



DOVE BRADSHAW

UNINTENDED CONSEQUENCES

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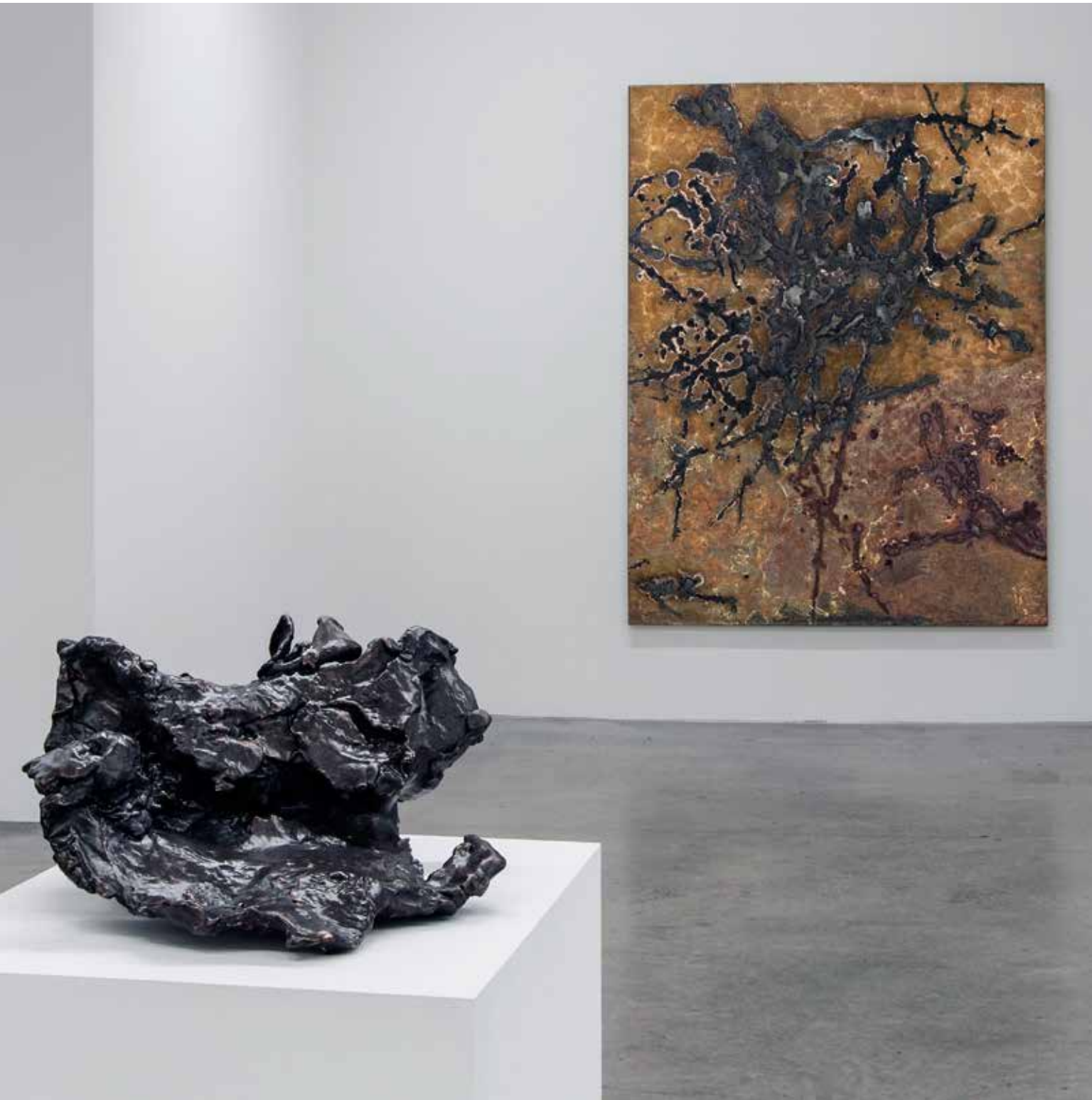
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FEBRUARY 12 - MARCH 12, 2016

D A N E S E

C O R E Y

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INTERVIEW WITH DOVE BRADSHAW
BY CHARLES STUCKEY

...Bradshaw's work shows us that both art and life are inherently unstable, in thrall to time.

Lilly Wei

Charles: It's been a long time since I bought your sculpture for the Art Institute of Chicago. Your work is getting larger and more interesting every year—the pieces in this show, it seems to me are so richly colored—both the materials that you are using and what you put those materials through. I'd like to hear what you have to say about color in your work overall.

Dove: I usually enjoy the colors of the materials—even favored pigments come from natural materials or the natural color of silver, copper, bronze, aluminum, and the chemical colors burned by the liver of sulfur in the metallic paintings.

We can talk about the 3D blow-up bullets first because they're the newest work, though I've been occupied with actual-scale "spent" bullets since 1979. At that time, I was casting New York Police Department slugs in fine metal for jewelry as a political statement to wear on the outside. Thirty-five years later this lot from the same source are now enlarged 30 times (25-30 inches). First they are scanned—meaning multiple images are taken of all facets of these tiny things—before printing. The scanner sent me several views of four at a time each with a different metallic color set on a lavender background. The colors happened to be aluminum, silver, deep blue, pink gold so I decided to use those, adding a lemon gold and black rubber for rubber bullets. I'm guessing the reason the scanner chose those colors was to make them most visible—not black or white—but easily readable against the lavender which gave them a look I hadn't seen before.

C: The color is 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.

D: Besides the political aspect, actual shot bullets were chosen because they embody velocity and impact. They're formed in target practice by hitting a steel plate at 45 degrees, then ricochet to another plate set at 90 degrees and fall into a bed of sand where they're collected to be melted down and recast for practice or for their purpose. The shapes I selected were found by sifting through many hundreds of bullets for the most contra-posta twists and turns or for the opposite, the most splayed out.

C: If the shapes were chosen by you the way, you know, someone could choose the most exquisite shells on a beach, does the sense of shape have anything to do with the shapes in your paintings?

D: Yes. The paintings also have organic shapes because they're composed by throwing sticks and roots. Sticks themselves, of course, are formed by nature and you can say that, in a sense, so are shot bullets controlled by natural forces — shaped by the type of metal, heat, velocity, impact. The composition then is based on chance, plus the chemical, liver of sulfur, that I have used for decades to sulfurize the surfaces — meaning, to darken them — adds another layer of unpredictability. The sticks are roughly thrown onto flat canvasses, then loosely painted underneath and replaced — sometimes with a thin stroke or a thicker, which bleeds into different shapes. The replaced sticks cause the chemical to pool either white or very dark, depending on the stroke, in the places where

they touch. The chemical mix is quite arbitrary – how many lumps of liver of sulfur, how warm the water or the day – so that accounts for variation by being relaxed, not trying to be consistent at all. In fact in some of the imagery in the paintings, if realized in 3-D, could look like some of these bullets.

C: I feel a rapport between the sculptures and the paintings, both about shape and about color. I suppose one could think about the paintings as 2-dimensionalized because metal seems to have a greater relationship to sculpture normally than to painting. Just as the sculptures are colorized, the paintings are materialized.

D: The chemical burns like fire. The blues in *Contingency [Lao Tzu]* lurk around the edges the way the hottest part of a flame is turquoise and deep blue. There's more blue than usual, possibly because that ground is white gold. It has 25 percent gold and 75 percent silver, so I thought to slow down the process. Once this chemical is on, I've not tried to stop it.

The series is called Contingency—or contingent on light, air, humidity, all of which act on silver. Those natural atmospheric changes invite different colors. The white gold has a sort of orange tinge now, which the silver ones don't have. The paintings have been done over a period of a few years so they are at various stages. Some arbitrarily have a halo surrounding the marks. The ones done this month are very fresh and you don't see any reaction yet—but it will come.

C: So slowly they will establish themselves. They will realize themselves. Do they ever reach some kind of finalization?

D: They might. Twenty five years ago, the entire surface of a whole series had been treated and then more chemical was poured on and those seemed to be fairly stabilized. Others partially treated changed radically and unpredictably. These are relatively young—I've only started this series a few years ago, so we'll have to see.

C: Well maybe your next group can be called Waiting...

D: (Laughs) These are... Unintended Consequences...which has a double play because bullets, of course, have that... contingent actions that weren't proscribed. The same goes for using chance for these paintings – I don't necessarily know what's going to happen. It surprises me when I see the different chemical reactions. For instance, I didn't expect to see so much blue in *Contingency [Lao Tzu]*.

C: Well, I'm all for lightweight sculpture, which you've pointed out they are. Though they have a real massive look. They've been distorted and distorted and distorted—from bullets being blown up, to being processed on the printer—they've come a long way... I say this with a lot of admiration. The paintings have a kind of landscape feel. It's not just the irregular silhouettes or the sticks or branches that you're throwing onto them, but it's also the relationship of the shapes to the spaces they're in. They seem to be in motion—slow motion. You see the fluidity and the process. Some look like the exploration of a galaxy or some strange...

D: ... microcosm.

C: A microcosm, exactly

D: ... because they can also look like organisms in a petri dish. Anything that's organic is going to relate to some other organic form. One of the paintings *Contingency [Snow Melt]* was outside for a day in a storm in January last year. Snow accumulated on the slight etch that the chemical produced, piling up to eight inches above each mark, while the painting was leaning outside in our building's gated alley. Back inside months later, the snow melt lines stayed bright silver while the background darkened. Unusually, they're still bright a year later. Acid snow! Makes one think never polish silver, just put it out in the snow in a polluted city.

C: (Laughs)

D: The people who see silver-eyed Madonnas that weep in churches believe it's a miracle, but that can be explained. In a rainstorm, silver absorbs moisture from the air, which accumulates and then bleeds from their eyes.

C: That's interesting. The way you work with these materials has a lot to do with processes that conservators try to reverse. Whereas, you turn that on its head and walk away from something, knowing that it's going to change because you've even encouraged it to change...

D: This comes from an early experience I had, growing up near the Metropolitan Museum of Art in New York. A replica of the Parthenon was in the children's entrance. It appeared to me to be very gaudily painted and the columns were intact. It looked so tight and busy and there was nowhere for the mind to wander. I've always found pictures of the ruins to be so much more engaging to the imagination—their sculptural forms are more apparent without the paint, and the random sprawl breaks away from those claustrophobic columns tightly surrounding massive walls. When human effort is taken over by nature it's usually improved.

Unearthed Pompeian pottery is extraordinary for what has happened to it. In the 60's I worked with Raku, which presaged the paintings. They were silver glazed, then burned iridized black with Eucalyptus leaves.

All these kinds of chemical and physical changes are more interesting to me than a spanking clean building or pot.

C: The beauty of ruins... there's something very Piranesian about that — sort of Asian.

D: Asian, yes! This painting is called *Contingency [Lao Tzu]*, after I saw how it looked. The Contingency works' titles come from one of the fifteen ingredients that John Cage identified in composition: Indeterminacy, Contingency, Discipline, Notation, Performance, Inconsistency, and so on. I have titled my works—using about half so far—marrying them to those directives. Another identifying subtitle is added in brackets to distinguish each painting. Interestingly, Duchamp, in a letter asked his sister Suzanne to sign by proxy three rescued found objects from his Neuilly studio: “[d’après] Marcel Duchamp.” He preferred brackets, perhaps feeling that parentheses are too common.

C: The surfaces are so rich that everything seems slightly intergalactic and wondrous...

D: ...but natural.

C: ...and natural, in a surprising way.

D: Until the latest sculptures, my materials could have been found thousands of years ago – glass, metal, salt. This is the first time, using plastic in 3-D printing, that both the material and method could only be done now.

Art historian Charles Stuckey has held senior curatorial positions at The Art Institute of Chicago; The National Gallery of Art in Washington, DC; the Minneapolis Institute of Arts; and the Kimbell Art Museum in Fort Worth. The co-curator of major exhibitions including The Art of Paul Gauguin, Claude Monet 1840-1926, and Toulouse-Lautrec: Paintings, Dr. Stuckey has lectured, published, and taught extensively and is a contributing editor for *Art in America*.



Above:
Spent Bullet [Lemon Gold], 2015/16, ABS resin, 18 carat lemon gold, 8 1/2 x 23 1/4 x 16 in., ed. 1/2

Opposite page:
Contingency [EII], 2015, silver, liver of sulfur, varnish, gesso on canvas, 40 x 30 in., Mallin Collection: Buckhorn, Pound Ridge, New York





Above:
Spent Bullet [Aluminum I], 2015/16, ABS resin, aluminum paint, 9 1/2 x 20 x 16 1/2 in., ed. 1/2, Collection of Leah Pizar, New York
Opposite page:
Contingency [Snow Cracks], 2015, silver, liver of sulfur, varnish, gesso on linen, 82 x 66 in., Collection of Leah Pizar, New York





Above:
Spent Bullet [Dum Dum I], 2015/16, ABS resin, rubber, 8 x 26 x 14 in., ed. 1/2
Opposite page:
Contingency [Riverroots], 2012, silver, liver of sulfur, varnish, gesso on linen, 81 1/4 x 66 in.





Above:
Spent Bullet [Red Gold], 2015/16, ABS resin, red gold leaf over copper plating, 8 1/2 x 18 1/2 x 16 1/2 in., ed. 1/2

Opposite page:
Contingency [Winter Light], 2011, silver, liver of sulfur, varnish, gesso on linen, 81 1/2 x 65 in.





Above:
Contingency [Hammer], 2015, silver, liver of sulfur, varnish, gesso on linen, 17 x 14 in.



Opposite page:
Contingency [Baziotes], 2015, silver, liver of sulfur, varnish, gesso on linen, 17 x 14 in.



Above:
Spent Bullet [Double Bronze], 2015/16, ABS resin, bronze plating, 26 ¹/₄ x 26 ³/₄ x 13 ¹/₄ in., ed. 1/2

Opposite page:
Contingency [Quickquid], 2012, silver, liver of sulfur, varnish, gesso on linen, 82 x 66 in.

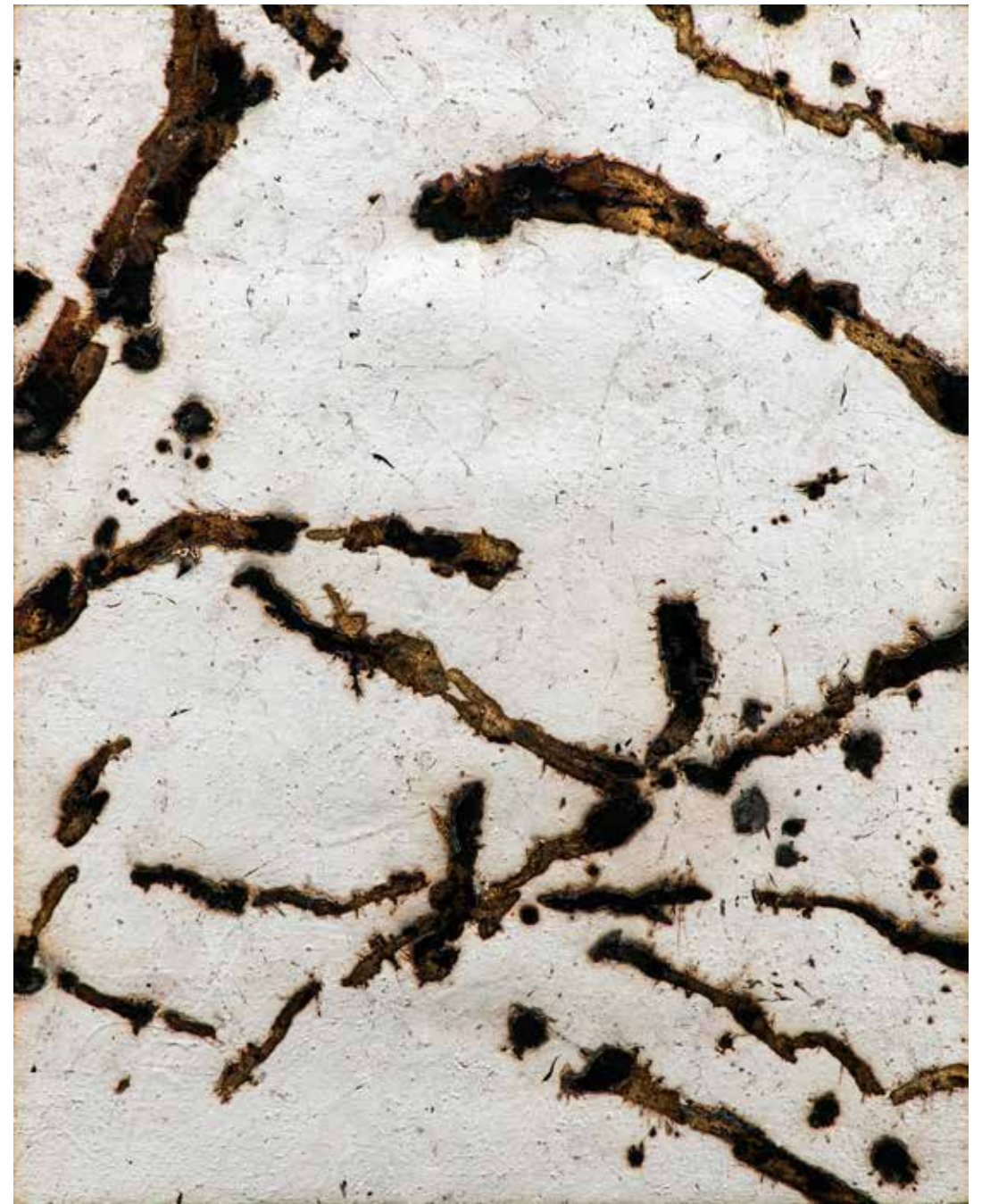




Above:
Spent Bullet [White Gold], 2015/16, ABS resin, 6 carat white gold, 10 ¹/₂ x 26 ¹/₂ x 16 ¹/₄ in., ed. 1/2



Opposite page:
Contingency [Snow Melt], 2015, silver, liver of sulfur, varnish, gesso on canvas, 89 ¹/₄ x 74 in.



Above:
Spent Bullet [Aluminum II], 2015/16, ABS resin, aluminum, 9 1/2 x 24 x 22 in., ed. 1/2
Opposite page:
Contingency [Rivulets], 2015, silver, liver of sulfur, varnish, gesso on linen, 30 x 24 in.



Above:
Spent Bullet [Dum Dum II], 2015/16, ABS resin, bronze plating, 8 1/4 x 21 1/4 x 8 in., ed. 1/2

Opposite page:
Contingency [Lao Tzu], 2015, silver, white gold, liver of sulfur, varnish, gesso on linen, 40 x 30 in., Tufts Art Gallery, Medford, Massachusetts





Above:
Contingency [Firth], 2015, silver, liver of sulfur, varnish, gesso on linen, 32 x 24 in.

CHRONOLOGY

1949 Born in New York, NY
 Lives and works in New York, NY

EDUCATION

1969-75 The School of the Museum of Fine Arts, Boston/
 Tufts University, BFA and Fifth Year Competition
 1967-69 Boston University, Boston, MA

AWARDS

2006 National Science Foundation for Writers and
 Artists, Washington, DC, Collection of Antarctic
 salt
 2003 Furthermore Grant for *Dove Bradshaw: Nature
 Change and Indeterminacy*, text Thomas
 McEvilley, and re-publication of *A Conversation
 between John Cage and Thomas McEvilley on
 the artist's work*, Mark Batty Publisher, LLP,
 West New York, NJ, 2003.
 1987 The New York State Council on the Arts Grant
 for Merce Cunningham Dance, Design and
 Lighting
 1985 The Pollock Krasner Award, Painting
 1975 The Nation Endowment of the Arts Award,
 Sculpture

SOLO EXHIBITIONS

2016 *Contingency On Wall*, Phillips Collection,
 Washington, DC
Dove Bradshaw: Unintended Consequences,
 Danese/Corey, New York, NY
Angles, Sandra Gering Gallery, New York, NY
 2015 *Dove Bradshaw: Time Paintings and Sculptures*,
 Thomas Rehbein Gallery, Cologne, Germany
 2014 *Dove Bradshaw: Timepiece*, Danese/Corey,
 New York, NY
 2013 *Negative Ions II & Pocket Drawings*, with William
 Anastasi, Rio De Janeiro Art Fair, Thomas
 Brambilla Gallery, Bergamo, Italy
 2012 *COPPER SILVER FOOL'S GOLD*, Larry Becker
 Contemporary Art, Philadelphia, PA
 2011 *Dove Bradshaw*, Thomas Rehbein Gallery,
 Cologne, Germany
 2010 *Angles & Quick Constructions*, Habitat
 Showroom, New York, NY
 2008 *Radio Rocks*, Larry Becker Contemporary Art,
 Philadelphia, PA
Time Matters, Pierre Menard Gallery, Cambridge,
 MA
 2007 *Time & Material*, Senzatitolo Associazione
 Culturale, Rome, Italy
Contingency, Björn Ressle Gallery, New York,
 NY

2006 *Six Continents, "Trace of Mind,"* 6th Gwangju
 Biennale, Gwangju, South Korea
The Way, Gallery 360°, Tokyo, Japan
Radio Rocks, permanent installation
 commissioned by the Baronessa Lucrezia Durini
 for the town of Bolognano, Italy
Time & Material, Ingreja do Convento de Santo
 António, Trancoso, Portugal under the auspices
 of the SPIRIT OF DISCOVERY, Facto Foundation
 For The Arts, Sciences and Technology –
 Observatory
 2005 *Six Continents, Contingency and Body Works*,
 Solway Jones Gallery, Los Angeles, CA
Six Continents and Angles 12 Rotations, Larry
 Becker Contemporary Art, Philadelphia, PA
 2004 *Dove Bradshaw, Nature, Change and
 Indeterminacy*, Volume Gallery, New York, NY
 2003 *Dove Bradshaw: Formformlessness, 1969-
 2003*, curator: Sandra Kraskin, The Sidney
 Mishkin Gallery, Baruch College, City University
 of New York, NY
Angles, Diferenca Gallery, Lisbon, Portugal
 2001 *Waterstones*, Stark Gallery, New York, NY
Elements, Stalke Gallery, Copenhagen, Denmark
 2000 *Waterstones*, Larry Becker Contemporary Art,
 Philadelphia, PA
 1999 *Negative Ions, Indeterminacy [film]*, and *2v0*,
 curator: Michael Olijnyk, Mattress Factory
 Museum, Pittsburgh, PA
Guilty Marks, Stalke Gallery, Copenhagen,
 Denmark
 1998 *Dove Bradshaw*, curator: Julie Lazar, The
 Museum of Contemporary Art, Los Angeles, CA
Irrational Numbers, Sandra Gering, New York,
 NY
Irrational Numbers, Linda Kirkland Gallery, New
 York, NY
 1997 *'S' Paintings and Indeterminacy*, Barbara Krakow
 Gallery, Boston, MA
 1996 *Indeterminacy*, Stalke Gallery, Copenhagen,
 Denmark
 1995 *Indeterminacy*, Sandra Gering Gallery, New
 York, NY
Indeterminacy & Contingency, curator: Neil Firth,
 Pier Center, Orkney, Scotland
 1993 *Contingency*, Sandra Gering Gallery, New York,
 NY
 1991 *Full*, Sandra Gering Gallery, New York, NY

	<i>Plain Air</i> , curators: Ryzsard Wasco and Zdenka Gabalova, PS1 Contemporary Art Center, Long Island City, NY	Gallery, Bergamo, Italy		Gerald Ross; Decker and Meyerhoff Galleries, Maryland Institute College of Art, Baltimore, MD	<i>The Missing Peace, Artists and the Dalai Lama</i> , Hillside Terrace, Shibuya, Tokyo, Japan
1990	<i>Plain Air</i> , curator: Michael Olijnyk, Mattress Factory Museum, Pittsburgh, PA	<i>(Un)Seen</i> , curator: Elyse Goldberg, Fountain Gallery, New York, NY		<i>Biennial Winter Salon</i> , curator: Björn Ressle; associate curator: Jee Yuen Chen; Elga Wimmer Gallery, New York, NY	<i>LeWitt x 2</i> , curator: Dean Swanson, Austin Museum of Art, Austin, TX
1989	<i>Plain Air</i> , Sandra Gering Gallery, New York, NY	<i>ArtSpace64: Natural Elements</i> , work loaned from the Werner H. Kramarsky Collection, Memorial Sloan-Kettering Cancer Center, New York, NY		<i>Reunion 2010: The Night of Future Past</i> , William Anastasi & Dove Bradshaw play chess, reminiscent of the 1968 Reunion: Marcel Duchamp and John Cage Chess Match with the musical composition performed by David Behrman, Gordon Mumma, Malcolm Goldstein; Ryerson Theater, Toronto as part of Nuit Blanche/All night Contemporary Art Festival	<i>ONE More: Dedicated to Sol LeWitt</i> , Esbjerg Museum of Modern Art, Esbjerg, Denmark
	<i>Paintings on Vellum</i> , Stalke Gallery, Copenhagen, Denmark	<i>ONE OF A KIND</i> : an exhibition of unique artist's books, curator: Heide Hatry, Owens Art Gallery, Sackville, Canada; travel to: AC Institute, New York, NY			2007 <i>ONE: Dedicated to Sol LeWitt</i> , curator: Dove Bradshaw, Björn Ressle Gallery, New York, NY
1988	<i>Heads</i> , Inaugural exhibition Sandra Gering Gallery, New York, NY	<i>45th Collector's Show & Sale</i> , Arkansas Arts Center, Little Rock, AR		<i>Love in Vein: Editions Fawbush projects and artists 2005-2010</i> , curators: Russell Calabrese and Thomas Jones, Gering Lopez Gallery, New York, NY	<i>LeWitt x 2</i> , curator: Dean Swanson, Weatherspoon Gallery, Gainsboro, NC; travels to The Miami Art Museum, Miami, FL
	<i>Dove Bradshaw</i> , curator: Joan Blanchfield, Edith Barrett Art Gallery, Utica College, Syracuse University, Utica, NY	2012 <i>Notations: Contemporary Drawings as Idea and Process</i> , Mildred Lane Kemper Art Museum, Saint Louis, MO		<i>Connexions</i> , curator: Inge Merete, The Esbjerg Museum of Modern Art, Denmark	<i>Invention, Merce Cunningham & Collaborators</i> , The New York Public Library for the Performing Arts, Lincoln Center, New York, NY
1986	<i>Dove Bradshaw: Collages on Wood</i> , curators: Susan Lorence and Bob Monk, Lorence Monk Gallery, New York, NY	<i>Cool, Calm, Collected</i> , Danese, New York, NY		<i>The 21st Century Woman</i> , Margaret Fuller and the Sacred Marriage, curator: Lisa Paul Streitfeld, Pierre Menard Gallery, Cambridge, MA	<i>The Missing Peace, Artists Consider the Dalai Lama</i> , curator Randy Rosenberg, The Rubin Museum of Art, New York, NY
1984	<i>Dove Bradshaw: Works 1969-1984</i> , curator: Joan Blanchfield, Utica College, Syracuse University, Utica, NY	<i>To Be Looked At ... Summer Love</i> , Larry Becker Contemporary Art, Philadelphia, PA			<i>Winter Salon</i> , Bjorn Ressle Fine Art, New York, NY
1983	<i>Last Year's Leaves</i> , curator: Linda Macklowe, Wave Hill, Bronx, NY	<i>SPACETIME</i> by Dove Bradshaw with score by John Cage, <i>Ryoanji</i> , performed live at the Conservatoire Regional Superior, Paris, France		2006 <i>At 21: Gifts and Promised Gifts in Honor of The Contemporary Museum's 20th Anniversary</i> , The Contemporary Museum of Honolulu, HI	<i>SALT MOUNTAIN</i> , The Maritime Museum, Staten Island, NY
1982	<i>Dove Bradshaw: Works On Paper</i> , Ericson Gallery, New York, NY	<i>Still Conversing With Cage by Dove Bradshaw</i> , Université Paris-Sorbonne (Paris IV) Amphithéâtre Quinet, Paris, France			<i>Elements</i> , curator: Amy Lipton; artists: Dove Bradshaw, Jackie Brookner, Eve Andree Laramee, Stacy Levy; Abington Art Center, Jenkintown, PA
1981	<i>Removals</i> , Ericson Gallery, New York, NY	<i>Humor, seriously</i> , curator: Birgitte Orom, The Museum of Modern Art, Esbjerg, Denmark	2009	<i>The Third Mind: American Artists Contemplate Asia, 1860-1989</i> , curator: Alexandra Munroe, The Solomon R. Guggenheim Museum, New York, NY	<i>The Missing Peace: Artists Consider the Dalai Lama</i> , Fowler Museum of Cultural History, University of California at Los Angeles, CA
1979	<i>Mirror Drawings</i> , curator: Terry Davis, Graham Modern, New York, NY	<i>John Cage, A Centennial Celebration (with Friends)</i> , Carl Solway Gallery, Cincinnati, OH			<i>LeWitt x 2</i> , curator: Dean Swanson, Madison Museum of Contemporary Art, Madison, WI
1977	<i>Slippers and Chairs</i> , curator: Terry Davis, Graham Modern, New York, NY	2011 <i>Wireless</i> , curator: Elizabeth Lovero, Santa Barbara Arts Forum, Santa Barbara, CA		<i>EAST WEST: Anastasi, Bradshaw, Flavin, Kuwayama</i> , Björn Ressle Gallery, New York, NY in conjunction with The Third Mind at the Solomon R. Guggenheim Museum, New York, NY	<i>Group Show</i> , Stalke Gallery, Copenhagen, Denmark
	<i>Chairs</i> , curator: Bill Hart, Razor Gallery, New York, NY	<i>2011 THE INTERNATIONAL YEAR OF CHEMISTRY, ELEMENTAL MATTERS: Artists Imagine Chemistry</i> , curator: Marge Gapp, The Chemical Heritage Foundation, Philadelphia, PA			2005 <i>Anastasi Bradshaw Cage Cunningham</i> , curators: Marianne Bech and Dove Bradshaw; The University Art Museum, The University of Virginia, Charlottesville, VA
1975	<i>Reliquaries</i> , curator: Bill Hart, Razor Gallery, New York, NY	<i>WHAT IS CONTEMPORARY ART?</i> , curator: Director Sanne Kofoed; The Museum of Contemporary Art, Roskilde, Denmark		<i>ONE Copenhagen, Six Americans / Six Danes</i> , curator: Dove Bradshaw; Stalke Up North, Copenhagen, Denmark	<i>Summer Group</i> , Larry Becker Contemporary Art, Philadelphia, PA
SELECTED GROUP EXHIBITIONS		<i>Art=Text=Art: Works by Contemporary Artists</i> , selections from the Sally & Wynn Kramarsky Collection, University of Richmond Museums in Richmond, VA; travels to: Zimmerli Art Museum at Rutgers University in New Brunswick, NJ		<i>New York New Drawings 1946-2007, Selections from the Werner H. Kramarsky Collection</i> , curators: Ana Martinez de Aquilar, Director, José Maria Pareno Velasco, Deputy Director, Museo de Art Contemporaneo Esteban Vicente, Segovia, Spain	<i>Anastasi Bradshaw Cage Cunningham</i> , curators: Marianne Bech and Dove Bradshaw; The University Art Gallery, The University of California at San Diego, CA
2015	<i>Museum of Stones</i> , curator: Dakin Hart, The Noguchi Museum, Queens, NY	<i>ONE OF A KIND</i> : an exhibition of unique artist's books, curator: Heide Hatry, Pierre Menard Gallery, Cambridge, MA		<i>Noumenon: An Exploration of Contemporary Abstract Art in the Beyondness of Things</i> , curator: Megakles Rogakos, The American College of Greece Art Gallery, Agia Paraskevi, Greece	<i>Edge Level Ground</i> , curator: Stephanie Hering, Stephanie Hering Gallery, Berlin, Germany
	<i>By The River</i> , curator: Michael Solway, Weston Art Center, Cincinnati, OH	<i>Drawn / Taped / Burned: Abstraction on Paper: From the Werner H. Kramarsky Collection</i> , The Katonah Museum of Art, Katonah, NY			2004 <i>Summer Group Exhibition</i> , Larry Becker Contemporary Art, Philadelphia, PA
	<i>Grey is the Color, If I had a Heart</i> , curator, Tim Hawkinson, Marc Straus, New York, NY	<i>Missing Piece: Artists and the Dalai Lama</i> , curator: Randy Rosenberg; Nobel Museum, Stockholm, Sweden		<i>The Missing Peace, Artists and the Dalai Lama</i> , curator: Randy Rosenberg; Fundacion Canal, Madrid, Spain	<i>Abacadaver, The 2004 Paperveins Museum of Art Biennial</i> , curator: Kóan Jeff Baysa; The Here Art Center, New York, NY
2014	<i>Anastasi, Bradshaw, Cage, Marioni, Rauschenberg, Tobey, Strategies of Non-Intention, John Cage and Artists He Collected</i> , curator: Dove Bradshaw, Sandra Gering Inc., New York, NY	2010 <i>Group Exhibition</i> , Gallery Poulsen, Copenhagen, Denmark		2008 <i>Editions</i> , Solway Jones Gallery, Los Angeles, CA	<i>Dove Bradshaw and Ian Schals</i> , curator: Sam Jedig, Stalke Gallery, Roskilde, Denmark
	<i>Transmission/Frequency: Tesla and His Legacy</i> , curator: Jessica Hunter Larsen, Colorado College, Colorado Springs, CO	<i>Intolerance</i> , curators: Christopher Whittey and		<i>Winter Salon-Works on Paper</i> , Björn Ressle Gallery, New York, NY	<i>Bottle Art Contemporary Art and Vernacular Tradition</i> , curator: Richard Klein; The Aldrich Museum, Ridgefield, CT
	<i>Art=Text=Art: Works by Contemporary Artists, Works from the Sally and Wynn Kramarsky Collection</i> , UB Anderson Gallery at the University at Buffalo, Buffalo, NY			<i>Choosing</i> , curator: Robert Barry, Andrée Sfeir-Semler Gallery, Hamburg, Germany	
2013	<i>Too Big and Not Too Big</i> , Thomas Brambilla				

	<i>View Point: Works from the Museum Collection</i> , curator: Marianne Bech, The Samstidskunst Museum of Contemporary Art, Roskilde, Denmark		<i>Ethereal and material</i> , curator: Dede Young; Delaware Center for the Arts, Wilmington, DE		<i>Depart</i> , curator: Bernard Toale, Bernard Toale Gallery, Boston, MA		Bradshaw, Sandra Gering Gallery, New York, NY
2003	<i>The Invisible Thread: Buddhist Spirit in Contemporary Art</i> , curators: Robyn Brentano, Olivia Georgia, Roger Lipsey and Lilly Wei, Newhouse Center for Contemporary Art, Sag Harbor, NY	1999	<i>Fluid Flow</i> , curator: Valerie McKensie, James Graham & Sons, New York	1994	<i>Indeterminacy (Bradshaw) with Blind Drawings (William Anastasi)</i> , Werner Kramarsky, New York, NY; concurrent with: <i>Contingency (Bradshaw) with Autobodyography (William Anastasi)</i> , Sandra Gering Gallery, New York, NY	1989	<i>Lines of Vision</i> , curator: Dr. Judy K Collishan Van Wagner, Blum Helman and C.W. Post, New York, NY
	<i>Topoi of Nature</i> , curator: Stephanie Hering, Volckers & Freunde Gallery, Berlin, Germany		<i>Renaissance Press 13th Anniversary Exhibition</i> , curator: Paul Taylor, John Stevenson Gallery, New York, NY		<i>Painting in Transition</i> , curator: Barry Rosenberg, The Aldrich Museum, Ridgefield, CT		<i>Strange Attractors: Signs of Chaos</i> , curator: Laura Trippi; The Wooster Group; The New Museum, New York, NY
	<i>Frankenstein</i> , curator: Ethan Sklar, Bonakdar Gallery, New York, NY		<i>Primary Source</i> , curator: Regina Coppela; University of Massachusetts, Amherst, MA	1993	<i>William Anastasi Drawing Sounds: An Installation in Honor of John Cage</i> , curator: Ann D'Harnoncourt; The Philadelphia Museum of Art, Philadelphia, PA	1988	<i>Work from the 80's from the Permanent Collection</i> , curator: Charles Stuckey; The Art Institute of Chicago, Chicago, IL
	<i>LeWitt's LeWitts</i> , New Britain Museum of American Art, New Britain, CT		<i>Merce Cunningham Fifty Years</i> , curator: Germano Celante, La Fundació Antoni Tàpies, Barcelona, Spain; traveled to Museu Serralves, Porto, Portugal; Castello Di Rivoli, Italy; Museum Moderna Kunst, Stiftung Palais Lichtenstein, Vienna		<i>Rolywholyover Circus</i> (an exhibition based on the life and work of John Cage), curators: John Cage and Julie Lazar; 50 artists selected by John Cage, The Los Angeles Museum of Contemporary Art, CA; traveled to: The Menil Collection, Houston, TX; Solomon R Guggenheim Museum Soho, New York, NY; The Philadelphia Museum of Art, Philadelphia, PA; Mito Art Tower, Mito, Japan	1987	<i>Spring Group Show</i> , curator: Karen Bravin, Lang and O'Hara Gallery, New York, NY
	<i>Unexpected Dimensions: Works from the LeWitt Collection</i> , Davison Art Center, Wesleyan University, Middletown, CT		<i>Nature/Process</i> , curator: Kathleen Stoughton, University Art Museum, University of California at San Diego, San Diego, CA		<i>Concurrencies II</i> , curator: Lucio Pozzi; William Patterson University, Wayne, NY	1985	<i>Merce Cunningham and His Collaborators</i> , curator: Nina Castelli Sundell, Lehman College Art Gallery, City University of New York, NY
2002	<i>Charles Carpenter Collection</i> , curator: Richard Kline, The Aldrich Museum, Ridgefield, CT	1998	<i>Paper +, Works on Dieu Donne Paper</i> , curator: Jacqueline Brody, Dieu Donne, New York, NY		<i>Summer Exhibition</i> , Sandra Gering Gallery, New York, NY	1984	<i>Group</i> , Lorence Monk Gallery, New York, NY
	<i>Summer White, Some Are Not</i> , Larry Becker Contemporary Art, Philadelphia, PA		<i>Into Focus: Art on Science</i> , curator: Adrienne Klein; Mandeville Gallery, Union College, Schenectady, NY		<i>Paintings: Group Exhibition</i> , curators: Kim Montgomery and Carolyn Glasoe, Montgomery, Glasoe Fine Art, Minneapolis, MN		<i>Science Museum</i> , Koran-Sha Company, Tokyo, Japan
	<i>blobs, wiggles and dots, webs and crustillations</i> , curator: Lucio Pozzi, The Work Space, New York, NY		<i>Pieces</i> , curator: Silvia Netzer; 128 Gallery, New York, NY		<i>The Feminine in Abstract Art</i> , curator: Shirley Kaneda; The Sandra Gering Gallery, New York, NY	1983	<i>Benefit for Merce Cunningham Dance Company</i> , curator: Jasper Johns, Castelli Gallery, New York, NY
	<i>Jesus C Odd Size</i> , curator: Kirsten Dehlholm, Nikolaj Contemporary Art Center, Copenhagen, Denmark		<i>Dove Bradshaw, William Anastasi, Margrethe Sorensen, Torbin Ebbeson</i> , curator: Sam Jedig, Stalke Gallery, Copenhagen, Denmark	1992	<i>Concurrencies</i> , curator: Lucio Pozzi, Grace Borgenicht Gallery, New York, NY	1982	<i>Anne Ryan, Dove Bradshaw</i> , curator: Ann Lauterbach, Joan Washburn Gallery, New York, NY
	<i>Twenty Years of Danish Art</i> , Stalke Gallery, Copenhagen, Denmark	1997	<i>From Time to Time</i> , curators: Sarah Slavick and Kevin Rainey; Iris and Gerald B. Cantor Art Gallery, College of the Holy Cross, Worcester, MA		<i>Drawn in the '90's</i> , curator: Joshua P. Smith, Katonah Museum of Art, Katonah, NY	1981	<i>Group Exhibition</i> , curator: Ann Lauterbach; Joan Washburn Gallery, New York, NY
2001	<i>Anastasi, Bradshaw, Cage</i> , curators Marianne Bech and Dove Bradshaw, Museum of Contemporary Art, Roskilde, Denmark		<i>10th Anniversary Exhibition</i> , Stalke Gallery, Copenhagen, Denmark		<i>Carnegie International</i> , Exhibited by John Cage as part of his presentation; forty-eight works: John Cage, Dove Bradshaw, Mary Jean Kenton and Marsha Skinner, The Carnegie Museum, Pittsburgh, PA	1980	<i>Exhibition in Honor of John Cage's Birthday</i> , curator: Judith Pizar, The American Center in Paris, France
	<i>Renaissance Press</i> , curator: Paul Taylor; Spheris Gallery, New York, NY		<i>Artists' Books</i> , curator: Ann Gaulick, Baumgartner Galleries, Washington, DC	1991	<i>New York Diary: Almost 25 Different Things to See</i> , curators: Ryzsard Wasco and Zdenka Gabalova, PS1 Contemporary Art Center, Long Island City, NY	1979	<i>8 Painters</i> , curator: Dove Bradshaw, The Ericson Gallery, New York, NY
2000	<i>Century of Innocence, The History of the White Monochrome</i> , curator: Bo Nilsson; Liljevalchs Konstall, Stockholm; traveled to Roseum Contemporary Art Center, Malmo, Sweden	1996	<i>Charles Carpenter Collection</i> , curator: Mark Francis, Carnegie Museum of Art, Pittsburgh, PA; traveled to: The Whitney Museum of American Art, New York, NY		<i>How to Use Small Areas in a Dozen Different Ways to Bring a Room to Life</i> , curator: Bogdan Perzryuski, Arte Museum, Austin, TX	1978	<i>Group Show</i> , Ericson Gallery, New York, NY
	<i>Hindsight/Fore-sight: Art for the New Millennium</i> , curator: Lyn Bolen Rushton, University Art Museum, University of Virginia, Charlottesville, VA		<i>New Art On Paper, Acquired From The Philadelphia Museum Collection, 1989-1995</i> , curator: Innis Schumacher, The Philadelphia Museum of Art, Philadelphia, PA		<i>Selections / Winter '91</i> , curator: Anne Philbin, The Drawing Center, New York, NY	1977	<i>Small Works, Open Competition</i> ; New York University, New York, NY
	<i>Destruction/Creation</i> , curators: Rosa Essman and Adam Boxer; Ubu Gallery, New York, NY		<i>Time Wise</i> , curator: Karen Kuon, The Swiss Institute, New York, NY		<i>Drawings of the Eighties Part II: From the Permanent Collection</i> , curator: Bernice Rose, The Museum of Modern Art, New York, NY	1976	<i>Sound</i> , curator: Alanna Heiss; PS1 Contemporary Art Center, Long Island City, NY
	<i>Reconstructions</i> , curator: Sandra Kraskin, The Sidney Mishkin Gallery, Baruch College, New York, NY	1995	<i>Time Memory and the Limits of Photography</i> , curator: Ellen Handy, Center for Photography at Woodstock, Woodstock, NY		<i>Anastasi, Bradshaw, Cage, Marioni, Rauschenberg, Tobey</i> [Chance derived work from John Cage's collection], curator: Dove		<i>Fluxus' New Interpreters</i> , Interart Gallery, New York, NY
	<i>Recent Acquisitions</i> , curator: Innis Schoemaker; The Philadelphia Museum of Art, Philadelphia, PA		<i>Vital Matrix</i> , curator: Jane Hart, Domestic Setting, Los Angeles, CA	1990		1978	<i>Couples</i> , curator: Alanna Heiss; PS1 Contemporary Art Center, Long Island City, NY
	<i>Art on Paper, The 36th Art On Paper Exhibition</i> , curators: Ron Platt and Nancy Doll, Weatherspoon Art Museum, Greensboro, NC		<i>Dieu Donne Editions & Series 1988-1995</i> , curator: Paul Wong, Dieu Donne, New York, NY			1977	<i>New Talent</i> , Allan Stone Gallery, New York, NY
			<i>Renaissance Press</i> , curator: Paul Taylor; Renaissance Press, AIPAD, New York, NY			1976	<i>Two Person Exhibition</i> , Graham Modern, New York, NY
							<i>Group</i> , Fendrick Gallery, Washington, DC
							<i>New Talent</i> , Allan Stone Gallery, New York, NY
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1993 *DOVE BRADSHAW: WORKS 1969-1993*, "John Cage and Thomas McEvilley: A Conversation," Sandra Gering Gallery, New York, 1993.

SELECTED PUBLIC COLLECTIONS

The American College of Greece, Athens, Greece
 Arkansas Arts Center, Little Rock, AR
 The Art Institute of Chicago, Chicago, IL
 Art Science Research Laboratory, New York, NY
 Bowdoin College Museum of Art, Brunswick, ME
 The British Museum, London, England
 Brooklyn Museum of Art, Brooklyn, NY
 Carnegie Museum of Art, Pittsburgh, PA
 Cedar Rapids Museum of Art, Cedar Rapids, IA
 Centre Pompidou, Paris, France
 Contemporary Museum, Honolulu, HI
 Esbjerg Museum of Modern Art, Esbjerg, Denmark
 Fields Sculpture Park at Art OMI International Arts Center, Gent, NY
 Fogg Art Museum, Harvard University, Cambridge, MA
 The Getty Center, Santa Monica, CA
 Ingreja do Convento de Santo António, Trancoso, Portugal
 Kunstmuseum Dusseldorf, Germany
 Laurel House, Stamford, CT
 LeWitt Collection, Chester, CT
 Louisiana Museum of Modern Art, Humlebaek, Denmark

Mattress Factory Museum, Pittsburgh, PA
 Metropolitan Museum of Art, New York, NY
 Moderna Museet, Stockholm, Sweden
 Museum of Contemporary Art, Roskilde, Denmark
 The Museum of Contemporary Art, Los Angeles, CA
 The Museum of Modern Art, New York, NY
 Muestra Internacional De Arte Grafico, Bilbao, Spain
 National Gallery of Art, Washington, DC
 The New School for Social Research, New York, NY
 The Phillips Collection, Washington, DC
 Pier Centre, Orkney, Scotland, United Kingdom
 The Prudential Insurance Company, New Jersey
 Rubin Museum of Art, New York, NY
 The San Francisco Museum of Modern Art, CA
 Sirius Art Center, Cobh, Ireland, United Kingdom
 Sony Capitol Corporation, New York, NY
 The State Russian Museum, Marble Palace, St. Petersburg, Russia
 Syracuse University, Utica, NY
 Tufts University, Medford, MA
 The Walker Arts Center, Minneapolis, MN
 The Whitney Museum of American Art, New York, NY





Published in conjunction with the exhibition:
Dove Bradshaw: Unintended Consequences
Danese/Corey, New York, NY
February 12 - March 12, 2016

Cover: *Spent Bullet [Red Gold]*, 2015/16

Photography:
Cover, pages 10, 12 and 14: Dove Bradshaw
All others: Josh Nevsky

Lilly Wei: © Artnews, June 2014

Interview: © 2016 Charles Stuckey

Catalogue © 2016 Danese/Corey
Works of art © 2011-16 Dove Bradshaw

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