

# Dove Bradshaw

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1999 - 2011

Stalke edition

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**DOVE BRADSHAW** 1999 - 2011



Dove Bradshaw by Grazia Ippolito, 2008

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## A MEASURE AND THE IMMEASURABLE

David Frankel

Dove Bradshaw has an abiding attraction to contradiction. She has consistently made works that counterpose opposites in such a way as to make them point somewhere else. Bradshaw describes herself as “not a photographer engaged with the mechanics of the camera or the darkroom” though it is a rare artist who would find himself making Daguerreotypes, or figuring ways to transfer the qualities of those images into photogravures, large format film, or inkjet prints.

Most of the images are black and white, though it is more fitting to say they're black, with a matte richness that Bradshaw repeatedly looks for and finds in that tone. The impression is of a dense black field with areas of white, at times delicate and skeletal defining an object or figure. This overall somberness suits a recurring theme: the vanitas or memento mori—in life there is death and vice versa. *Watermusic II* (2005)

presents a skull and an egg, as distorted as the anamorphic skull in Holbein's *Ambassadors* (1533), though made by the modern expedient of moving a Daguerreotype over the glass of a photocopier. Skulls reappear in *You Skull See* (2004), here doubled in a mirror that reflects the artist holding a skull, and in *And so. And All.* and *They Were and Went* (both 2004) which more simply make visual rhymes of skull and egg—an end and a beginning. *Spent Bullets* (1979/2001), a photogravure for which the artist placed a silver bullet she shot and retrieved, an intact bullet and casts as jewelry of a fired bullet, is an equally compressed statement with a similar rhythm.

Bradshaw's work often has a scientific bent that she turns to aesthetic purposes, ending in places no scientist would. A series from 2002–4 combines the human body with a list of its material elements written directly on the skin of a man and a woman. Alternately

the woman is posed under a transparent veil imprinted with the names of the elements. Oxygen, the body's largest component, comes at the top in proportionately large type, followed by carbon, hydrogen, nitrogen, and the rest, the letters dwindling with each element's share. By a sleight of the mind, this simple fusion allows us to see the body elegantly intact and at the same time broken down, decomposed into its constituents. On one level restatements of the vanitas motif, they transfer that theme into a more objective, rational realm, while losing none of its mystery.

A paradoxical kind of science is most evident in *2√0* (1971/2008), a work resembling a sand clock that could double as an invention. “I had the simple idea of substituting water for sand in a timer,” Bradshaw recalls, but the idea proved difficult to realize and interestingly the use of a liquid offered the possibility of engaging spatial dimension—a

level. A sand clock consists of a pair of glass globes joined by a narrow neck through which sand flows effortlessly, the transfer always taking the same amount of time. Water tends to seal this neck, demanding an additional valve between the globes to equalize the pressure. Bradshaw experimented with the use of acetone and finally with the creation of a vacuum. When vertical a stabilizing armature would have been necessary to make it a reliable timer; when horizontal, markings for use as a level. Neither was provided. Though an instrument without a purpose, its shape, like an eight laid sideways, makes it a material infinity sign. As such, an instrument of measure that points to the immeasurable, it is emblematic of Bradshaw's work.

**SPENT BULLETS, 1999**

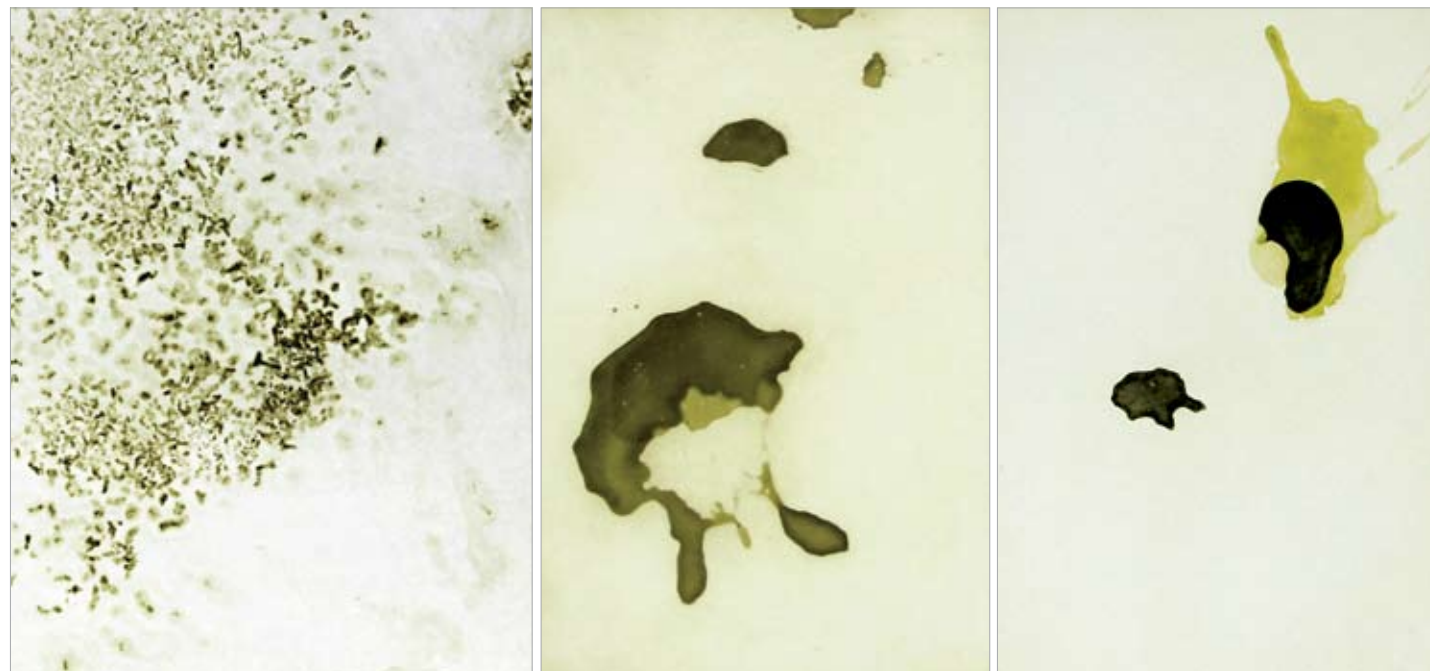
*In 1979 a .38 caliber lead slug was cast in silver, crimped into a cartridge, then shot and retrieved by the artist at a New York City Police Department firing range. As a political statement another “spent” lead bullet was cast in silver and made into a pair of earrings. They were photographed along with an intact NYPD bullet in 1999 with 2¼ x 2¼ inch film. This photogravure edition of 30 is signed, dated, and titled on recto, 18¾ x 13 inches.*

*Number 1 of the edition is in the permanent collection of The Metropolitan Museum of Art, New York.*



**WITHOUT TITLE, 2000**

*The artist is known for her chemical paintings and outdoor sculptures of stone, minerals, and metal that change in weather. Here acid was thrown onto a copper plate, then printed. This aquatint edition of 26 is signed and dated 2000, on recto, the first: 19½ x 15 inches; the second and third: 19 x 12¾ inches.*



**(A)CLAIMED OBJECT, 2005**

*In 1979 the artist 'claimed' a hygrothermograph in the Kunstmuseum Dusseldorf (the second of three such objects 'claimed' in museums). Her focus on this meteorological instrument was a harbinger of her paintings whose chemically treated surfaces cause them to change with the atmosphere. The image was shot in 1979 with 35mm film. This photogravure edition of 36 is signed, dated 2005, and titled on recto, 15½ x 10¾ inches.*



**HERSELF IN THE ELEMENT, 2005**

*The body elements are painted on a woman's back in descending proportion by weight. Oxygen, represented as it appears on the periodic table by the letter O, circles her neck. The dwindling letter sizes reflect each element's share. The title comes from Finnegans Wake. Artist Evelina Domnitch, the model, was photographed with 4 x 5 film in 2002. This photogravure edition of 36 is signed, dated 2005, and titled on recto, 28 x 21½ inches.*

*An inkjet edition of this image is in BRADSHAW, the Limited Edition Box in the permanent public collections of The Metropolitan Museum of Art, New York, the Whitney Museum of American Art, New York, The New York Public Library, The Art Institute of Chicago, the San Francisco Art Museum, The Museum of Contemporary Art, Los Angeles, The National Gallery, Washington, DC, Birmingham Museum of Art, Birmingham, Alabama, The Russian State Museum, Marble Palace, Saint Petersburg, and the Shu Uemura Estate, Tokyo.*





**КИСЛОРОД, 2005**

*Dimitry Gelfand, the model, is a Russian artist who collaborates with and is married to Evelina Domnitch. КИСЛОРОД is Russian for 'oxygen' and is represented by its first letter placed sideways. Similarly, the type was painted directly onto his body with the elements following in descending proportion by weight. Opposites were sought in the pairing of both images: male/female, husband/wife, Russian/English, East/West, front/back, image/text. Gelfand was photographed with 4 x 5 film in 2004. This photogravure edition of 36 is signed, dated 2005, and titled on recto, 28 x 21½ inches.*



**COUNTERFEIT BILL, 2005**

*William Anastasi, the artist's life-partner since 1974, supplants Benjamin Franklin on a one hundred-dollar bill. Anastasi's image was derived from a 4 x 5 daguerreotype self-portrait taken in 2002. The title of this work comes from an off-hand self-deprecating remark by Anastasi. This photogravure edition of 36 is signed, dated 2005, and titled on recto, 15½ x 10¾ inches.*



**PLAIN AIR, 2005**

*The artist photographed a pair of flight pigeons mating on a target in her 1991 installation of Plain Air at PS 1 Contemporary Art Center, New York. The installation recreates the 1969 original in which two mourning doves were released in the artist's studio with a suspended 27 inch bicycle wheel. Respecting the larger museum space the components were doubled in scale and number—the pigeons increased to two pairs, the bicycle wheels doubled becoming 48 inches in diameter, along with two targets and two nests. The title is a pun. *EYZ* photograph edition of 36, is signed, dated 2005, and titled on face, 17 7/8 x 21 inches.*



**YOU SKULL SEE, 2008**

*This self-portrait holding a skull to a mirror derives its title from Finnegans Wake. It was photographed with 4 x 5 film in 2004. TYZA photogravure edition of 36 is split: one printed blue, the other black, signed, dated 2004/2008, and titled on recto, 28 x 21½ inches.*

*An inkjet version is in the permanent collection of the Whitney Museum of American Art, New York.*



*2√0 [horizontal], 2005*

*In 1971 Bradshaw created this glass and acetone sculpture (2½ x 6 x 2½ inches) at the Massachusetts Institute of Technology. When vertical it is an unpredictable timepiece, when horizontal an unmarked level. She has referred to its variable nature as Pataphysical. Alfred Jarry's Pataphysics is the science of the particular or of laws that govern exceptions. The title is a nonsense mathematical formula. In 2004 a 4 x 5 Daguerreotype was made, then scanned and used to make this photogravure. This photogravure edition of 36 is signed, dated 2005, and titled on recto, 17 7/8 x 21 inches.*

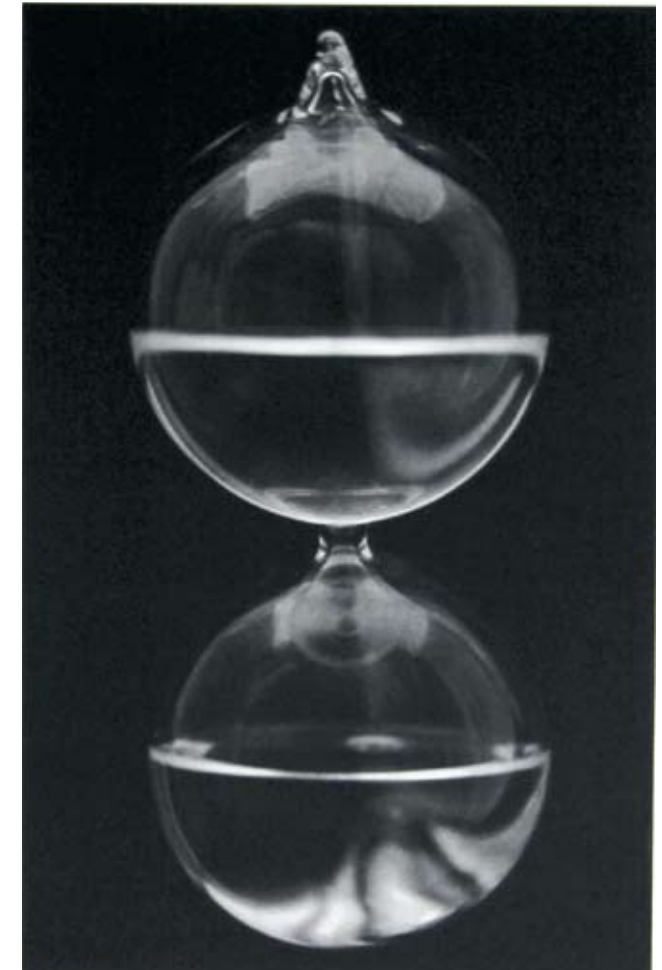
*One of the edition is in the permanent collection of the British Museum, London.*



*2√0 [vertical], 2008*

*Photographed with 4 x 5 film in 2007 as a timer, it was then printed as a negative for this photogravure in order to pair with its portrayal as a level. The photogravure edition of 36 is signed, dated 2005, and titled on recto, 17 7/8 x 21 inches.*

*One of the edition is in the permanent collection of the Esbjerg Museum of Modern Art, Esbjerg, Denmark.*





**LIGHTNESS OF BEING, 2008**

*This self-portrait was taken on a 17th Chinese hunting chair in the artist's studio. It was photographed with 4 x 5 film in 2004. This photogravure edition of 36 is split: one printed blue, the other black, signed, dated 2004/2008, and titled on recto, 28 x 21½ inches.*



**THEY WERE AND WENT, 2008**

*In 2004 a 4 x 5 daguerreotype of a skull and a broken goose eggshell was taken and later scanned to make this print. Its title came from Finnegans Wake. This photogravure edition of 36 is signed, dated 2008, and titled on recto, 17 7/8 x 21 inches. Later the two halves of the eggshell were cast into gold and the work was titled Nothing.*

*One of the edition is in the permanent collection of the British Museum, London.*

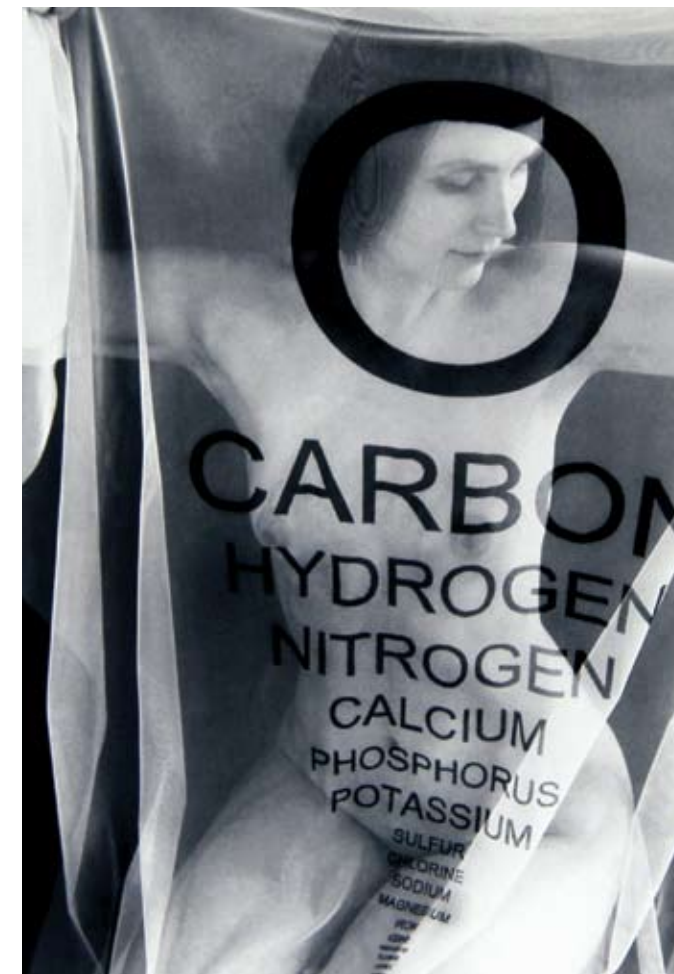




**SONG OF WHICH [Evelina Looking Left], 2011**

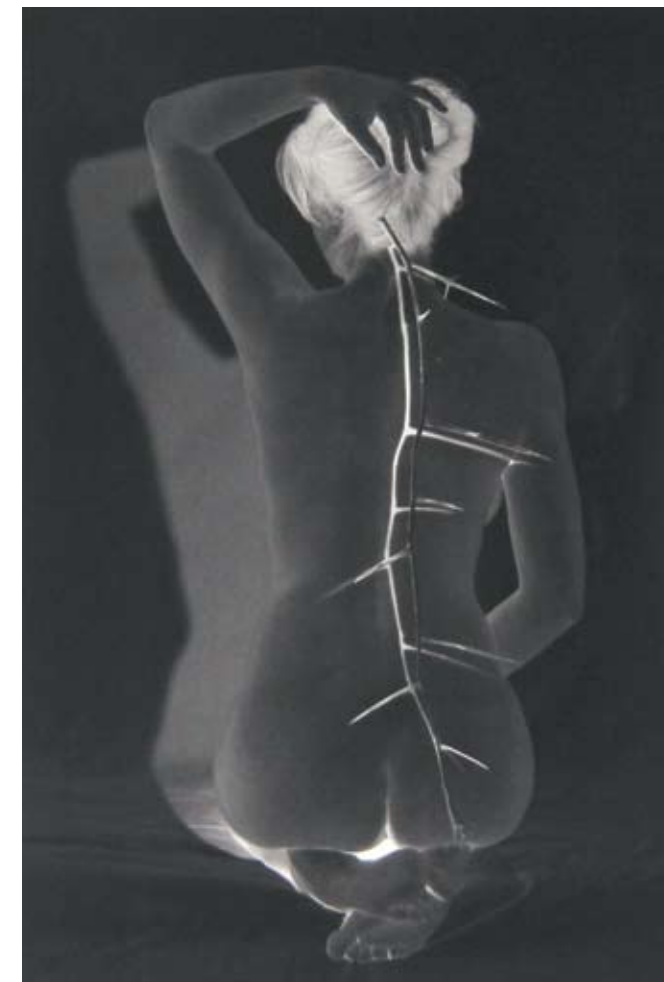
*The body elements are printed on voile in descending order by weight with the letter 'O' representing oxygen. The model again is Evelina Domnitch photographed with 2¼ x 2¼ inch film in 2004. This photogravure edition of 36 is signed, dated 2011, and titled on recto, 21½ x 18¼ inches.*

*An inkjet version is in the permanent collection of the Chemical Heritage Foundation, Philadelphia, Pennsylvania.*



**I AM MYSELF HEAVEN AND HELL, 2011**

*A honey locust thorn was balanced on the back of the model Kerry Kozokas allowing it to fall down her spine. The image was shot with 4 x 5 film in 2008 and made into a silver gelatin print with the assistance of Paul Taylor, Renaissance Press, New Hampshire. Renaissance Press first published a black and white edition of 36 with the image rotated horizontally. This photogravure edition of 36 is split: one printed blue, the other black, signed, dated 2011, and titled on recto, 21½ x 18¼ inches.*



### PERFORMANCE BURNED, 2011

*In 1978 the fire hose at the Northwest corner of the Great Hall Balcony, The Metropolitan Museum of Art, New York, was photographed with 35mm film, then made into a silver gelatin print. This photogravure edition of 36 is signed, dated 1976/2011 and titled on recto, 21½ x 18¼ inches.*

*In 1976 Bradshaw affixed a label next to a standard fire hose at The Metropolitan Museum of Art in New York identifying it as her work. She dubbed it a 'claimed' object in recognition of its à priori presence, distinguishing it from an objet trouvé. On regular visits to the museum whenever the label had been removed, she would replace it. Two years later finding it still there, she printed an edition of postcards, slipping fifty at a time into the museum's twentieth-century postcard racks. Knowing the card was not theirs, nonetheless it sold for years. The silver gelatin print acquired by the Department of Photography in 1980 became an official postcard in 1992. Eleven years later Bradshaw retitled the work Performance to account for all this activity, including the acquisition committee's meetings, and, perhaps, even a fire should there be one. In 2007 the fire hose itself was accepted into the museum's permanent collection as a work of art. In 2012 Roselind Jacobs, the donor and a Dadaist collector, received a letter from the chairman of 19th-Century, Modern and Contemporary Art stating that the museum was now working on an official label with this caveat: "I do feel bound to acknowledge that although Ms. Bradshaw claimed the fire hose, we are not obliged to exhibit her work continuously." The artist believes the circle will be completed by the mounting of a permanent label. This history offers Bradshaw's guerilla alternative to traditional ownership. In a published conversation with art historian, Thomas McEvilley, John Cage noted, "Marcel Duchamp said, speaking of Utopia, that we won't be able to reach it till we give up the notion of possession. And this work of Dove's confronts possession completely." For the 2011 photogravure edition, she burned a hole in each print.*



## SOLO EXHIBITIONS

- 2012 *Copper Silver Fool's Gold*, Larry Becker Contemporary Art, Philadelphia, Pennsylvania, Pennsylvania
- 2011 *Dove Bradshaw*, Thomas Rehbein Galerie, Cologne
- 2008 *Radio Rocks*, Larry Becker Contemporary Art  
*Time Matters 1969-2008*, retrospective, Pierre Menard Gallery, Cambridge, Massachusetts, catalogue
- 2007 *Constructions*, SPIRIT OF DISCOVERY 2, Facto Foundation for the Arts, Sciences & Technology-Observatory, Trancoso, Portugal  
*Contingency*, Björn Ressle Gallery, New York  
*Time & Material*, Senzatitolo Associazione Culturale, Rome, catalogue
- 2006 *The Way*, Gallery 360°, Tokyo  
*Radio Rocks*, permanent installation, Difesa de Natura, Palazzo Durini, Bolognano, Italy  
*Time & Material*, SPIRIT OF DISCOVERY I, Trancoso, Portugal
- 2005 *Six Continents*, SolwayJones Gallery, Los Angeles  
*Six Continents and Angles 12 Rotations*, Larry Becker Contemporary Art, Philadelphia, Pennsylvania
- 2004 *Dove Bradshaw, Nature Change and Indeterminacy*, Volume Gallery, New York
- 2003 *Dove Bradshaw, Formformlessness 1969-2003*, retrospective and publication of BRADSHAW, Limited Edition Box with artist's monograph; curator: Sandra Kraskin, Sidney Mishkin Gallery, Baruch College, City University of New York  
*Angles*, Diferenca 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: Julie Lazar, Museum of Contemporary Art,

- Los Angeles, catalogue  
*Irrational Numbers*, Sandra Gering Gallery, New York  
*Irrational Numbers*, Linda Kirkland Gallery, New York
- 1997 *Dove Bradshaw*, Barbara Krakow Gallery, Boston
- 1996 *Contingency*, Stalke Galerie, Copenhagen
- 1995 *Indeterminacy*, Sandra Gering, New York, catalogue  
*Indeterminacy & Contingency*, Pier Center, Orkney, Scotland, catalogue
- 1991 *Plain Air*, PS1 Contemporary Art Center, New York
- 1990 *Plain Air*, The Mattress Factory Museum, Pittsburgh
- 1984 *WORKS 1969-1984*, mid-career exhibition; curator: Joan Blanchfield, Utica College of Syracuse Univ., Utica, New York
- 1983 *Last Year's Leaves*, Wave Hill, Bronx, New York
- 1981 *Removals*, Ericson Gallery, New York
- 1979 *Mirror Drawings*, Graham Modern, New York
- 1977 *Slippers and Chairs*, Graham Modern, New York
- 1975 *Chairs*, Razor Gallery, New York

## SELECTED GROUP

- 2013 *One of a Kind: Artist's Books*, curator: Heide Hatry, Owens Art Gallery, Sackville, Canada; travels to AC Institute, NY
- 2012 *SPACETIME* film scored to John Cage's *Ryoanji* performed live at the Conservatoire à Rayonnement, Madrid Street, Paris  
*Still Conversing With Cage*, lecture for *John Cage, Artist, John Cage, Composer: Anatomy of the Convergence*, Université Paris-Sorbonne, Paris IV  
*Cool, Calm Collected*, Danese Gallery, New York  
*John Cage: A Centennial Celebration (with Friends)*, Merce Cunningham, Robert Rauschenberg, Buckminster Fuller, Morris Graves, Marcel Duchamp, Tom Marioni, Jasper Johns, Allen Ginsberg, Nam June Paik, William Anastasi, Allan Kaprow, Richard Hamilton, Mark Tobey,

- Dove Bradshaw, Ben Patterson, Emmett Williams, Robert Watts, Carl Solway Gallery, Cincinnati  
*Art=Text= Art: Works by Contemporary Artists, Selections from the Sally and Wynn Kramarsky Collection*, curators: N. Elizabeth Schlatter and Rachel Nackman, Zimmerli Museum, Rutgers University, Rutgers, New Jersey  
*To Be Looked At... Summer Love*, Larry Becker Contemporary Art, Philadelphia
- 2011 *Anastasi, Bradshaw, Long, Tuttle*, Verein B12, Zurich  
*The International Year of Chemistry, Elemental Matters: Artists Imagine Chemistry*, curator: Margorie Gapp, Chemical Heritage Foundation, Philadelphia  
*What is Contemporary Art?* curator: Director Sanne Kofoed, The Museum of Contemporary Art, Roskilde, Denmark  
*Art=Text=Art*, University of Richmond Museum, Richmond, Virginia  
*Drawn/Taped/Burned: Abstraction on Paper: From the Werner H. Kramarsky Collection*, curator: Ellen Keiter, Katonah Museum of Art, Katonah, New York  
*Wireless*, curator: Elizabeth Lovero, Santa Barbara Contemporary Arts Forum, California  
*Humor, seriously*, curator: Birgitte Orom, Esbjerg Museum of Modern Art, Esbjerg, Denmark
- 2010 *Intolerance*, curators: Christopher Whittey and Gerald Ross, artists: William Anastasi, Dove Bradshaw, Sam Durant, Francisco de Goya, Philip Guston, Stephen Marc, Rigo 23, Roe Rosen, Karina Skvirsky, Jaune Quick-To-See Smith, Decker and Meyerhoff Galleries, Maryland Institute College of Art, Baltimore
- 2009 *The Third Mind, Americans Contemplate Asia, 1860-1989*, curator: Alexandra Munroe, Solomon R. Guggenheim Museum, New York  
*ONE More*, curator: Dove Bradshaw, artists: Lawrence Anastasi, William Anastasi, Andre, Barry, Bradshaw, Hafif, Highstein, LeWitt, Kretschmer, Nonas, Passehl, Cordy

- Ryman, Robert Ryman, Wagner, Thomas Rehbein Galerie, Cologne  
*ONE, Six Americans/Six Danes*, curators: Bradshaw and Sam Jedig, artists: Anastasi, Andre, Barry, Bradshaw, Kretschmer, Passehl/Ebbeson, Dahlgaard, Hornsleth, Jedig, Mertz, Reike, Stalke Up North, Copenhagen
- 2008 *Choosing*, curator: Robert Barry, artists: Anastasi, Bradshaw, Downsbrough, Kuwayama, Nannucci, Nonas, Williams, Andrée Sfeir-Semler Gallery, Hamburg  
*ONE More*, curator: Bradshaw, artists: Lawrence Anastasi, William Anastasi, Andre, Barry, Bradshaw, Hafif, Highstein, Kretschmer, LeWitt, Nonas, Passehl, Cordy Ryman, Robert Ryman, Wagner, Esbjerg Museum of Modern Art, Denmark
- 2007 *ONE*, curator: Bradshaw, artists: Anastasi, Andre, Barry, Bradshaw, Hafif, Highstein, Kretschmer, LeWitt, Nonas, Passehl, Wagner, Björn Ressle Gallery, New York  
*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, New York, et al
- 2005 *Anastasi Bradshaw Cage Cunningham*, University Art Museum, University of Virginia, Charlottesville, traveled to University Art Gallery, University of California at San Diego  
*Edge Level Ground*, Stefanie Hering Gallery, Berlin
- 2004 *Dove Bradshaw/Ian Schjals*, Stalke Gallery, Roskilde, Denmark
- 2003 *The Invisible Thread: Buddhist Spirit in Contemporary Art*, curators: Robyn Brentano, Olivia Georgia, Roger Lipsey, Lily Wei, Snug Harbor, New York  
*Topoi of Nature*, curator: Stefanie Herring, Volckers Gallery, Berlin  
*Frankenstein*, curator: Ethan Sklar, Tanya Bonakdar



- Gallery, New York  
*LeWitt's LeWitts*; curator: Sol LeWitt, Museum of American Art, New Britain, Connecticut
- 2001 *The Charles Carpenter Jr. Collection Fifty Years of Supporting the New*, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut  
*Anastasi, Bradshaw Cage*, curators: Marianne Bech and Bradshaw, Museum of Contemporary Art, Roskilde, Denmark  
*Century of Innocence: The History of the White Monochrome*, curator: Bo Nilsson; Rooseum Contemporary Art Center, Malmo, Sweden, traveled from Liljevalchs, Konstall, Stockholm
- 2000 *Hindsight/Foresight*, curator: Lyn Bolen Rushton, University Art Museum, University of Virginia, Charlottesville  
*Destruction/Creation*, curators: Rosa Essman and Adam Boxer, Ubu Gallery, New York
- 1999 *Merce Cunningham, Fifty Years*, curator: Germano Celante, La Fundacio Antoni Tapies, Barcelona  
*Nature/Process*, curator: Kathleen Stoughton; University Art Gallery, University of California at San Diego
- 1994 *Painting In Transition*, curator: Barry Rosenberg, artists: Helen Aylon, Dove Bradshaw, Jane Laudi, Aldrich Museum, Ridgefield, Connecticut
- 1993 *Rolywholyover Circus*, curators: John Cage and Julie Lazar, Museum of Contemporary Art, Los Angeles, traveled to Menil Collection, Houston, Solomon R. Guggenheim Museum, New York; Philadelphia Museum of Art, Mito Tower, Mito, Japan
- 1990 *Drawings from the 80s, Part II*, curator: Bernice Rose, Museum of Modern Art, New York
- 1989 *Work from the Permanent Collection*, curator: Charles Stuckey, The Art Institute of Chicago
- 1985 *Riverstones*, Science Museum, Koran-Sha Co., Tokyo
- 1982 *Honoring John Cage's 60th Birthday: Anastasi, Bradshaw, Cage*, curator: Judith Pizar, The American Center, Paris

#### BOOKS / CATALOGUES - SOLO

- Dove Bradshaw*, (catalogue), Stalke edition/Niels Borch Jensen prints, "A Measure and the Immeasurable" David Frankel, Copenhagen, 2012. *Time Matters*, (catalogue), Charles Stuckey, Pierre Menard Gallery, Cambridge, MA, 2008. *Time & Material*, (catalogue,) Charles Stuckey, Senzatitolo Gallery, Rome, 2007.
- The Art of Dove Bradshaw, Nature, Change and Indeterminacy*, (book), Thomas McEvelley; with re-publication of John Cage and Thomas McEvelley: A Conversation, 1992, Mark Batty Publisher, West New York, New Jersey, 2003. *Anastasi Bradshaw Cage*, (catalogue), interviews by Jacob Lillemose, "we are beginning to get nowhere" with William Anastasi; "Still Conversing with Cage" with Dove Bradshaw; "John Cage" essay by Karl Aage Rasmussen, The Museum of Contemporary Art, Roskilde, Denmark, 2001.
- Dove Bradshaw/Jan Henle*, (catalogue), introduction: Julie Lazar, "Dove Bradshaw," Mark Swed; afterward: Barbara Novak, The Museum of Contemporary Art, Los Angeles, 1998. *Dove Bradshaw: Inconsistency*, (catalogue), quotes from the Tao Te Ching, Thoreau, Cage, Kafka selected by the artist, Sandra Gering Gallery, New York and Stalke Galerie, Copenhagen, 1998. *Dove Bradshaw: Indeterminacy*, (catalogue), Anne Morgan, Sandra Gering Gallery, New York and Stalke Galerie, Copenhagen, 1997. *Dove Bradshaw, Contingency & Indeterminacy [film]*, quotes about the artist, Stalke Galerie, Denmark, 1996. *Dove Bradshaw*, (catalogue), "Living Metal," Barry Schwabsky, Pier Gallery, Stromness, Orkney, Scotland, 1996. *Dove Bradshaw: Works 1969-1993*, (book), "John Cage and Thomas McEvelley: A Conversation," Sandra Gering Gallery, New York, 1993. *Anastasi, Bradshaw, Cage, Marioni, Rauschenberg, Tobey*, (catalogue), curator: Dove Bradshaw, interview: John Cage by Richard Kostelanetz, Sandra Gering Gallery, New York, 1991

#### BOOKS & DVD

- John Cage, Journeys in Sound*, Allan Miller and Paul Smaczny, Accentus Music, film for WDR, German Public Television, 2012.
- Begin Again, A Biography of John Cage*, Kenneth Silverman, Alfred A. Knopf, New York, 2010, pp. 276-7, 308, 348, 394, 397, 404. *Drawn/Taped/Burned: Abstraction on Paper*, Katonah Museum, Katonah, New York for Werner H. Kramarsky Drawing Collection, 2010.
- 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. *560 Broadway, A New York Drawing Collection at Work, 1991-2006*, Fifth Floor Foundation, New York & Yale University Press, New Haven, Connecticut, 2008, pp. 48-49. 135, 140. *The Missing Peace, Artists and The Dalai Lama*, Earth Aware Editions, San Rafael, California, 2006. *Arts Sciences and Technology Foundation Observatory*, Arte final/final art: ASA Art and Technology of London, www.asa-art.com/asa.html.portugal, 2006. *The Invisible Thread: Buddhist Spirit in Contemporary Art*, "If You Meet a Buddha, Kill The Buddha," by Dove Bradshaw, 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 McEvelley, "John Cage and Thomas McEvelley: 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. *New Art On Paper*, Philadelphia Museum of Art, Hunt Manufacturing Collection, 1996, pp. 18-19, 84.

- Rolywholyover Circus*, John Cage, Museum of Contemporary Art, Los Angeles, and Rizzoli, New York, 1993. *Gulliver's Travels*, Galerie Sophia Ungers, DuMont Buchverlag, Cologne, Germany, 1992, p. 36. *Carnegie International*, Carnegie Museum, Pittsburgh, Rizzoli, New York, Carnegie Museum, Pittsburgh, 1991, p. 62. *Lines of Vision, Drawings by Contemporary Women*, Dr. Judy K. Collishan Van Wagner, Hudson Hills Press, New York, 1989, p. 27. *Strange Attractors; The Spectacle of Chaos*, The New Museum Exhibition catalogue, New York, 1989. *Contacts Communicating Interpersonally*, "She Knows the Value of a Smile" by Dove Bradshaw, Teri Kwal and Michael Gamble, Random House, New York, 1983, p. 116. *X, Writings '79-'82*, "James Joyce, Marcel Duchamp, Erik Satie: An Alphabet," John Cage, Wesleyan University Press, Middletown, Connecticut, pp. 84-85. *For The Birds*, Sixth Interview: "I feel very close to Conceptual art..." John Cage in conversation with Daniel Charles, Marion Boyars Inc., Boston and London, 1982, p. 157. *Windows at Tiffany's, The Art of Gene Moore*, Judith Goldman with commentary by Gene Moore, Harry N. Abrams Inc., New York, 1980, p. 124. *The Harvard Advocate, First Issue*, Harvard University Press, Cambridge, MA, illustration of *Plain Air*, 1969 for *Dialogues with Marcel Duchamp*, Pierre Cabanne, Summer, 1972, p. 88.

#### AWARDS

- National Science and Arts Foundation Grant**, 2006 for collection of salt from Antarctica for *Six Continents*
- Furthermore Grant**, 2002 for *Dove Bradshaw: Nature Change and Indeterminacy*, Batty Publisher, New York, NJ, artist's monograph
- The New York State Council on the Arts Grant**, 1987 for Merce Cunningham Dance Company, Design and Lighting
- Golden Lion, Prague D'Or**, 1986, for *Points In Space*, Merce Cunningham Dance Company, Costumes
- The Pollock/Krasner Award**, 1985, Painting
- National Endowments of the Arts**, 1975, Sculpture

## SELECTED PUBLIC COLLECTIONS

The American College of Greece, Athens  
Arkansas Art Museum, Little Rock  
The Art Institute of Chicago  
Birmingham Museum of Art, Alabama  
Bowdoin College Museum of Art, Brunswick, Maine  
The British Museum, London  
Brooklyn Museum of Art, New York  
Carnegie Museum of Art, Pittsburgh  
Cedar Rapids Museum of Art, Iowa  
Le Centre Pompidou, Paris  
Contemporary Museum, Honolulu  
The Contemporary Museum, Roskilde, Denmark  
Esbjerg Museum of Modern Art, Esbjerg, Denmark  
Fields Sculpture Park, Ghent, New York  
Fogg Art Museum, Cambridge, Massachusetts  
The Getty Center, Malibu, California  
Kunstmuseum, Dusseldorf  
LeWitt Collection, Chester, Connecticut  
The Mattress Factory Museum, Pittsburgh  
The Metropolitan Museum of Art, New York  
Moderna Museet, Stockholm  
Muestra Internacional De Arte Grafico, Bilbao, Spain  
The Museum of Contemporary, Los Angeles  
The Museum of Modern Art, New York  
National Gallery of Art, Washington, DC  
Pier Centre, Orkney, Scotland  
Rubin Museum, New York  
The San Francisco Museum of Modern Art  
Sirius Art Center, Cobh, Ireland  
Sony Capitol Corporation, New York  
The State Russian Museum, Marble Palace, St. Petersburg  
The Whitney Museum of American Art, New York

## PRIVATE COLLECTIONS

Edward Albee, New York  
Carl Andre and Melissa Kretschmer, New York  
Estate of John Cage & Merce Cunningham, New York  
Jean-Christophe Castelli, New York  
Renyi Chen, Taiwan  
Baronessa Lucrezia Durini, Paris and Bolognano, Italy  
Mr. and Mrs. Leonard Feinstein, New York  
Arturo del Genio, Naples  
Robert Gordon, New York  
Rosalind Jacobs, New York  
Carol Janis, New York  
Jasper Johns, Sharon, Connecticut and St Martins  
Howard Karshan, New York and London  
Susan and Robert Klein, New York  
Werner H. Kramarsky, New York  
Andrea Krantz and Harvey Sawikin, New York  
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Dexter and Gina Williams, Los Angeles

DOVE BRADSHAW 1999 - 2011  
Stalke edition 2012, ISBN: 87-90538-36-6

## THANKS TO:

Sam Jedig for his invitation to create prints and for his steady support  
Sam Jedig for print photographs; Grazia Ippolito for her portrait  
Niels Borch Jensen for his devotion to quality  
David Frankel for his insight in the text  
Robert Gordon for editing the text  
Kristian Jakobsen for his design  
Print: PRinfoTrekroner

STALKE GALLERI

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