabled the girls to take charge of all aspects of student government and extracurricular activities. Women in her family had been empowered generationally through education, work and not least their own funds. Her father founded a commercial art business Directors Art Institute whose most notable client was Andy Warhol before he turned to fine arts. Supporting the equality of women in the 50s her father worked four days a week, then on the fifth switched places taking care of their four children while their mother went to the office. Thus, each had some insight into the other's daily occupations.

As a preteen she was drawn to the works of Marcel Duchamp, who had profoundly affected the course of the arts in the first half of 20th century. At that time the Museum of Modern Art's ground floor entrance in advance of any of the galleries displayed Duchamp's *Bicycle Wheel* and Salvador Dali's kinetic *Rainy Taxi* with water literally raining down on passengers inside. Duchamp had commented that his first *Ready Made* from 1913 (a bicycle wheel bolted upside down onto a stool) was "as mesmerizing as watching a fire in a grate" as it spun. As an eighteen-year-old, Bradshaw spent a half hour alone with Dali as he led her around the Knoedler Gallery exhibition of his *Anamorphoses* on 57th Street.

In 1968 Bradshaw was introduced to the *I Ching, The Book of Changes*, that John Cage had used to create his famous "chance operations," by her Boston University roommate and school librarian, who had engaged in the traditional Taoist practice of guiding one's future by daily throwing yarrow stalks. Cage did not use its divining guidance, only its numerical system. Nor did such divination hold any interest for Bradshaw being far too science based. However, reading the *I Ching* for its philosophy alone, its most useful advice for her was—*Persistence Furthers*. For emphasis this instruction was repeated throughout the text. A couple years later her Boston Museum School art history class had included Cage's *Silence*. Since it had come out in the 1950s everyone had read or was still reading it; it was a pervasive influence across all the arts and continues. Foundationally it affected such diverse fields as in the arts by Jasper Johns and Robert Rauschenberg and in jazz by Miles Davis.

Finding the philosophy of the *Tao Te Ching, The Way*, a north star, Bradshaw was particularly struck by its author, poet Lao Tzu's recognition that all life is paradox. Humbly Lao Tzu begins, "*What I am writing cannot be said in words*". He roundly rejects hierarchy exemplified in Christianity by the Holy Trinity and later codified in church government. Unlike Christian belief that we are born in original sin, Lao Tzu and Buddha both understood that we are born in original purity. This fit well with her relaxed, non-doctrinaire upbringing as a Christian Scientist that also did not subscribe to original sin as a mortgage on one's soul. Instead, it emphasized the art of healing as a "science" far from the fairy tales of Genesis. In fact, its founder Mary Baker Eddy, contrary to misinformation, advocated for public vaccination and did not authorize practitioners to be midwives unless they had studied medicine formally or were accompanied by a doctor. Bradshaw, however, settled on philosophy rather than religion, reading and rereading *The Tao* many times seeking its wisdom. Thomas McEvilley, a noted art historian and critic who had won his Doctorate in Classical and Eastern Philosophy, discussed her work with John Cage in her first monograph that was later reprinted in her second, that was also accompanied by his essay about the Taoist influence on her work.

Hakuin, (1686-1759), another poet was a strong influence having helped revive Rinzai Zen Buddhism in Japan by distilling his criteria for a work in four illuminating words, "*Clarity, Simplicity, Precision, Spontaneity*." Each tenant has become a profound guide emphasizing what instinctively Bradshaw had felt on her own.

In 1969 while a student at the Boston Museum School of Fine Arts, Bradshaw tapped into the universal aspects of chance and randomness prompted by a mishap. When a hole occurred in one of the silver casts of a broken eggshell that was to have become a miniature case, she was forced to abandon that rather prosaic notion. Now, instead of a container, there was a sculpture. With this one broken eggshell, she had stumbled upon a life-long path embracing the unexpected and not uncoincidentally, had joined her spiritual mentors.

Her first happening, *Plain Air*, similarly did not start out as a work of art: it became one. Involving an installation of live birds that, of course, normally would fly freely, her punning title is an inversion, so to speak, of *plein air*, outdoor painting. The gift of a pair of ring-necked mourning doves (for her namesake), forged the way. Living alone in a five-room apartment

with an extra room for a studio, she allowed the birds free rein. One day spotting a bicycle wheel on the street, with a nod to Duchamp she hung it through the axel from the studio ceiling for a perch. The birds immediately took refuge and slept there. Delighting them, it would spin as they landed, no doubt an atavistic memory of a swaying branch.



Plain Air, 1969, a 6 x 4-inch photo silkscreen on paper used to illustrate the review of *Dialogues with Marcel Duchamp* by Pierre Cabanne that appeared in the Harvard Advocate, 1972.

With the accumulation of their waste below, she nailed a Zen Archer's Target to the floor allowing their droppings to land wherever they might, while everywhere else was meticulously cleaned. Only when studio wire, yarn, and even hair from her brush had been used to make a nest did she realize that all the while a collaboration had been happening. When a single dove's egg hatched, her piece was reborn. It was shown in her apartment for a Boston Museum School critique to much acclaim. A few years later in 1972 when a review of *Dialogues with Marcel Duchamp* by Pierre Cabanne appeared in the Harvard Advocate, a silkscreen silhouette of a mourning dove with a nest-twig in its beak (set both upright and upside down like a playing card) had illustrated it.



Dove Bradshaw, *Plain Air*, PSI Contemporary Art Center (now Museum of Modern Art), New York, 1991.
Plain Air, 1989, Duraclear, 17 x 14 inches, from the Sandra Gering Gallery, New York, 1989 reprise (presented here) after the 1969 original installation.

After the Sandra Gering Gallery exhibition in New York in 1989, in 1991, *Plain Air* was again recreated at PS1, Long Island City, New York. There it doubled in size with two pair of flight pigeons, two penny-farthing bicycle wheels, and two corner nests that together exhibited in a thirty-foot square room. The birds established a daily routine, after eating and preening each would fly to a separate corner of the wooden ceiling supports and begin a melody. They gradually came into sync after nearly three-quarters of an hour, and then in approximately another hour they would wind their song together into a hypnotic crescendo. A pause would ensue, then softly they would start again, repeating this pattern many times throughout the day, like a Steve Reich round.



Plain Air, PS1 Contemporary Art Museum, LIC, New York, 1991.

The Zen Archer's targets were later displayed as paintings, and the PS1 installation-cum-performance was documented in a suite of photographs presented here and in the Permanent Collection of the Art Institute of Chicago. Earlier Bradshaw had "stopped time" with the crack of an eggshell. Though the casts of eggshells had preceded *Plain Air*, made first in bronze, then silver and finally gold as they alchemically transformed into ever more precious metals, they could serve as a coda to the bird's performance, this happening.

At the same time Bradshaw was also greatly influenced by Russian Suprematism, a movement that focused on geometric forms such as triangles, circles, lines, and rectangles painted in a limited range of colors. This philosophical school was based upon "the supremacy of pure artistic feeling" rather than realistic depictions of people or objects themselves. She has described it as having a "spiritual simplicity" which eventually developed into the later *Angle Paintings* presented here.

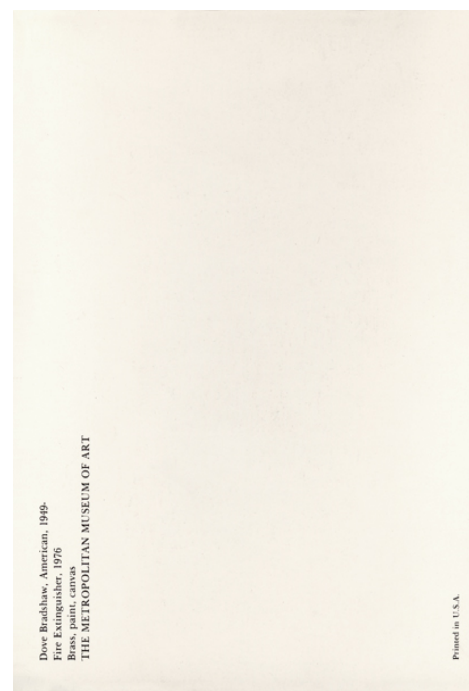
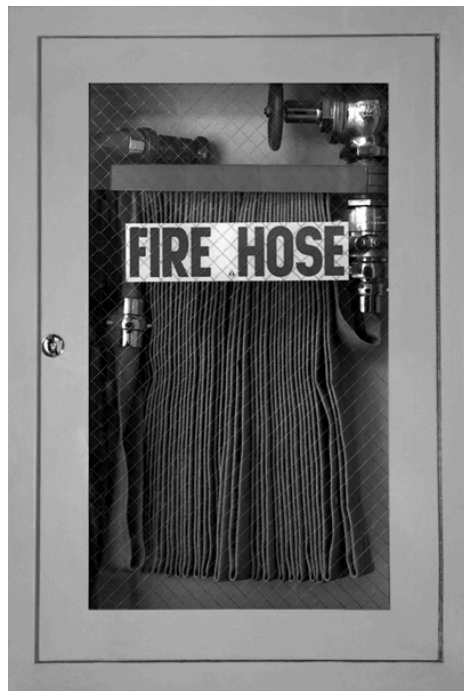


Dove Bradshaw, *Without Title*, 1969, silver cast of a hen egg.

Nothing II Series 2, 2004, 18 carat gold cast of a goose egg.

Performance, 1976

In 1976, under the title *Fire Extinguisher* (changed to *Performance* in 1993), Bradshaw “claimed” a fire hose located in the Great Hall Balcony’s northwest corner of New York’s Metropolitan Museum of Art by affixing a label identifying it as her work. She declared it a *claimed object* (her coinage), as opposed to Duchamp’s well-known *objet trouvé*, or “found object.” Her claim underscores the fact that the fire hose was already in an art context, in-situ framed on the wall and considered as beautiful as any work in the museum. It is as Dada-inspired and subversive as an *objet trouvé*, while remaining significantly unlike, since its function is intact. Bradshaw later playfully referred to her piece as an “a(claimed) object” in recognition of its double meaning—it is now famous, plus it has been *claimed*.



Dove Bradshaw's *claim*, originally titled *Fire Hose*, of the Great Balcony Hall's Northwest corner hose in the Metropolitan Museum of Art, New York, 1976; recto and verso: the 1978 guerrilla postcard was secretly planted amongst her peers in the 20th Century wrack of the gift shop where the artist had purchased two.

There is a fire hose on the wall of one of the rooms in the Metropolitan Museum of Art. It is neatly folded in a glass-enclosed box, metal frame. It is functional. Reassuring. It is also beautiful. One day the artist Dove Bradshaw slyly affixed her name beside it as its creator, thus making it the perfect Dada-conceptual object. So, is it functional? Beautiful? Is it Conceptual? Is it Art? Is it hers? To all of these questions I'd say: YES.

Dorothea Tanning, Artist, Poet

Invariably the museum would remove her label, yet ever ready she always came armed with another. One day a couple of years later it was still up, only this time it had been placed inside the casement. Someone there was complicit. Emboldened in 1978, Bradshaw had the fire hose photographed and produced a postcard edition of a 1000 mimicking official cards. Discreetly she placed a stack in the 20th Century rack in their gift shop and successfully purchased two. No doubt the first couple had been overlooked, however inventory was done. Once again, one or more insiders had been involved, however this time for years. Eventually some six hundred had been sold before she no longer performed the action. Many people, known to her and not, had purchased the cards such as artists Sol LeWitt and Ray Johnson, as well as a Saks Fifth Avenue designer who enlarged it to life-size in a store-wide campaign displayed at each of their seven floor elevator banks. This was a dozen years before the museum's official production of 10,000. In 2006 she had changed the title to *Performance* in recognition all along of the many contributing players both in and outside of the museum.



Fire Hose, colorized images made for beer labels in 2012 by the artist; a life-size aluminum print was made in 2023.

In 1980, the original silver gelatin print of the *Firehose* had been purchased by Mr. and Mrs. Robert E. Kline who then donated it to the Department of Photography specifically for the official postcard edition. Out of the department's 50,000 images, finally in 1992 Bradshaw's *Firehose* had been selected for one of their ten allotments over the next decade in their usual large edition size. However the caption had commemorated the silver gelatin photograph, *not* the firehose itself as the artist had originally announced in her guerrilla card.

Therefore In 2006 Bradshaw created an updated label expounding on its meaning, and *prima facie* had boldly declared it in their Permanent Collection. She then framed and sold the label for a significant sum to Rosalind Jacobs, a well-known collector of Surrealist and Dadaist art who had known Duchamp well. Mrs. Jacobs then similarly donated it to the museum, though initially had wanted to fund the acquisition thus bypassing the curators. Not possible, Bradshaw had informed her that she would need to wait for acceptance just as an artist has to never knowing whether what is made would ever enter a museum. In 2007 the museum formally entered their own fire hose as a work of art into the Metropolitan's Permanent Collection, finally designated as a sculpture. Sixteen years later, the Metropolitan's Department of Photography displayed for the first time the original silver gelatin-print that includes its guerrilla label within the shot. Offered a wall unto itself, it accompanied other photographs commenting on the architecture or the museum audience.

Yet to date the work has not been lit, nor has an official label been displayed.

The title *Performance* was meant to reflect the evolution of its journey from beginning to as yet an unknown end—from the guerrilla claim and original postcard, to the Met's repainting of its cabinet three times, topped by a brand new hose courtesy of the 85th Street Fire

Station, the museum's unacknowledged complicity selling the rogue card, their production and sale of the official one promoted in the shop, as well as in both concessions around the museum, to their acquisition of the small book pictured below telling its story, all the way to the most recent exhibition in 2023 of the original photograph. Additionally *claimed* are the multiple conversations for over a year of the curators while debating the acquisition of the updated label before kicking their decision into future board meetings.

In recognition of the hose's function, Bradshaw has commented, "*I certainly would not start a fire, but if there was one, I would claim that too as my Performance.*"

In 2026 it will be fifty years since her claim and twenty since the acquisition that designated it as a sculpture, while nonetheless retaining its function. Once while viewing a brass propeller at a manufacturing fair where Duchamp had been unsuccessfully selling his *Rotoreliefs*, he asked Brancusi, "Tell me have we ever made anything as beautiful?" Should the museum commemorate this acquisition by illustrating its history, no doubt Duchamp would have applauded. However generous acknowledgement has already been given when John Cage declared, "*I see your work everywhere!*"



Performance, The Metropolitan Museum Fire Hose, 1976-2008, No. 1/10, hand inkjet-printed book bound with steel clips, Metropolitan Museum Permanent Collection. It tells the story from the 1976 guerrilla claim until 2008, while an on-line version is continually updated including the museum's permanent collection as a sculpture in 2007 and beyond. Both versions are accompanied by artists, historians and critics responses, including the New York Fire Commando of the 85th Street Fire Station,

Since the 1960s Bradshaw has pioneered the use of Indeterminacy in installation, sculptures, paintings and photographs, by enlisting the unpredictable activity of live birds, and involving time, weather and erosion, in indoor and outdoor atmospheric conditions on natural, chemical, and manufactured materials, as well as capturing live radio signals from local, world band microwaves and transmissions of storms on Jupiter. In sculpture and painting this has been achieved by the play of chemical reactions with unstable materials. Like both Marcel Duchamp and John Cage, she too has given her creations over to both chance and indeterminacy. By combining organic materials such as water, salt, minerals and crystals that result in ever changing works, the resulting perceptual experience denies easy or even immediate recognition.



Contingency Pour, 1994, activated March 1994 and October 1996; photographed September 1997, silver, liver of sulfur, sweat, urine, varnish, gesso on linen, 82 x 66 inches.

Contingency [Firth], 1994, silver, liver of sulfur, varnish, gesso on linen, 32 x 24 inches.

In 1984, Bradshaw began the *Contingency Works*, her first significant foray into two-dimensions. However instead of traditional paints she used silver and liver of sulfur that are reactive one with another, as well as to the environment. The application of the chemical liver of sulfur to silver leaf or pure silver sheets created chance compositions that developed when they eventually sulfurized or blackened. Like Andy Warhol's *Oxidation Paintings* of urine on copper, this liquid chemical interacting with silver morphed along the way into expressive gestures of black, gold, blue and green iridescences.

The *Contingency Works* pay homage to her mentors since they are made by aleatory, or chance-determined means. Silver, which itself is subject to air, light and humidity becomes the ground, while its traditional patina since Medieval times liver of sulfur (an antique name reminiscent of our liver or age spots) causes a literal combustion or burning. The various supports include paper, linen, wood, or the walls themselves. They range in size from a three-and-a-half-inch silver leaf to canvases that span the artist's arms stretched overhead and across the chest and beyond. Her chance compositions were made with equal range—from a jet of chemical onto a single leaf from an eyedropper to large, silvered canvases set on the floor treated overall with a chemical wash, followed by additional pours that turn white with concentration.



Contingency [Snow Melt], 2015, details: activated in January with liver of sulfur on silver leaf, then left outside for eight hours during a storm. When brought inside the New York City acid-snow melted preserving the long drip lines bright silver while the background sulfurized, or darkened over time.

Years later a “tragedy” caused a breakthrough. In the Endless Mountains in Pennsylvania a bear had torn off a branch of her prized dwarf peach tree to get at the fruit. Impulsively she blindly threw the branch onto a silvered linen lying on the floor of her studio, then adding other organic matter. Their contours were loosely chemically painted. Thus, it kicked off a major new series; After some twenty years, for the first time a foreground and background had been created.

Recently a number of these organically marked canvases had additionally been left outside for eight or so hours during various New York snowstorms. Drifts accumulated to highlight their delicate chemical lines. When brought inside the melt etched brighter, ever-longer drips that ran straight down the surface, crisscrossed with horizontals as the large canvases had to be turned sideways to fit through the door. Mysteriously the acid snow-etch caused by city pollution has remained untarnished ever since.



Contingency [Snow Melt], 2015, silver, liver of sulfur, varnish on linen, 89¼ x 74 inches, Private Collection Palm Beach, Florida.

The overall appearance of the *Contingency Paintings* changes in time as reactions continue to occur between the materials and their various environments, notably when taken to other countries with vastly different indoor atmosphere. Introducing another layer of unpredictability, neither the imprecise chemical mix, nor the time of year of application were fixed, which both significantly affect outcomes. Bradshaw has compared the process to photography, “My silver ground performs as gelatin silver paper, while the liver of sulfur becomes the developer. Unlike photography, however, without the use of fixer, the exposure is open ended, and the work then is always subject to change.” With that she relinquishes control giving artistic agency to the mercurial forces of nature itself.



Contingency [Scarf], 2012, silver, liver of sulfur, varnish, gesso on linen, 16 x 12 inches.

Contingency [Fontana], 2018/2021, silver, liver of sulfur, pigment, carpenters glue, pyrite, varnish, gesso on linen, 32 x 24 inches.

Attracted by her use of Indeterminacy, dancer and choreographer Merce Cunningham and his life partner and Music Director, John Cage, who has already been introduced, invited Dove Bradshaw, along with her husband, William Anastasi, to become joint Artistic Advisors to the Merce Cunningham Dance Company in 1984.

"John Cage happened to reach me one afternoon ... we had been close like family for some time now ... Bill playing daily two games of chess at 5pm (instead of a drink in John's case), and dinners at his house at least once a week, sometimes twice ... mushroom hunting in the country and outings to concerts and galleries and shopping for organic food or once picking up a whole case of single malt whisky in Brooklyn... and all manner of other things over the years, including seeing Cunningham's performances at City Center and the Joyce ... he wanted to ask whether Bill and I would be Co-Artistic Advisors."

"It was a month before Merce's Phrases premiere in Angers, France. John asked in the tone as though we would be doing them a favor. Liking both of our work ... though we were not to be collaborators, (he specifically thought that I would be the one responsible to get the job done). He wanted us both. Of course, I immediately said yes, accepting on Bill's behalf."

For nearly a decade, Bradshaw and Anastasi designed sets, costumes, and lighting for Merce Cunningham's avant-garde performances, ending by inviting other artists. The resonance between her own work and that of Cunningham's was clear—both made extensive use of chance procedures. Bradshaw's *Contingency Works* abandoned traditional artistic practices to use materials that reacted differently depending on environmental conditions just as Cunningham abandoned not only musical forms, but significantly narrative, as well as other conventional elements of dance composition such as relating the music to movement, and dramatic climax and anticlimax.

One of her collaborations with Merce was *Arcade* that had been commissioned by the Pennsylvania Ballet through the National Choreography Project. Cunningham built the dance on his own company, then Chris Komar, the Assistant Artistic Director, taught it to the Pennsylvania Ballet. Unusually Cunningham had made the work with the ballet dancers in mind—to help them the rhythms, for example, were more defined than usual. He offered, "I counted out the phrases in a way I don't often do." The world premiere was given by the Pennsylvania Ballet on September 11, 1985, in Philadelphia. Two months later in Philadelphia the Cunningham Company itself performed *Arcade*.



Décor and costumes for Merce Cunningham, *Arcade*, 1985, dancers: Alan Good, Catherine Kerr, Patricia Lent, Karen Radford, Neil Greenberg, Susan Quin Young.

Bradshaw maintained lifelong friendships with both Cunningham and Cage until their respective deaths, in 1992 (Cage's) and in 2009 (Cunningham's), as well as a continuing friendship with Merce Cunningham's former Artistic Advisor, Jasper Johns.

"Jasper Johns has liked my work and shared privately that he had voted for my Carbon Removals shown at the American Academy of Arts and Letters when I hadn't received a prize. He gave both Bill and me works and we gave him works."

* * *

Once he attended a paella with saffron rice dinner I had made for John, Merce, Teeny Duchamp and Dorothy Tanning when Bill and I were paying our dues living in what is socially Harlem.... He loved my I and costumes for Fabrications which he had told me at the New York premiere at City Center and even to this day whenever I send a short email to Jasper, he answers within a day or takes my calls."

* * *

It is marvelous to make him laugh because he comes across as having a glum exterior, but then suddenly, almost incongruously his laugh explodes across his face."



Décor and Costumes for Merce Cunningham's *Fabrications*, 1987, dancers: Karen Radford, David Kulick, Kristy Santimeyer; Above dancers: Dennis O'Conner, Robert Swinston Robert Remley, Karen Radford, Chris Komar, Merce Cunningham.



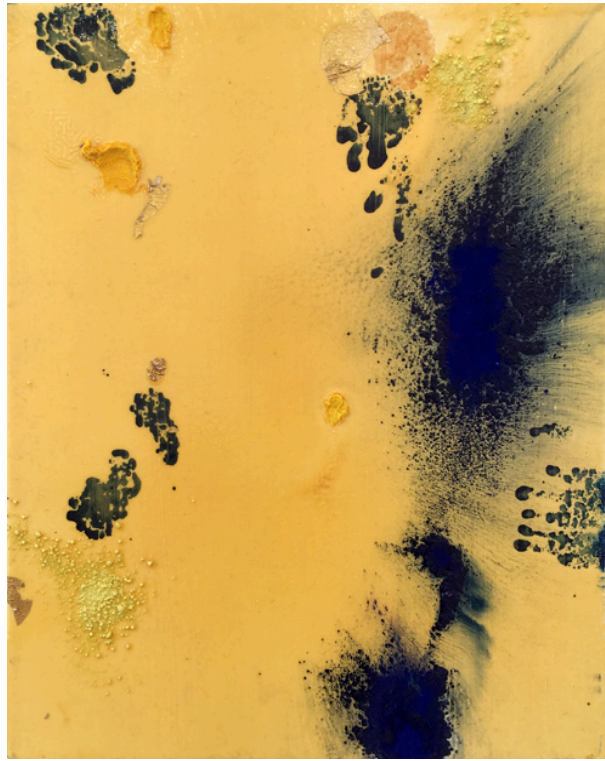
Fabrications, 1987, dancers: Merce Cunningham, Helen Barrow, Patricia Lent, Victoria Finlaysen, Karen Radford
 Merce Cunningham appears to continue the line from the target behind him. The images were taken from a medical book (two inner ears and two intestines), a mathematical book (a target and math problem), and from an architecture book (a column). It is a detail of an original drawing in the Permanent Collection of the Brooklyn Museum, New York.

By the 1990s Dove Bradshaw had established a significant name and reputation by continually pushing the boundaries on themes of Indeterminacy. A series of paintings made at the end of that decade called *Guilty Marks* (the title taken from a remark of Cage's) continued to engage the concepts of perishability and change, yet unlike the *Contingency* and *Indeterminacy* works, somewhat more intention was involved in their composition, hence the series title. For instance, the first *Contingency Paintings* had an overall treatment that had left the surface to develop as it might, including the later paintings that involved blindly throwing organic material—branches, sticks, roots, and garden clippings—that left their composition to a hundred percent chance, while the outdoor *Indeterminacy Sculptures* were abandoned to the wiles of nature.

Here might be a good time to mention the origin of many of Bradshaw's titles. They are taken from Cage's *Norton Lectures 1988-1989* where he had identified fifteen words that he believed central to composition:

MethodStructureIntentionDisciplineNotationIndeterminacy
 InterpenetrationImitationDevotionCircumstancesVariableStructure
 NonunderstandingContingencyInconsistencyPerformance

Bradshaw has used half thus far and plans to make works involving all fifteen in time. In the works shown here she has used Contingency, Indeterminacy, Notation, and Performance.

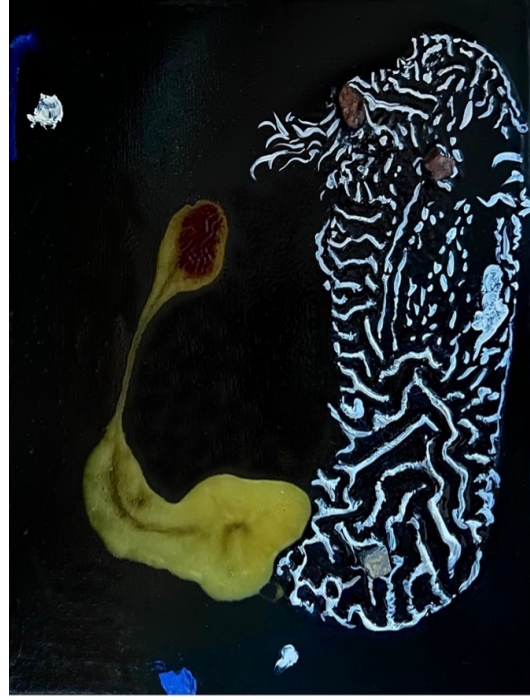


Guilty Marks [From the Primordial Sea], 1999, oil, liver of sulfur, pigment, ink, invisible ink, varnish, gesso on linen over wood, 20 1/8 x 15 1/8 inches.

Guilty Marks [Japanese Silver], 2017, oil, liver of sulfur, pigment, ink, varnish, gesso on linen, 17 x 13 7/8 inches.

Years earlier Robert Rauschenberg had admitted to Cage who universally espoused the superior use of chance, *"It is not possible to make a painting using a hundred percent chance."* When Bradshaw heard this from Cage, she responded, *"Then I will take up the challenge."*

Since the *Guilty Marks* consisted of a greater variety of materials, not only the use of volatile liver of sulfur or pyrite, but also oil and body paint, powdered pigments, inks, carpenters glue, even gravel. They are then set in aleatory, or unpredictable motion by being thrown, or in some cases determinatively placed onto a thickly poured varnish surface that moves like a slow drying river. If the canvas was not backed with wood the heavy varnish sank to the middle forming a pool that in one case resembled the compression of brain matter. Or if the painting was not leveled, gravity swept the various materials to the lowest point. Thus, Bradshaw facilitates the work, but after that, it is largely out of her hands. *"It is nature that takes over,"* she said, though the "guilty" part was that some of the marks had been determined. As a Danish reviewer wrote, *"What the elements will do to one another only time will tell."* *Guilty Marks* premiered as a group in Cologne, Germany in 2018.



Guilty Marks [Cherubim], 2002, pigment, ink, invisible ink, varnish, gesso on linen over wood, 17 x 14.

Guilty Marks [Couple], 2021, oil, carpenters glue, gravel, varnish, gesso, on linen, 17 x 14 inches.

In 1993, after Bradshaw's environmentally reactive *Contingency Works* of the previous decade, she moved into three-dimensions with the *Indeterminacy Stones*. Experimenting with ways in which sculptures could similarly be reactive, she produced indoor erosion works to make sculptures that would change shape, while the outdoor works subjected to weather not only changed shape, but also color. Beginning with *Passion*, an embedded copper bar treated with acetic acid that ran a verdigris stain down the wall, she describes it "*like a Barnett Newman Zip*". In 1995, pushing the concept a step further, she made a permanent outdoor version embedded into an exterior wall of the Pier Art Center in Stromness, Orkney, Scotland. It joins the foundational core of their collection of the St. Ives artists from a century earlier. Thereafter the island's exposure to the salty North Atlantic will affect an ongoing natural bleed. Coming full circle, her maternal great grandfather had left the island more than a century beforehand to seek a better life in America.



Passion, 1998, copper bar embedded in wall, ammonium chloride copper sulfate, dimensions variable,
Permanent Collections: The Pier Art Center, Orkney, Scotland and
The Museum of Contemporary Art, Los Angeles (LAMoCA).

This led to her next significant series, the *Notation Sculptures* consisting of copper cubes or prisms at first set onto marble or limestone blocks, then in later versions cut into the stone itself and left outdoors to weather. In smaller indoor pieces the contours of copper cubes were traced with an eyedropper of ammonium chloride copper sulfate, that then bled down the face of the under stones.

The *Indeterminacy Stones*, begun a year later in 1994, consisted of a chunk of unstable pyrite set atop a piece of marble. Similarly, they were left outdoors to weather. When exposed pyrite transforms to limonite leaving a permanent iron rust stain. That could take less than ten years or over a century for the pyrite to dissolve fully depending on its composition and the environment. Weather serves as a catalyst slowly capturing the transient metamorphoses in what Bradshaw has appropriately called “*Time Sculptures*.”

For their 1995 premiere at the Sandra Gering Gallery in New York, three boulders were introduced, one flat, one vertical, and one wedge-shaped. Writing in *Sculpture Magazine*, Ann Barclay Morgan, commented “...the action of ‘bleeding’...could be seen as the female life-force in the process of being released.” The transformation into a deep magenta-color lent a sensuous quality. The sculptures of Vermont marble appeared to embody a freeing from the confining notion of purity that was emblematic of the famed white Carrara marble, nudging these pieces, as Morgan continued, “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.”



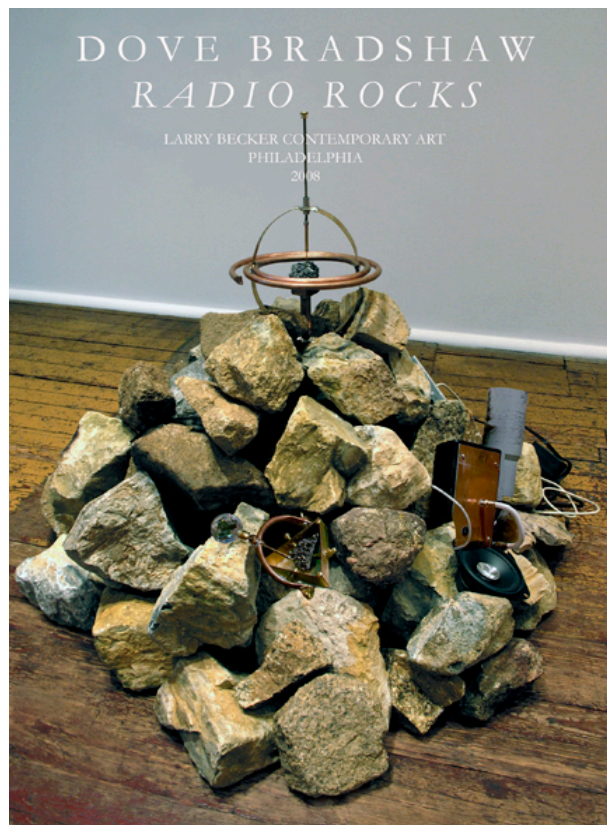
Indeterminacy XVIII, 1997, Carrara marble, 24 x 38 x 23 inches, Home Gallery, Bisticci, Italy.

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.

In 1999 Bradshaw turned her attentions to sound works called *Radio Rocks*. Three different kinds of stone, basalt, sandstone and schist were each piled into “cairns” or cone-shapes of rough stones that in Neolithic times were used as astronomical markers. In 2005 when finally exhibited each sculpture contained three radios designed to receive frequencies from three different zones. One developed by the satellite industry drew live microwaves identified as echoes of the Big Bang. Another detected live emissions from Jupiter via a dedicated line of a radio telescope from the Pisgah Astronomical Research Institute in Rosman, North Carolina. The other two cairns featured primitive radio receivers—pyrite, fluorite, galena and tourmaline crystals—that attracted random local music and weather stations, as well as world-band frequencies. A permanent installation of a *Radio Rock* remains in the tiny village of Bolognano, Italy made famous by its patron Baronessa Lucrezia Durini who nearby also supports Joseph Beuys' *Difesa Della Natura*. Beuys created an exotic, decades-in-the-making park with hundreds of varieties of vegetation with the aid of Baronessa Durini's botanist husband, Baron Giuseppe Durini. *Radio Rocks* gathered from the Apennines were piled into a cairn containing three solar powered radios tuned to local, world-band shortwave and microwaves. Placed in a solar powered vitrine that is lit all night, their sound levels were set at a murmur not louder than the gentle public fountain across the piazza. The outer space signals invoke celestial harmonies that, in archaic times were referred to as the “Music of the Spheres.”

She began work on *Radio Rocks* after Cage had passed away. Celebrating the 2012 centennial of his birth, mimicking crystal radios of yore from her first 1999 *Radio Rock*, she drew in a local station via a gold-tipped cat whisker spring-wired to a chunk of naturally

occurring pyrite in a found piece of conglomerate rock. That fortuitous happenstance inspired the rest of the works. For the concert, she played an electronic theremin (added years later) by the usual practice of gesturing the space around it without any physical contact. Appropriately the sound of the theremin leant an otherworldly atmosphere for the memorial. The performance was held in French American artist Alain Kirili's loft where he regularly hosts musical evenings. Other close friends of Cage's also performed—William Anastasi added a percussive note with the random beat of a stick of graphite tied to a string and dropped from a ladder onto a sheet of paper to create his signature *Drop Drawings*, Emanuel Pimenta, the Brazilian Portuguese composer, photographer and intermedia artist, who had collaborated with Bradshaw and Cage on two of Cunningham's dances, extemporized on flute, while Christian Wolff, the American composer of experimental classical music played a viola. In the 50s Wolff had introduced the *I Ching* to Cage while studying music with him. Not uncoincidentally, Bradshaw and William Anastasi own Cage's original 1951 notations from the *I Ching* used for his groundbreaking *Chance-Operations* that had transformed music thereafter.



Radio Rocks Poster, Larry Becker Contemporary Art, Philadelphia, 2008; image of *Radio Rocks II*, 2008, on a basalt cairn with galena in the copper sphere receiving world band shortwave frequencies; the pyrite mixer in the copper triangle receives random local frequencies; on right the third radio receives live radio emissions from Jupiter via computer on a dedicated line from a radio telescope at the Pisgah Astronomical Research Institute in Rosman, North Carolina, as well as the Kanihuli Radio Observatory in Kaneohe, Hawaii. The Jupiter storms sound like thunder on earth, but are accompanied by a decidedly sci-fi whistle like a saw playing.



Radio Rock, 1998/2003, Permanent Installation commissioned by Baronessa Lucrezia Durini, Bolognano, Italy.
 Right close-up: top tetrahedron radio receives world band short-waves, left local radio is received via a pyrite diode and right micro-wave signals are received from outer space that are echoes of the Big Bang. All radios are solar powered.

Where there is salt, there is the possibility of life.

In 2003, Bradshaw embarked on an ambitious piece titled *Six Continents* in which she used salt taken from each. The various salts were colored by minerals from far-flung locales that each react differently when subjected to water.

There was pure white salt from McMurdo Bay; Antarctica; gray salt from Egypt for Africa; brown salt from Western Australia; ivory-colored salt from Gwangju, South Korea for Eurasia (since Europe and Asia occupy a single large landmass surrounded by water only divided by the Ural Mountains, yet for racial segregation have been considered two, thus artificially bringing the total to seven in that count); green salt from the Dominican Republic for North America; and pink salt from Chile for South America. Each consisted of a 150-pound mound set under a suspended water-filled funnel that was calibrated to slowly release seven drops per minute. Altering daily, it became a living performance piece.

Premiering in 2005 at Larry Becker Contemporary Art in Philadelphia, *Six Continents* traveled to Solway Jones Gallery in Los Angeles later that year before ultimately representing the United States for the 6th Gwangju Biennale in 2006. Like pyrite in earlier the *Indeterminacy Stones*, the gradual erosion of salt with water made Time its counterpoint artist.

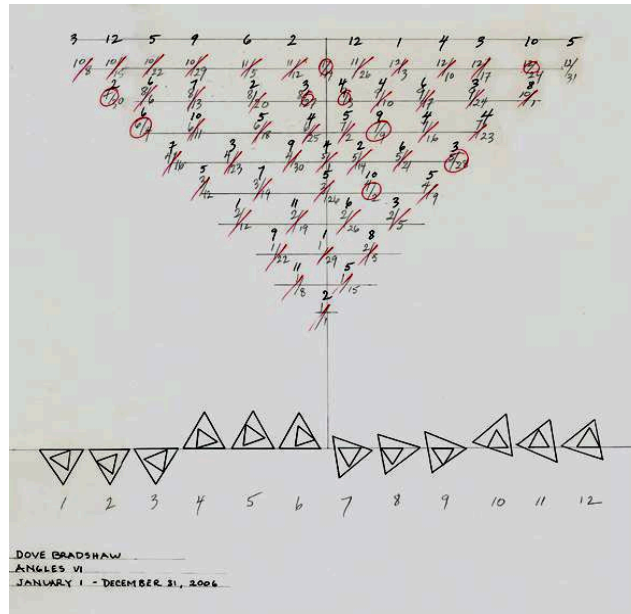


Six Continents, 2003, 6th Gwangju Biennale, South Korea, 2006. Where there is salt there is the possibility of life. The salt is taken from each of the continents selected for color due to different minerals from each locale; From left rear, Antarctica, white salt from McMurdo Bay; South America, pink salt from Chile; North America, green salt from the Dominican Republic; Africa, gray salt from Egypt; Eurasia, ivory salt from Gwangju, North Korea; center, Australia, brown salt from Western Australia.



Negative Ions I, 1998, salt boulder, 1000 ml separatory funnel, water, calibrated for seven drops per minute.

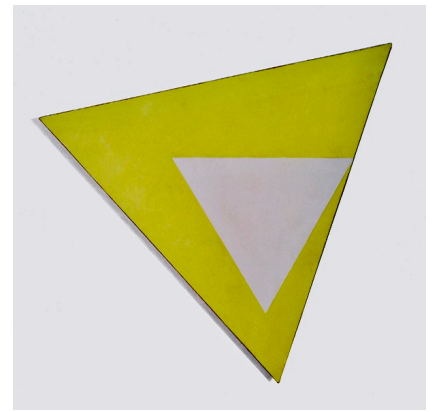
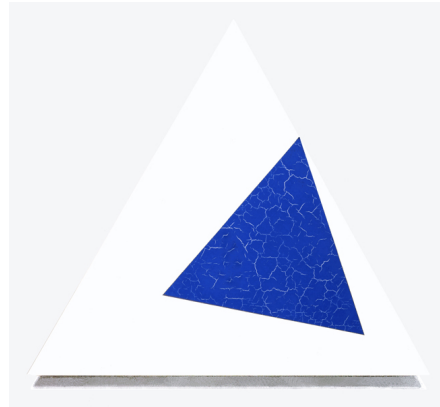
Angle Paintings



Score for rotations of *Angles VI*, January 1-December 21, 2006, pencil and ink on paper, 10 x 8½ inches. Made for the year 2006 with 53 Sundays, where according to this score Jakob Holder, the owner, was instructed to rotate the painting once a week and mark a diagonal if completed, a circle if missed.

Returning to two dimensions in 2000, Bradshaw embarked on the *Angle Paintings*. More purposeful and controlled than works of the previous two decades, nonetheless they yielded to randomness and chance. The paintings consist of equatorial triangles with another equilateral triangle one quarter the size of the whole, set at a thirty-degree angle one third of the way from an edge. By throwing one and then two dice Bradshaw created a "score" for each day of a given exhibition, or in the case of the above score for a year's rotation of a single painting, by using chance to determine which of the twelve rotations each would hang with either the inner or outer triangle level with the horizon. The precise placement of twelve holes drilled into the back of solid wood supports corresponds to their twelve possible hangings. Thus, a throw of a die or dice could greatly vary their positions from one day to the next.

Significantly as an ensemble or alone these paintings not only function as kinetic performances as they "*fly like kites*" in their changing daily lineup; yet once hung, nonetheless alone or together as shown here, they remain traditional static art. In this exhibition two single *Angles* will rotate guided by daily scores, while the two line-ups of multiple paintings will remain in their chance-determined positions. In the spirit of John Cage, Bradshaw's score above harkens to both his musical compositions, as well as the famous scored hanging for his 1993/1995 *Rolywholyover Circus*. In a tribute to him one of her scores for *Angles 12 Rotations* rests on the music bar of the upright piano in her Manhattan home.



Angles [Red Suction], 2001, oil, cold wax medium on linen over wood, 21¼, inches each side.

Angles VII [Lisbon], 2003, oil, on linen, 21¼ inches each side.

Angles [Lemon], 2004, oil, cold wax medium on linen, 21¼ inches each side.

As a pioneer of Indeterminacy in the visual arts, Bradshaw gives herself over to chance in critical initial decisions involving her own hand, for instance, with the crack of an eggshell in the *Nothing Series*, or by promoting the effects of indoor atmosphere on the volatile *Contingencies*. In *Waterstones* water drops slowly onto stone for a slow change, while a far faster one occurs on the more pliable salts in *Negative Ions I* (boulders) and for both *Negative Ions II* and *Six Continents* (granulated salt mounds) the change is accelerated. By contrast, with her outdoor *Indeterminacy Stones* and *Notation Works*, weather causes changes over a long period of time. For the Art VALLARTa Museum's garden her newest

Notation Sculpture combines copper with local stone, which will, indeed, bleed slowly over time. A continuous thread in her work culminates into permanency only after the actions of change and chance and randomness.

Spent Bullets

Nowhere is this more emphatically evident than with *Spent Bullets*. In target practice the New York City Police shoot .38 caliber bullets through a life-size image of a man aiming the barrel of a gun directly at them, a circle marking his heart. The bullet pierces the paper target hitting a steel plate set at 45 degrees where it then ricochets onto another plate set 45 degrees and slides into sand to be reformed and used again. The "work" then is produced at this moment of impact, not by the hand of the artist.

In 1979 Bradshaw scavenged bullets from sand at the 100th Street Police Department range. At the time they were standard ammunition used by law enforcement nation-wide. Ironically appearing like flowers, they begged to adorn as jewelry, decidedly not seeming to be instruments of death. Controverting their purpose, she cast them in silver, and later gold declaring that they were, "*To be worn on the outside of the body as a Utopian gesture to turn deadly weapons into art.*"



Spent Bullets, 1979/ 2012, 22 carat gold vermeil shot bullet, twelve .38 caliber New York Police Department slugs.

In 2002 in protest of the US invasion of Iraq, Bradshaw gathered new slugs discovering that by then the police had sheathed their bullets with copper, not for the sake of their human targets, but to protect themselves from lead poisoning. Resulting in three-dimensional forms instead of the former reliefs, naturally they lent themselves to sculpture. For a Dada-inspired performance punningly titled *Fire*, she invited audience members to take a NYPD slug from a standard red "fire" bucket. Each *Spent Bullet* was then put into a velvet bag that the artist signed, numbered, and ironically titled *INFINITY*, since only a minuscule number of bullets could be so retired.



INFINITY, 1979/2002, a .38 caliber slug with copper casing (added for the shooter to avoid touching lead), velvet bag, signed, dated and numbered by the artist in performance on the eve of the Iraq War.

Spent Bullet (boutonniere in box), 1979/2002, New York Police Department .38 caliber lead and brass slug with velvet bag to be worn as a boutonniere in the artist constructed box.

By 2015 when 3D printing became more common Bradshaw enlarged these dimensional *Spent Bullets* by thirty-times and more. As scholar Charles Stuckey had noted when “‘car-painted’ in rich and vibrant colors, [they became] ... rather intensified by the play of light. As it turns out, the contorted form of the exploded bullet has so many inconsistencies, so many twists and turns, that it’s the play of light over the surface that turns it into something rather kinetic.”



Spent Bullet [Toyota Blue 2004], 2015/2016, Edition of 2, ABS resin 3D printed, car paint, 10½ x 26½ x 16¼ inches.

Her most recent gesture came in 2021 when Antony Blinken, US Secretary of State, placed a *Spent Bullet* in his State Department Office where it remains today. It came with a hoped-for caveat, “*Make Art, Not War!*”—an update on Lennon/Ono’s 1969, “*Make Love, Not War!*” Alas, that again was Utopian wishfulness as the world continues to kill, destroy, and make war with itself using deadly weapons. Still, and optimistically, Bradshaw and artists like her continue to call attention to atrocities while attempting to create beauty out of horrors.



Spent Bullet [Porsche Formula 2019], 2015/2021,
ABS resin 3D printed, car paint, 10½ x 27 x 20 inches, Collection of Antony Blinken
that is currently housed in his State Department Office, Washington D.C..

“Bradshaw has a special eye for exquisite accident, whether self-initiated or found at random, like the plastic exuberance of bullets shaped by chance on impact, each [beginning] as like, but [ending] as unlike another. Greatly enlarged and [printed] in resin these visually precious found objects become her festive Spent Bullet sculptures, coated with metallic automotive colors. ...She makes the case that chance-based art has an impact and truth that rivals the most profound works of the last half-century.”

Charles Stuckey, Independent scholar for Galeria Mascota, NYC, 2021

An artist can't help but create a self-portrait.

Dove Bradshaw

Over the years Bradshaw has won numerous grants including the National Endowment for the Arts Award for Sculpture, the Pollock-Krasner Award for Painting, the Prague d'Or for Costume Design, the National Science Foundation Artists and Writers Grant for gathering Antarctic salt and a Furthermore Grant for her monograph *Dove Bradshaw: Nature Change and Indeterminacy*.

She has shown all over the world, from South Korea, Australia, Japan and South America, though most regularly in Europe and the US. This is the first time her work is showing in Central America and for us the first time a foreigner has shown in the Art VallARTa Museum that heretofore had been devoted solely to Mexican artists. Her many residencies have included the Pier Art Centre, Orkney, Scotland, the Sirius Art Centre in Cobh, Ireland, Statens Vaerksteder for Kunst in Copenhagen, Denmark, *Difesa Della Natura* in Bolognano, Italy, the Spirit of Discovery 1 and 2 in Trancoso, Portugal, and the School of Contemporary Art in Pont-Aven, France, once staying in Gauguin's apartment that he had commemorated in a painting and where some his thick daubs are still visible on the walls.

Her pieces are included in many of the world's major museums including the Metropolitan Museum of Art and the Museum of Modern Art in New York, the Philadelphia Museum of Art, The National Gallery in Washington, D. C., The Art Institute of Chicago, the Museum of Contemporary Art, Los Angeles, the San Francisco Museum of Art, the British Museum in London, the Centre Pompidou in Paris, and the Marble Palace, Russian State Museum in St. Petersburg.

In 1994, Ann D'Harnoncourt, then the Director of the Philadelphia Museum of Art, arranged to acquire two of Bradshaw's *Carbon Removals* that had been brought to John Cage's loft for her to see. Later they showed in a Heinz funded exhibition that was accompanied by a book where the pair had been reproduced. Incredibly delicate pieces in which organic material, in this case Kukicha tea and grass respectively, had been thrown onto oversized sheets of adhesive tape that were then attached to ultra-thin carbon paper and burnished. A black-on-black raised impression was left like the topography of a coal fossil. Earlier in 1981 John Cage had purchased another pair from a New York gallery. That exhibition had received a laudatory review from Peter Frank in *Art News*, as well as important support in the New York Art World from Leo Castelli, the premiere gallery at the time, Alanna Heiss, Founder and Director of PS1, now part of MoMA, from George Costakis, whose collection of Russian Constructivist Art that had concurrently exhibited up the street at the Guggenheim Museum, artist Theodoros Stamos and, of course, from Cage, himself master of chance compositions.



Contingency, 1985, Permanent Collection of the Philadelphia Museum of Art, originally acquired by John Cage, donated by Merce Cunningham after Cage's death.

In honor of a friendship, a mentorship, a partnership, and personal history, after John Cage had died, Merce Cunningham, in 2002 had donated to the Philadelphia Museum Bradshaw's, *Contingency* on paper that Cage had also shown in his 1991 Carnegie International presentation along with Mary Jean Kenton and Marsha Skinner, along with his own work. Notably this was a public acknowledgement of female artists equal to himself. These D'Harnoncourt acquisitions by the Philadelphia Museum united Bradshaw with her two greatest influences: Marcel Duchamp, whose largest body of work resides at the Philadelphia Museum of Art and John Cage who is also generously represented. A work of randomness and chance fulfilled a creative circle most appropriately.

Cage had once spoke of this *Contingency* with Thomas McEvilley in a conversation that took place only a month before he had died. Appearing in full in *Dove Bradshaw: Works 1969-1993*, published by Sandra Gering Gallery, Cage began by establishing the terms upon which to approach an artist's oeuvre by offering his definition of art. This has not been published elsewhere:

"There's an idea I had in the 40s, and now that I'm a little bit older I still have the same idea more or less: that one of the ways of saying why we make art is to help us in the enjoyment of life. The way of enjoying life keeps changing because of changes in our scientific

awareness. *The way you enjoyed life say in 1200 is different from the way you enjoy it now, and that accounts for the changes in art. There is a close connection between art and religion or what we call a spiritual life because of the enjoyment, because the religion or philosophy expresses itself in words whereas the artist uses materials. So, in the Middle-Ages, art was called the handmaiden of religion. I think that relationship of art to the spirit continues.*"

He spoke with reverence on how Bradshaw had embraced the fact that volatile materials like silver and interactive chemicals like liver of sulfur would cause her work to change and never fully settle down. It both intrigued, but also frustrated him when a work that he had owned changed in a way not to his liking. Nevertheless, he felt he needed to learn from it in order to adjust to the world around him that was doing the same thing. Definitively he declared, *"Who else does that!"*

Bradshaw has said the same about him, *"Who else would extrapolate such a lesson from something that he had once liked and then no longer liked. Mysteriously when he had refused to exchange it, I thought he was merely being cranky. Only after he had died, and the tape had been transcribed did I understand that he needed to learn from it! Indeed, "Who else does that!"*

Bradshaw continues to work both at her family retreat in the Endless Mountains in Pennsylvania and in her New York apartment on Broadway. Her more recent pieces have seen her return to smaller two-dimensional work, but also surprisingly for the first time to representation. With the ongoing series *Elements: On the Periodic Chart that Relate to Myths, Fairy Tales, Conundrums and Social Issues*, for example, in *Eden Myth* she cast an apple, then covered it with apple seeds to represent arsenic (contained in seeds) or had a glass uterus with a controversial solid copper IUD to emphasize the element (the plastic device is activated by wisps of copper wire wrapped on three sides of its T shape), or for iron a ball and chain from Alcatraz with the word *Athiest* on one side and on the other its mirror opposite, *tsieht A*. The first six in the series premiered in a 2018 exhibition at Hubert Winter Gallery in Vienna that has been devoted to Conceptual Art since the 60s. Five element works including *Self-Interest*, 1999, consisting of the fifty-elements in the body were exhibited in 2023 at the Aldrich Museum's *Prima Materia* in Connecticut and will be reprised with additional elements from the series that relate to *Myths, Fairy Tales, Conundrums and Social Issues* in Cologne in June 2024.



Lucifer, 2017/2018, sulfur, cast from a plasticine bust of William Anastasi made from life.

The first exhibition introducing six of the Elements on the Periodic Chart that relate to *Myths, Fairytales, Conundrums and Social Issues* was at Hubert Winter Gallery, Vienna, 2018/2019.

Nonetheless her work maintains its original consistency, along with such abrupt surprises in this body of work, as spiritual as it is driven by chance. To apply the words of Kazimir Malevich, a master of Russian Suprematism, her work embodies "*The supremacy of pure artistic feeling.*"

Bradshaw distilled that feeling in the purity of an equilateral triangle, a skim-coat of plaster on the wall, and titled it *Zero Time, Zero Space, Infinite Heat*. At its simplest a triangle portends change in mathematical symbolism; thus, she represented the three-sided confluence of the Big Bang instant as it is sometimes mathematically represented, and the title of this exhibition was found.

This exhibition catalog was derived from the correspondence between the artist and the writer as well as the culmination of numerous conversations, online interviews, and independent research with additions and edits made by Dove Bradshaw herself. All images used here are in the private collection of Dove Bradshaw unless noted otherwise and are used by permission of the artist.



William Anastasi, Dove Bradshaw,
Alfred Jarry: The Carnival of Being
The Morgan Library, New York, 2020.



Dove Bradshaw in front of *Contingency Pour*, 1994.

Editors:

Dove Bradshaw, artist

Robert Gordon, art historian, with gratitude for advice

Photo Credits:

Mazzon, Enrico, pp. 3 (Met Portrait in front of the Fire Hose), p. 36 Left (Anastasi and Bradshaw portrait at *Alfred Jarry*)
Courtesy of the Museum of Modern Art, New York, p. 5 (Bicycle Wheel)

Bradshaw, Dove, Cover (Guilty Marks [Magnetic Resonance], 1991 and end cover (Guilty Marks [Jazz], 2016)), pp. 7 (*Plain Air*, 1969, photo silkscreen), 7 bottom left (*Plain Air PSI*, 1991), 8 (*Plain Air PSI*, 1991), 10 (Met Guerrilla postcard), 11 (*Fire Hose*, colorized images made for beer labels), 12 (*Performance*, The Metropolitan Museum Fire Hose Book), 14 (*Contingency [Snow Melt]*), 17 (*Contingency [Scarf]* and *Contingency [Fontana]*), 20 left (*Guilty Marks [From the Primordial Sea]*), 21 (*Guilty Marks [Cherubim]* and *Guilty Marks [Couple]*), 24 (Radio Rocks Poster, Larry Becker Contemporary Art), 26 (*Six Continents*, 2003, 6th Gwangju Biennale), 27 with *Contingency Pour*, 1994

(Score for rotations of *Angles VI*), 30 top (*INFINITY*, 1979/2002 and *Spent Bullet* (boutonniere in box), p. 31 (*Spent Bullet* [Porsche Formula 2019])

Bradshaw, Dove and Di Leo Ricatto, Cosimo, p. 7 right (*Plain Air*, Sandra Gering Gallery, New York, 1989)

Peterson, Carl, pp. 13 left (*Contingency Pour*)

Bugden, Kelly, p. 9 left (Dove Bradshaw, *Without Title*, 1969, silver cast)

Behl, David, p. 9 right (*Nothing II, 2*, gold cast of a goose egg)

Nevsky, Josh, pp. 13 right (*Contingency [Firth]*), 15 (*Contingency [Snow Melt]*), 29 (*Spent Bullets*, 1979/ 2012, 22 carat gold vermeil), 30 bottom (*Spent Bullet* [Toyota Blue 2004])

Baker, JoAnne, pp. 17 (Décor and costumes for Merce Cunningham, *Arcade*), 18 (Décor and Costumes for Merce Cunningham's *Fabrications*), 19 (*Fabrications*, 1987, dancers: Merce Cunningham, Helen Barrow)

Vogel, Simon, p. 20 right (*Guilty Marks [Japanese Silver]*)

Jedig, Sam, p. 22 (*Passion*, 1998)

Bessler, John, pp. 23 right (*Indeterminacy II*, 1995), 26 bottom (*Negative Ions I*, 1998)

Di Paolo, Gino, p. 25 (*Radio Rock*, 1998/2003, permanent Installation commissioned by Baronessa Lucrezia Durini)

Bradshaw, Timothy, p. 23 left (*Indeterminacy XVIII*, 1997)

Courtesy Sandra Gering Gallery, p. 28 (all *Angle Painting*)

Courtesy of the Philadelphia Museum, p. 33

Simon, Veres, Courtesy of Hubert Winter Gallery, Vienna, p. 35 (*Lucifer*, 2017/18, sulfur, cast)

Montgomery-Barron, Jeanette, p. 36 right (portrait of the artist)

DOVE BRADSHAW

dovebradshaw.com

SOLO EXHIBITIONS (Selected from 1984)

- 2024 *Zero Time, Zero Space, Infinite Heat*, curator Richard di Via, Puerto Vallarta Museum, Puerto Vallarta, Mexico
- 2018 *Elements: The Devil is On the Earth*, Hubert Winter Gallery, Vienna
Guilty Marks, Thomas Rehbein Gallery, Cologne
- 2016 *Unintended Consequences*, Danese Corey Gallery, New York
Angles, Sandra Gering Inc., New York
Spent, The Glass House, Amsterdam
Unintended Consequences, Thomas Rehbein Gallery, Brussels
Contingency on Wall, The Phillips Collection, Washington, DC
- 2014 *Time*, Thomas Rehbein Gallery, Cologne
- 2014 *Timepiece*, Danese Gallery, New York
- 2012 *Copper Silver Fool's Gold*, Larry Becker Contemporary Art, Philadelphia, PA
- 2011 *Dove Bradshaw*, Thomas Rehbein Galerie, Cologne
- 2008 *Radio Rocks*, Larry Becker Contemporary Art, Philadelphia, PA
Time Matters, 1969—2008, catalogue, Pierre Menard Gallery, Cambridge
- 2007 *Constructions*, Foundation for the Arts, Trancoso, Portugal
Contingency, Björn Ressel Gallery, New York
Time & Material, Senzatitolo Associazione Culturale, Rome
- 2006 *The Way*, Gallery 360°, Tokyo
Radio Rocks, Permanent Installation, Palazzo Durini, Bolognaro, Italy
- 2005 *Six Continents*, SolwayJones Gallery, Los Angeles
Six Continents and Angles 12 Rotations, LBCA, Philadelphia, PA
- 2004 *Nature Change and Indeterminacy*, Volume Gallery, New York
- 2003 *Dove Bradshaw: Formformlessness 1969-2003*, retrospective, CUNY, NY
Angles, Diferença Gallery, Lisbon
- 2001 *Waterstones*, Stark Gallery, New York
Elements, Stalke Galerie, Copenhagen
- 1999 *Negative Ions*, Mattress Factory Museum, Pittsburgh
- 1998 *Dove Bradshaw 1988-1998*, mid-career exhibition, curator: Lazar, LACMA, LA
Irrational Numbers, Sandra Gering Gallery, New York
Irrational Numbers, Linda Kirkland Gallery, New York
- 1997 *Indeterminacy & 5 Paintings*, Barbara Krakow Gallery, Boston
- 1996 *Contingency*, Stalke Galerie, Copenhagen
- 1995 *Contingency & Indeterminacy*, Pier Center, Orkney, Scotland
- 1990 *Plain Air*, PS1 Contemporary Art Center, New York
- 1984 *Dove Bradshaw: WORKS 1969-1984*, curator: Joan Blanchfield, Utica College of Syracuse University, Utica, New York

SELECTED GROUP

- 2017 *Nexus*, curator: Ann Jon, Sculpture Now, The Mount, Becket, New York
- 2016 *Nest*, curator: Elizabeth Rooklidge, The Katonah Museum of Art, Katonah, NY
- 2015 *Museum of Stones*, curator Dakin Hart, Noguchi Museum, New York
Artist's Self-Portraits in their Absence, curator: Filippo Fossati, National Gallery, NY

- 2014 *Reunion, World Chess Hall of Fame, St Louis*, Anastasi Bradshaw play chess on Cage's musical chessboard in a replay of the 1968 Duchamp/Cage Match, Toronto
ART=Text=Art, Hafnarborg Centre of Culture and Fine Art, Iceland
- 2013 *Rio de Janeiro Art Fair*, Thomas Brambilla Gallery, Bergamo, Italy
- 2012 *John Cage: A Centennial Celebration (with Friends)*, Carl Solway, Cincinnati
SPACETIME [film], scored to John Cage's Ryoanji, live performance at
Conservatoire à Rayonnement, Madrid Street Paris
Art=Text=Art, *The Sally and Werner H. Kramarsky Collection*, Zimmerli Museum, NJ
- 2011 *International Year of Chemistry, Elemental Matters: Artists Imagine Chemistry*,
curator: Marjorie Gapp, Chemical Heritage Foundation, Philadelphia
Wireless, curator: Lovero, Santa Barbara Contemporary Arts Forum, CA
What is Contemporary Art?, curator: Director Sanne Kofoed; The Museum of
Contemporary Art, Roskilde, Denmark
- 2010 *Intolerance*, curators: Whitney & Gerald Ross, Maryland Ins. Col. of Art, Baltimore
- 2009 *The Third Mind, Americans Contemplate Asia, 1860-1989*, curator: Alexandra
Munroe, Solomon R. Guggenheim Museum, New York
- 2008 *ONE More*, curator: Bradshaw, Esbjerg Museum of Modern Art, Denmark
- 2007 *The Missing Peace: Artists Consider the Dalai Lama*, curator: Randy Rosenberg, 75
artists, University of California, Los Angeles, Fowler Museum of Cultural
History, Loyola University Museum, Chicago, Rubin Museum of Art, NY
- 2005 *Anastasi Bradshaw Cage Cunningham*, University of Virginia, Charlottesville
traveled to University Art Gallery, University of California at San Diego
- 2003 *The Invisible Thread: Buddhist Spirit in Contemporary Art*, curators: Robyn
Brentano, Olivia Georgia, Roger Lipsey, Lily Wei, Snug Harbor, New York
Frankenstein, curator: Ethan Sklar, Tanya Bonakdar Gallery, New York
LeWitt's LeWitts, curator: Sol LeWitt, New Britain Museum of American Art, CT
- 2001 *Charles Carpenter Collection*, Aldrich Museum, Ridgefield, CT
Century of Innocence: The White Monochrome, curator: Bo Nilsson; Roseum
Contemporary Art Ctr, Malmo, and Liljevalchs, Konstall, Stockholm
- 1999 *Merce Cunningham, Fifty Years*, curator: Celante, Fundacio Tapies, Barcelona
- 1993 *Rolywholyover Circus*, curators: John Cage and Julie Lazar; LAMoCA, Menil,
Houston, Solomon R. Guggenheim, NY, Philadelphia M, Mito Tower, Mito, Japan
- 1992 *Work from the Permanent Collection*, curator: Stuckey, Art Institute of Chicago
- 1991 *Carnegie International: Exhibited by John Cage*, Carnegie M. of Art, Pittsburgh
- 1990 *Drawings from the 80s, Part II*, curator: Bernice Rose, Museum of Modern Art,

BOOKS / CATALOGUES (Solo)

- Zero Time, Zero Space, Infinite Heat, 2023, exhibition catalogue for Puerto Vallarta Museum, Puerto Vallarta, Mexico
- Contingency Paintings and Spent Bullets, exhibition catalogue for Galeria Mascota satellite space in the former Sothebys Parke Bernet Building, 980 Madison Avenue, New York
- Unintended Consequences, Danese Corey Gallery, 2016
- Still Conversing With Cage, John Cage Artist, John Cage Composer: Anatomy of the Convergence, organized by Anne de Fornel, for her PhD, Université Paris-Sorbonne, Paris
- Time Matters, catalogue, Charles Stuckey, Pierre Menard Gallery, Cambridge, MA, 2008
- The Art of Dove Bradshaw, Nature, Change and Indeterminacy, book, Thomas McEvilley; with republication of John Cage & Thomas McEvilley: A Conversation, 1992, Mark Batty Publisher, West New York, New Jersey, 2003
- Anastasi Bradshaw Cage, The Museum of Contemporary Art, Roskilde, DK 2001
- Dove Bradshaw: Works 1969-1993, book, John Cage & Thomas McEvilley: A Conversation, Sandra Gering Gallery, New York, 1993
- Anastasi, Bradshaw, Cage, Marioni, Rauschenberg, Tobey, curator: Bradshaw, interview: John Cage by Richard Kostelanetz, Sandra Gering Gallery, New York, 1991

BOOKS

Begin Again, A Biography of John Cage, Kenneth Silverman, Alfred A. Knopf, New York, 2010, pp. 276-7, 308, 348, 394, 397, 404.

The Third Mind, American Artists Contemplate Asia, 1860-1989, curator: Alexandra Munroe, Solomon R. Guggenheim Museum, New York, Guggenheim Museum Publications, New York, pp. 207, 400.

The Missing Peace, Artists & The Dalai Lama, Earth Aware Editions, San Rafael, California, 2006.

The Invisible Thread: Buddhist Spirit in Contemporary Art, Snug Harbor Cultural Center, editors Jennifer Poole & Sarah Wyatt, 2004, p. 24.

Conversing With Cage, Second Edition, Richard Kostelanetz, Routledge, New York & London, 2003, pp. 200-202, 216-217.

Art and Artifact, The Museum as Medium, James Putnam, Thames & Hudson, London, 2001, pp. 159, 172.

The Century of Innocence, The History of the White Monochrome, Rooseum Center for Contemporary Art, Malmo, & Liljevalchs Konsthall, Stockholm, 2000, pp. 36, 37. Sculpture in the Age of Doubt, Thomas McEvilley, "John Cage & Thomas McEvilley: A Conversation," Allworth Press, New York, 1999, penultimate chapter.

Merce Cunningham: Fifty Years, David Vaughan, Aperture Foundation, New York, 1997, pp. 226, 227 228, 231, 232, 236, 243, 257.

Odyssey of a Collector: A Memoir by Charles Carpenter, Carnegie Museum, Pittsburgh, 1996, pp. 81, 136-139.

Rolywholyover A Circus, John Cage, Museum of Contemporary Art, Los Angeles, and Rizzoli, New York, 1993.

Carnegie International, Carnegie Museum, Rizzoli, Carnegie Museum, 1991, p. 62

CO-ARTISTIC ADVISOR 1984-2011 w. William Anastasi MERCE CUNNINGHAM DANCE COMPANY designed sets
1984-1991, later selected artists.

AWARDS

National Science & Arts Foundation Grant, 2006, *Six Continents*, or Antarctic salt
Furthermore Grant, 2002, Dove Bradshaw, *Nature Change and Indeterminacy*
The New York State Council on the Arts Grant 1987, Merce Cunningham Dance, Design
and Lighting
Golden Lion, Prague d'Or, 1986 for *Points in Space*, Merce Cunningham, Costumes
The Pollock/Krasner Award, 1985, Painting
National Endowments of the Arts, 1975, Sculpture

SELECTED PUBLIC COLLECTIONS

The American College of Greece, Athens
Antonio Dalla Nogare Collection, Bolzano, Italy
Arkansas Art Museum, Little Rock John Cage Merce Cunningham Estate, NY
The Art Institute of Chicago
The Blanton Museum, Austin, Texas
Birmingham Museum of Art, Alabama
Bowdoin College Museum of Art, Brunswick, ME
The British Museum, London
The Brooklyn Museum of Art, New York
The Carnegie Museum of Art, Pittsburgh
Cedar Rapids Museum of Art, Iowa
Centre Pompidou, Paris
The Contemporary Museum, Honolulu
The Contemporary Museum, Roskilde, Denmark
Esbjerg Museum of Modern Art, Esbjerg, Denmark
Fields Sculpture Park, Gent, New York

Fogg Art Museum, Cambridge, MA
The Getty Center, Malibu, California
Kunstmuseum, Düsseldorf
LeWitt Collection, Chester, Connecticut
The Mattress Factory Museum, Pittsburgh
The Metropolitan Museum of Art, New York
Moderna Museet, Stockholm
Muestra Internat. De Arte Grafico, Bilbao, Spain
The Museum of Contemporary, Los Angeles
The Museum of Fine Art, San Francisco
The Museum of Modern Art, New York
National Gallery of Art, Washington, DC
Pier Centre, Orkney, Scotland
Sirius Art Center, Cobh, Ireland
Sony Capitol Corporation, New York
Syracuse University, Syracuse, New York
State Russian Museum, Marble Palace, St. Petersburg
The Whitney Museum of American Art, New York

PRIVATE COLLECTIONS

Edward Albee Estate, New York
Carl Andre & Melissa Kretschmer, New York
Renyi Chen, Taiwan
Jean Christophe Castelli, New York
Arturo del Genio, Naples
Lucrezia Durini, Bolognana, Italy
Mr. & Mrs. Leonard Feinstein, New York
Angela Gilchrist, Redding, Pennsylvania
Robert Gordon, New York
Rosalind Jacobs, New York
Carol Janis, New York
Jasper Johns, Sharon, CT & St. Martins
Constance Kaplan, New York
Howard Karshan, New York & London
Susan and Robert Klein, New York
Werner H. Kramarsky, New York
Sherry and Joel Mallin, New York
Christophe de Menil, New York
Mr. & Mrs. Mordhost, Copenhagen
Mr. & Mrs. Gregory Porges, New York
Sam and Judith Pizar, Paris and New York
Charles Shenk, Columbus, Ohio
Heidi Reavis and Stephen Engel, New York
Barbara Schwartz, New York
Jerry and Emily Spiegle Estate, New York
Michael Straus, Birmingham, Alabama
Mrs. Hyun Sook Lee, Seoul
Charles F. Stuckey, New York
Anders Tornberg Estate, Lund, Sweden
Shu Uemura Estate, Tokyo
Reyn Van Der Lugt, Amsterdam
Merrill Wagner & Robert Ryman, New York
Dexter and Gina Williams, Los Angeles
Francis Williams, New York and Wellesley, Massachusetts

