



PLAIN AIR
Dove Bradshaw



PLAIN AIR

DOVE BRADSHAW

Introduction

Exhibition Chronology

Artist Interview

John Cage, Thomas McEvilley, Ellen Handy

Texts

Proposal

Plain Air
1969
Dove Bradshaw

Originally not conceived as art, this work came into being in 1969. It began with a gift of a pair of Ring-necked Mourning doves and led to the design of their environment. The doves were given free rein of my studio. A bicycle wheel was hung for a perch. The wheel spun whenever the birds landed and there they rested and slept. An adaptation of a Zen archer's target was nailed to the floor below. The studio was cleaned daily except for the target. Gallon bowls of water, grit and feed were provided. I first saw it as a collaboration and then as a piece when the birds constructed a nest made from wire and string taken from the studio and hair from my brush. An egg was hatched in this nest. In spring when the chick was old enough, the birds flew away. *Plain Air* premiered at the first Boston Museum School review. Apart from photographs, the material trace of the work up till then, resides in 1969 bronze and silver casts of broken eggshells.

This review, an exhibition in a New York gallery and two museums exhibitions, are documented here. For the first time a prospectus for a permanent outdoor installation is also included. Twenty years after the first installation, *Plain Air* was recreated for two months at the Sandra Gering Gallery in New York. A pair of Ring-necked Mourning doves, a 27-inch bicycle wheel, and a Zen archer's target were displayed. To make the mullioned windows visible to the birds, each pane was brushed with a stroke of white gesso. A waxed-glass room divider was stenciled with the title. Twigs wire, and yarn were left for nest lining. Viewers were invited to contribute. The gallery was cleaned daily except for the target that was later exhibited on the wall. The exhibition continued on the floor below with the original silver and bronze casts.

The following year in 1990 *Plain Air* was presented at the Mattress Factory Museum in Pittsburgh, Pennsylvania. As the gallery space was the whole ground floor, the size of the elements was increased, including the size of the birds. This time a mated pair of Roller pigeons, a 48-inch bicycle wheel, a 60-inch archer's target were used. The breed of pigeon was also selected because of its ornamental ability to tumble or roll in the air. A triangular canvas nest was fitted into one corner. Viewers came and went directly from the street into the gallery, while

the birds turned the space into their habitat. In time two eggs were hatched. The chicks were learning to fly when they were returned to their breeder.

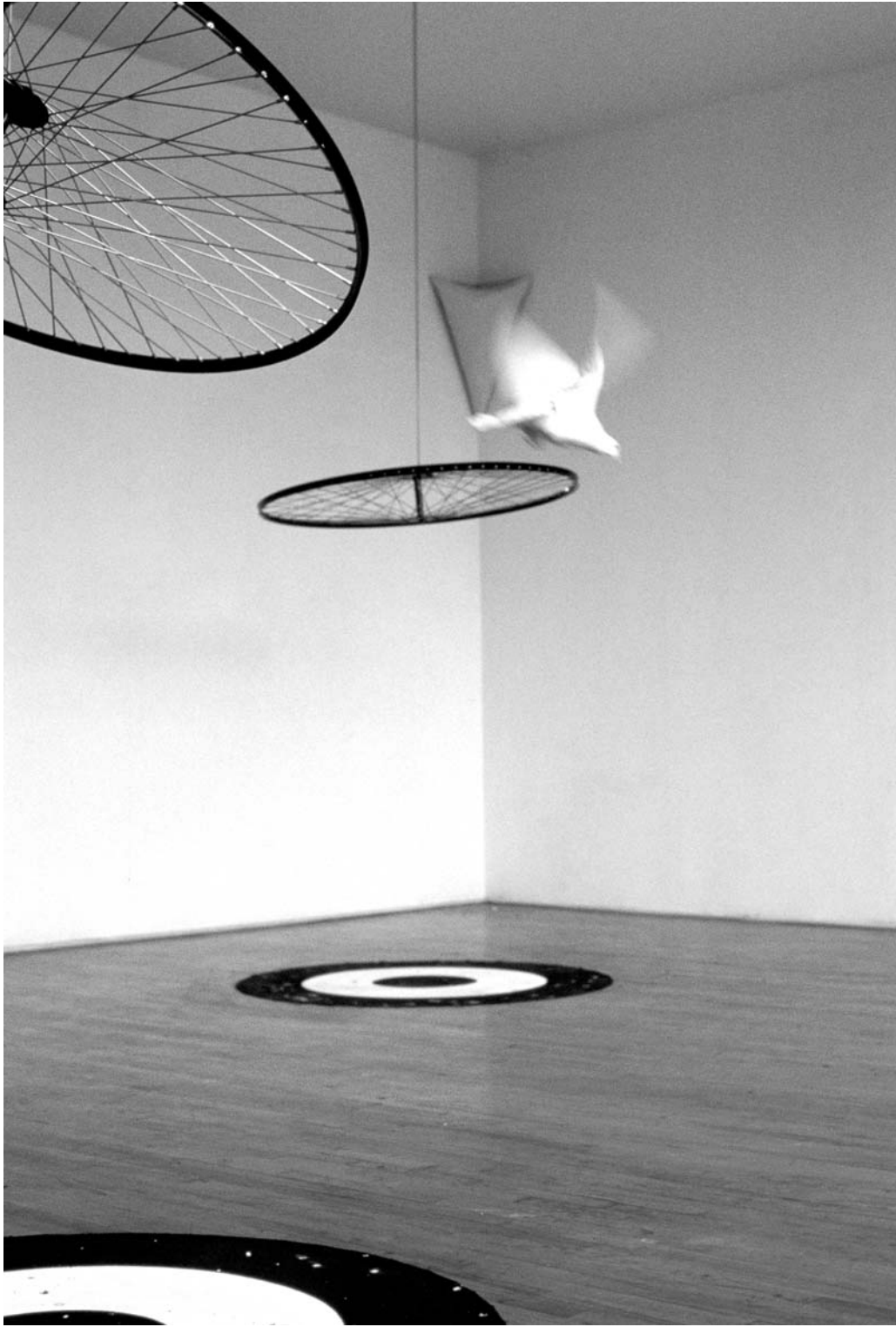
The last *Plain Air* exhibition was mounted in 1991 at PS1 Contemporary Art Center in New York. As the space was larger than any thus far, two pairs of Flight pigeons along with two wheels and two targets were added. The wheels with targets below were positioned diagonally across the center of the room. Both wheels were hung at a seventy-two inch height. A couple of triangular nests were set at opposite corners at an eight-foot height. The windowpanes were again brushed with white gesso. When their food was in place, the birds were brought in. Immediately they flew to the wheels. As usual all was tended except the targets. One morning a week before closing, the windows were opened and after a few days the birds departed. An edition of five portfolios documenting this exhibition was made each containing a suite of nine silver gelatin prints. One is in the permanent collection of the Art Institute of Chicago.

Plain Air was my first sound sculpture. This was most apparent during the PS1 exhibition with the double pair of pigeons. Daily, after eating and ritualistic preening, each of the birds flew to one corner of the room to a wooden room-support near the ceiling. There they began a cooing cycle that continued for several hours. Beginning with out-of-phase rounds, after three quarters of an hour, the birds gradually came into sync, winding their song into a hypnotic crescendo. A pause would follow, then softly they would start again. This pattern repeated many times. This led to my second sound sculpture in 1998, *Radio Rocks*, which draws signals from local, world band short wave and outer space radio emissions.

Revisiting *Plain Air* in 1989, my first gold eggshell was cast. The mold was destroyed. Later that year another unique gold cast, titled *IV Nothing, series* was acquired by the Art Institute of Chicago. In 2000 with a nod to Grimm's tale, the first goose eggshell was cast in gold. It premiered at Stalke Gallery in Copenhagen. These casts made over a thirty year span—first bronze, then silver, and finally gold—realized an inevitable metamorphosis of materials.

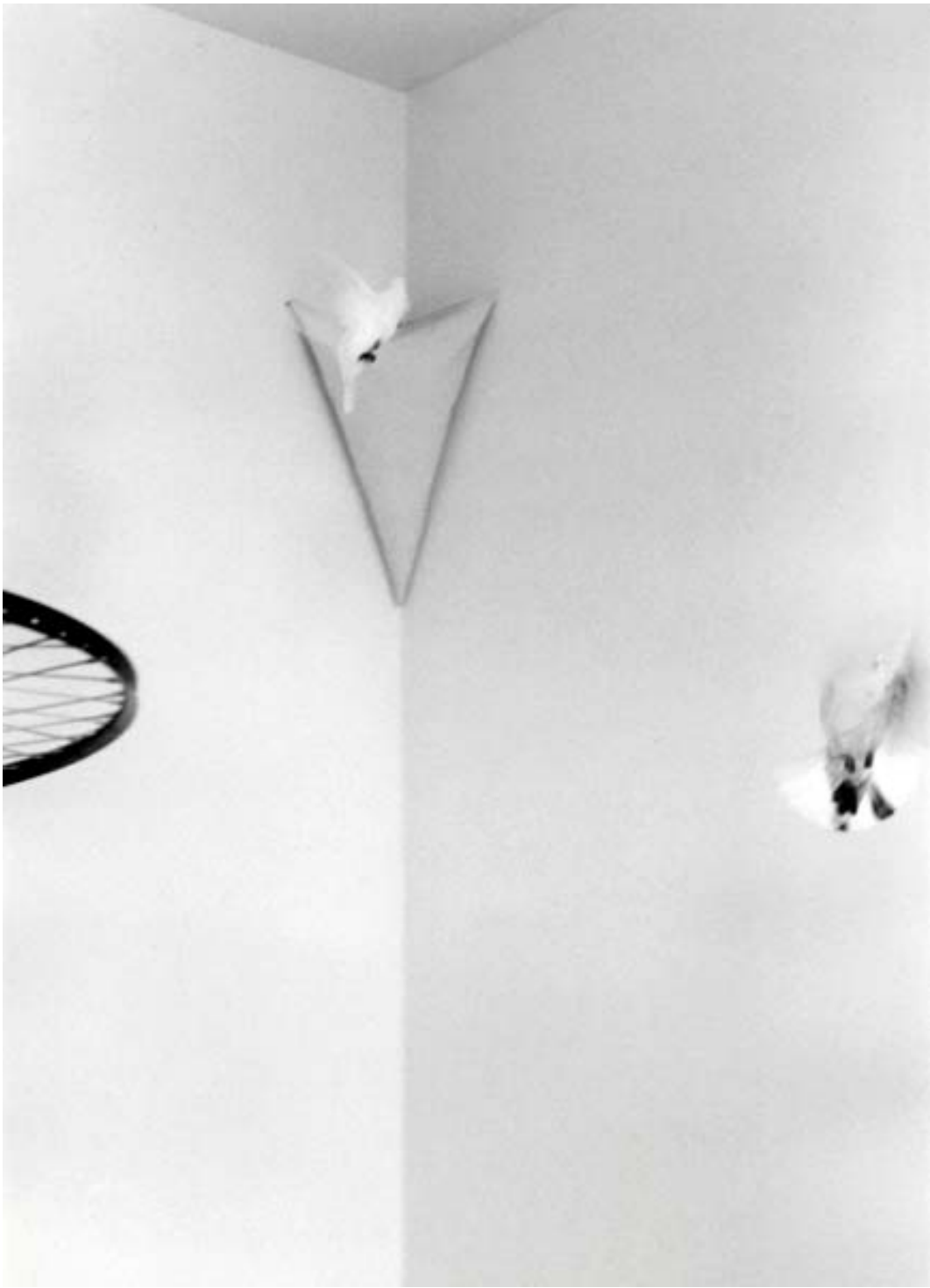


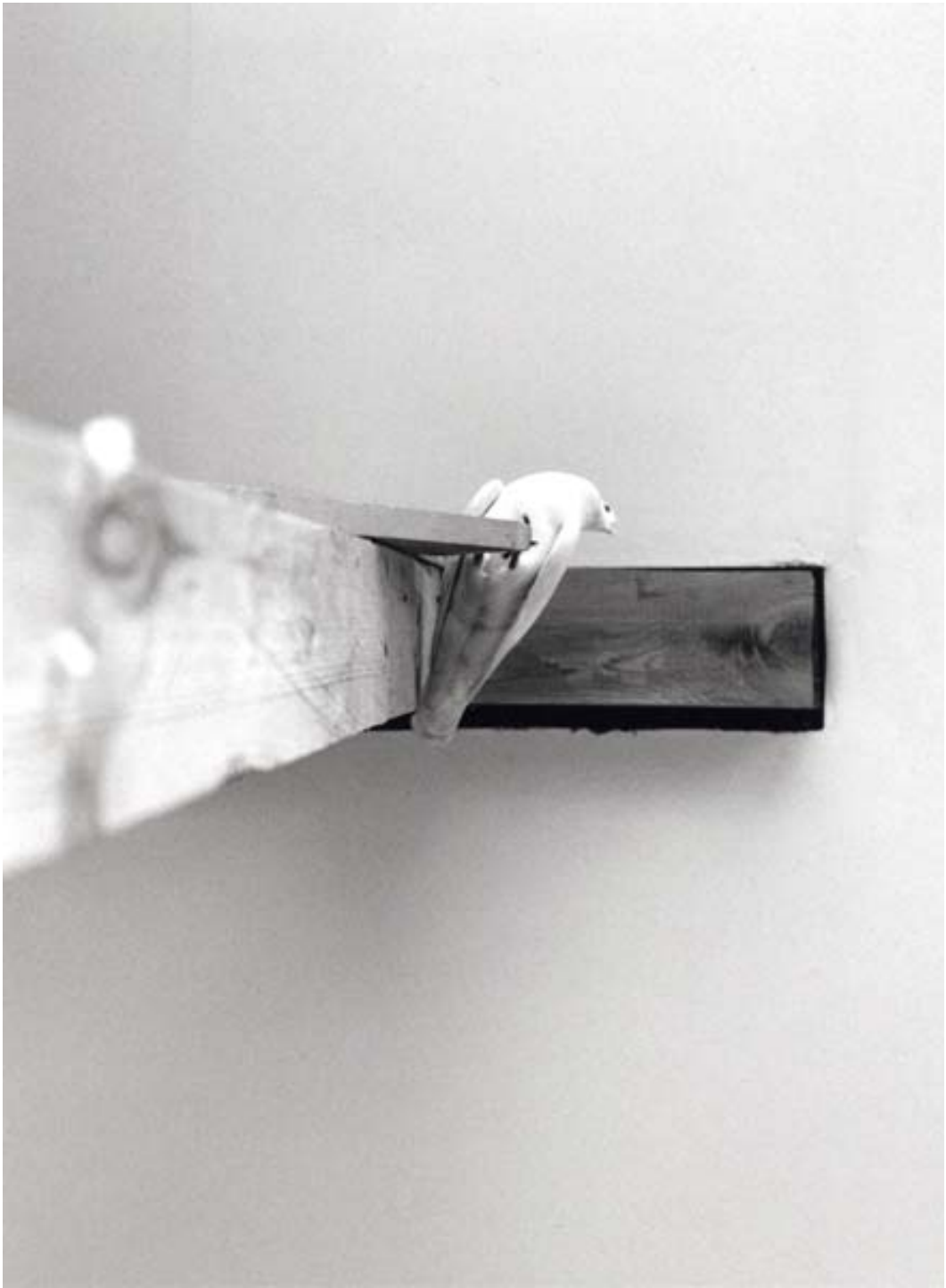




















Plain Air

1969

Exhibition Chronology

September 1969 – June 1970

Artist's home / studio, 80 Elm Street, Cambridge, Massachusetts

32-inch diameter oil on canvas Zen archer's target
one gallon bowls filled with birdseed, water, grit
doves create nest from wire, yarn, string and hair
mated pair of Ring-necked Mourning doves
27-inch bicycle wheel

October 1 – November 23, 1989

Sandra Gering Gallery, 14 West 11th Street, New York
nest building material; audience invited to add material

32-inch diameter oil on canvas Zen archer's target
white gesso paint strokes on mullioned windows
one gallon bowls filled with birdseed, water, grit
waxed glass room divider stenciled with title
mated pair of Ring-necked Mourning doves
33-inch deep canvas nest
27-inch bicycle wheel

June 7 – August 9, 1990

Mattress Factory Museum, 1414 Monterey Street, Pittsburgh, Pennsylvania

nest building material; audience invited to add material
60-inch diameter oil on canvas Zen archer's target
one gallon bowls filled with birdseed, water, grit
glass waxed front windows with stenciled title
mated pair of Roller pigeons
33-inch deep canvas nest
48-inch bicycle wheel

March 27 – June 23, 1991

PS1 Contemporary Art Center, Long Island City, New York

two 60-inch diameter oil on canvas Zen archer's targets
nest building material; audience invited to add material
white gesso paint strokes on mullioned windows
one gallon bowls filled with birdseed, water, grit
two mated pairs of Flight pigeons
two 33-inch deep canvas nests
two 48-inch bicycle wheels

John Cage · Thomas McEvelley · Ellen Handy

Dove Bradshaw?

Well, I mentioned before her involvement with materials that are in flux. Some of the more recent ones are birds, and birds of course fly and have eggs, doing various things, and she thinks of the life of the birds and their activities as her work.

How does she incorporate them into her work?

By using birds as her materials.

As her subject?

Not her subject, but her materials. She would get two birds and put them in the gallery, and give them a place.

Are those live birds?

Yes. To sit on a bicycle wheel. For instance, there will be two birds. The question is are they going to make love and are they going to have eggs: What's going to happen?

John Cage

Interviewed by Richard Kostellanitz:

*William Anastasi, Dove Bradshaw, John Cage, Tom Marioni, Robert Rauschenberg, Mark Tobey
...imitating nature in her manner of operation, Sandra Gering Gallery, 1990*

In 1969...[Bradshaw] welcomed the free flight [of birds] in her studio, without consciously designating it as a work of art. After a while, playfully tipping her hat to Duchamp, she hung a bicycle wheel from the ceiling for a perch. Next, to echo its shape, she put a Zen archery target on the floor beneath the wheel, not least as a reference to Jasper Johns...Somewhat as in Duchamp's Unhappy Ready-made, the work was set up by her, but completed by natural forces out of her control.

... While the doves were flying in her studio, Bradshaw cast a broken eggshell in bronze. This was the predecessor of a number of later eggshell works castings in bronze, silver and gold. Always the eggs are broken; the birds have flown the coop. The shards of shells mark the itinerary of their births and point to their ephemerality. Emptiness lies inside the broken shells like a question mark. This was the beginning of indeterminacy in her oeuvre.

Thomas McEvelley

Art Historian

Dove Bradshaw: Nature, Change and Indeterminacy,
Mark Batty, LLC, West New York, NJ and London, 2003

John Cage and Thomas McEvilley, A Conversation, 1992

McEvilley: It's her namesake work...and she's repeated it. It seems...she's put some special emphasis on it. You mentioned that her work has a certain sense of scientific experiment...

Cage: Yes

McEvilley: Which again in terms of art history, goes back to Duchamp, specifically to the Three Standard Stoppages of 1913, in which he developed a quasi-scientific procedure for creating these three lines that don't show the prejudice of a hand or a taste or a habit system. Dove, by introducing the birds into a gallery and providing stuff so they might build a nest has brought nature into the place of culture. The context redefines things so, when the doves make the nest, it's as if they're making art. On one level it's similar to the strategy of Lamonte Young years ago when he released a butterfly on the stage and that was the concert. But it's different too, because the doves will change the space in ways we can perceive. What will it look like after they have redesigned it for a week or a month?...The bicycle wheels and the targets under it which will be marked by bird droppings are on the one hand a lineage, references to Duchamp and Johns....

The bird droppings are the semi-random activity of nature, but here is a focus. The birds have their own habit system which is a kind of parody of our sense of goal orientation, because of course to the dove it doesn't matter what part of the target it falls on. This is consistent, as she says, with the Zen archer's disinterest in hitting a bull's-eye. On the one hand, it's very historicized, in our moment, which is so full of art historical referencing, because it contains these incorporations of Duchamp and Johns. On the other hand, it is devoted to letting nature alone.

Cage: It doesn't even seem to be art... when [it] is seen in a museum it will be the most unlikely experience for a museum to give.

John Cage and Thomas McEvilley, A Conversation, 1992
From Dove Bradshaw: Works 1969-1992, Sandra Gering Gallery, New York

ArtForum, April, 1990

There was something companionable and warm about the installation, with the unpretentious works scattered seemingly casually through the real living quarters. There was an interface between art and life that was echoed by the presence of the birds.

...A stencil of the words plein air (after the bicycle wheel, a second Duchampian reference) was negatively inscribed on a glass partition in the room...Bradshaw altered the Western-style target into a Zen archer's target, which has no scores marked on it. The bird droppings accumulating randomly on the target confronted nature and culture with their different kinds of purposiveness....

The German poet Schiller once remarked that he wrote poetry the way birds sing—as a completely natural and spontaneous act. In his tradition the remark seems a reference to the myth of the young Siegfried who, having been raised in the forest, understood the language of the birds. Bradshaw has somewhat ironically reversed this conflation, leaving the birds to make the art in front of a human audience. Thus, the similarities between the pre-Modern and the post-Modern are made clear in the way that both indict the distinction between nature and culture as a kind of a sham.

Thomas McEvilley

ArtForum, April, 1990

Review of Plain Air, Sandra Gering Gallery, 1989

.... Bradshaw's repetitions and extension of ideas over time resembles memory's ceaseless reshaping of experience appearing and reappearing, [Plain Air] has repeated or reconstituted while it is also already a memory. ...The routines developed by the birds, the viewer's participation in their lives, the drama of whether birds would mate and rear young, and the curious practical problems posed by the presence of birds indoors, all are aspects of the piece.

Ellen Handy

*Curator of the International Center of Photography, New York
Time, Memory and the Limits of Photography, Photography Quarterly,
The Center for Photography at Woodstock, 1995*





Dove Bradshaw Interviewed by Pat McCoy

Sandra Gering Gallery, New York, 1989

PM: There's quite a different quality to this installation—what led you to it?

DB: I didn't think of it as art in my original involvement. It was part of life. As a student I was given two birds in a cage. I let them out and watched. At first they didn't know how to fly. Later they'd land on things that wouldn't support them—they had no sense of their body weight. They changed the space in my house. They'd fly to a high nook, for instance which you had never paid attention to—they'd walk on the floor, explore the most unexpected corners—in a way redefine the space to their own needs.

PM: Aren't they usually frightened of people?

DB: The birds have been here for a week getting used to the space and have handled well the occasional visitor. We're going to have an all day opening hoping to spread out the visitors.

PM: What are these other components in the installation?

DB: I've suspended a bicycle wheel for the birds to activate...

PM: An "updated" Duchamp?

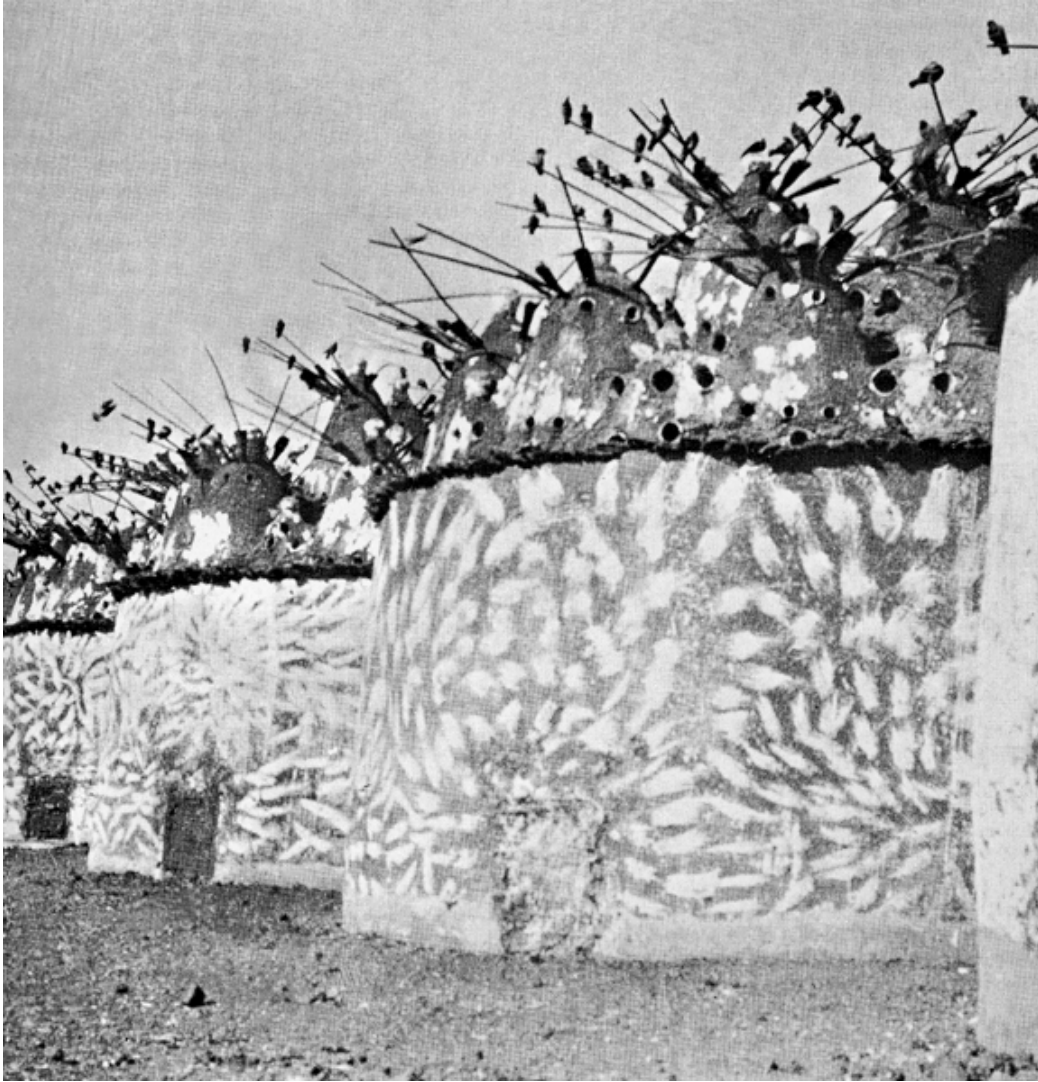
DB: It was affection for that piece which influenced me. The birds loved to spin on their wheel. And then, only half hidden, they started to construct a nest from hair taken from my brush, and from thread and wire I had lying about. All of this intrigued me, but it wasn't until then that I found myself identifying it as a piece.

PM: And you've replicated this situation?

DB: In certain respects. Now people are invited to bring next building materials as well. Also, I've laid a target on the floor under the wheel and marked the windows to make the glass visible to the birds.

PM: I've noticed that your work looks different each show I've seen...

DB: I seem to be again and again led to different areas and materials.

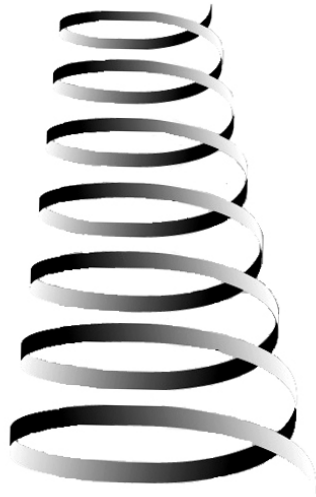


Prototype Dovecot with Birds
Photograph: Nile Valley, 1977

PROPOSAL

The work could find a permanent site in a dovecot I designed in the eighties after traditional Nile Valley mud cots. Dependent on the outdoor location, there could be a single one or a series spread out on the grounds of a sculpture park. The cots of a fine grey mud would be painted in various white-washed patterns of my design. Like the Nile cots their domed roofs would disport long sticks for outside perches projecting from small holes allowing the birds to come and go. Their floors would be earthen. The cots each would have different pairings of perch and target: In one a bottle rack would hang over a recreation of Duchamp's *Rotorelief No 8 Laterne Chinoise*. In another a metal coil would unspool over a re-creation of Duchamp's *Rotoreliefs No 3 Cerceaux*; in a third, a hat rack would be suspended over a canvas chessboard; in a fourth the original combination of bicycle wheel and Zen archer's target. The targets are painted combinations of black, white and red. When all preparation is complete a flock of Ring-necked Mourning doves would be introduced.





Spiral Perch



*After Marcel Duchamp's Rotorelief No 8 Cerceaux
Middle opposite page*



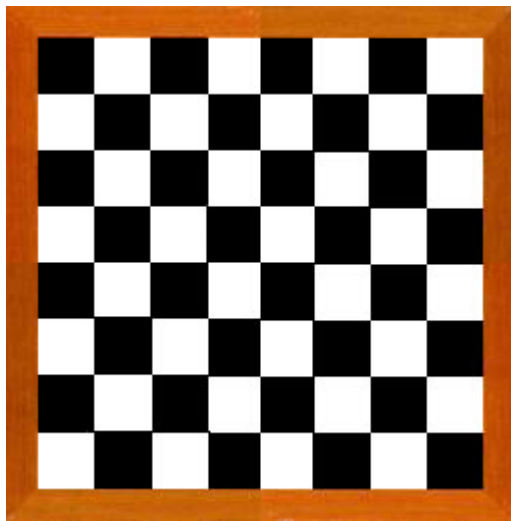
Bottlerack after Marcel Duchamp



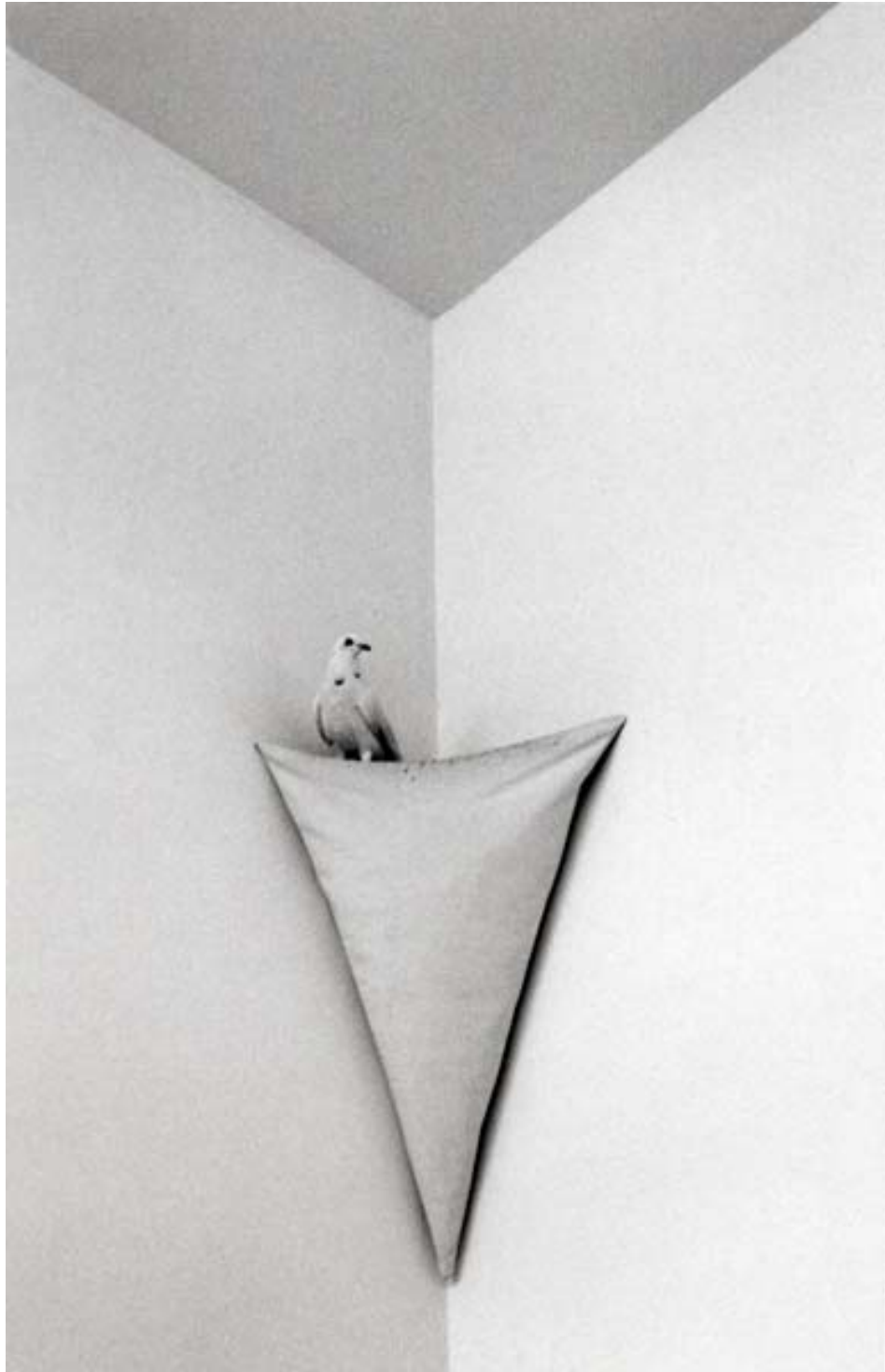
*After Marcel Duchamp's Rotorelief No 3 Laterne Chinoise
Rotoreliefs: 11 o'clock page 22*



Hat rack after Marcel Duchamp



Painted canvas chessboard



PLAIN AIR, 1969

D o v e B r a d s h a w

- 1 Cover: Sandra Gering Gallery, New York, 1989, solarized negative
All photographs of *Plain Air* by Dove Bradshaw
- 2 Frontispiece: Sandra Gering Gallery, New York, 1989, negative;
collection of the San Francisco Museum of Art, San Francisco Prototype
- 3 Title Page
- 4-5 Introduction
- 6-12 PSI Contemporary Art Center, LIC, New York, 1991; First image
collection of the Metropolitan Museum of Art, New York
- 13 Nest made by Ring-necked Mourning doves of wire, string, hair, 1969
- 14 PSI Contemporary Art Center, LIC, New York, 1991, mating pigeons
- 15 *Without Title*, 1969, silver cast of a hen's eggshell; collection of the artist
- 16 *Nothing II, series, 2*, 2004, gold cast of a goose eggshell; collection of
Rosalind Jacobs, New York
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- 26 *Rotoreliefs* of Marcel Duchamp for target patterns
- 27 Perch / target: spiral / re-creation of Duchamp's *Rotorelief No 8 Cerceaux*
- 28 Perch / target: *Bottlerack*/ re-creation of Duchamp's *Rotorelief No 3 Laterne
Chinoise*
- 29 Perch / target: *Hat rack* / canvas chessboard
- 30 PSI Contemporary Art Center, LIC, New York, 1991

SOLO EXHIBITIONS

2012

Dove Bradshaw, Larry Becker Contemporary Art, Philadelphia

2011

Dove Bradshaw, Thomas Rehbein Gallery, Cologne

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 Bolognano, Italy

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

2005

Six Continents, Contingency and Body Works, SolwayJones 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: *Dove Bradshaw: Nature, Change and Indeterminacy*, and *Bradshaw*, 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

SELECTED GROUP

2012

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

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

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

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

2011

The International Year of Chemistry, Elemental Matters: Artists Imagine Chemistry, curator: Marge Gapp, artists: Susan Alexjander, Bradshaw, David Clark, Birgitte Hirschler, Kevin H. Jones, Rebeca Kamen, Jennifer Schmitt, The Chemical Heritage Foundation, Philadelphia
Art=Text=Art: Works by Contemporary Artists, an exhibition of selections from Sally & Wynn Kramarsky Collection, University of Richmond Museums in Richmond, Virginia
Drawn/Taped/Burned: Abstraction on Paper: From the Werner H. Kramarsky Collection, The Katonah Museum of Art, Katonah, New York

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

2010

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

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

Reunion 2010: The Night of Future Past: William Anastasi & Dove Bradshaw play chess reminiscent of the 1968 Reunion: Marcel Duchamp and John Cage Chess Match, Ryerson Theater, Toronto

Group Exhibition, Gallery Poulsen, Copenhagen

Love Is Vein: Editons Fawbush Projects and Artists 2005-2010, curators: Russell Calabrese & Thomas Jones, Gering Lopez, New York

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

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

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

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

2009

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

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

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

2008

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

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

2007

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

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

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

2005

Edge Level Ground, Stefanie Hering Gallery, Berlin

2003

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

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

Frankenstein, curator: Ethan Sklar, Tanya Bonakdar Gallery, New York

Selections from the LeWitt Collection, New Britain Museum of American Art, CT

2001

Charles Carpenter Collection Aldrich Museum, Ridgefield, CT

Anastasi Bradshaw Cage, Museum of Contemporary Art, Roskilde, Denmark

Century of Innocence: The White Monochrome, Rooseum Contemporary Art Center, Malmo, Sweden traveling from Liljevalchs, Konstall, Stockholm

2000

Hindsight/Foresight, Bayly Art Museum, University of Virginia, Charlottesville

Destruction/Creation, Ubu Gallery, New York

1999

Merce Cunningham, Fifty Years, La Fundacio Antoni Tapies, Barcelona

Nature/Process, the University of California at San Diego

1994

Painting in Transition, the Aldrich Museum, Ridgefield, Connecticut

1993

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

1990

Work From the Permanent Collection, The Art Institute of Chicago

Drawings from the '80's, Part II, the Museum of Modern Art, New York

1985

Riverstones, Science Museum, Koran-Sha Company, Tokyo

1982

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

ARTISTIC ADVISOR TO THE MERCE CUNNINGHAM DANCE COMPANY

Appointed with William Anastasi in 1984

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

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

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

Inventions, 1989, World première, City Center, New York, Music: John Cage; Design,

Costumes and Lighting: invited Carl Kielblock
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, NY. Music: David Tudor; Costumes: 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, Senzaitolo, 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 Tè 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, *2√0 Edition, Ground, Negative Ions, Plain Air*
<http://newarttv.com/trailer/trailer.html>: *Dove Bradshaw* (biographical film), New Art TV, New York
www. Dover.net/~rpress: Renaissance Press, New Hampshire www.artcyclopedia.com: links to art museum sites
www.toutfait.com: Marcel Duchamp Site, *Praying for Irreverence*, Toutfait, NY

RESIDENCIES

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

SELECTED PUBLIC COLLECTIONS

- The Museum of Modern Art, New York
The Metropolitan Museum of Art, New York
The Art Institute of Chicago, Chicago
National Gallery of Art, Washington, DC
The San Francisco Museum of Modern Art
The Museum of Contemporary Art, Los Angeles
The Whitney Museum of American Art, New York
Brooklyn Museum of Art, Brooklyn, New York
The Getty Center, Malibu, California
Carnegie Museum of Art, Pittsburgh
Fogg Art Museum, Harvard University, Cambridge
Rubin Museum of Art, New York
Arkansas Arts Center, Arkansas
Cedar Rapids Museum of Art, Cedar Rapids, Iowa
Contemporary Museum, Honolulu, Hawaii
The Mattress Factory Museum, Pittsburgh, Pennsylvania
The Contemporary Museum of Honolulu, Hawaii
The New School for Social Research, New York
Bowdoin College Museum of Art, Brunswick, Maine
Fields Sculpture Park at Art OMI International Arts Center, Ghent, New York
Sony Capitol Corporation, New York
Kunstmuseum, Dusseldorf
Centre Pompidou, Paris
Moderna Museet, Stockholm
Muestra International 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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