



PAPER WORKS & PAINTINGS

1981-2010

DOVE BRADSHAW

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1. *Without Title [Carbon Removal]*, 1992

Carbon paper, 6½ x 5½ inches

Collection of The Contemporary Museum, Honolulu, Hawaii



2. *Without Title [Carbon Removal]*, 1992
Carbon paper, 6½ x 5½ inches
Collection of the estate of John Cage



3. *Without Title [Carbon Removal]*, 1992
Carbon paper, 6¼ x 5½ inches
Collection of Edward Albee, New York



4. *Without Title [Carbon Removal]*, 1981
Carbon paper, 4⁷/₈ x 4¹/₈ inches
Collection of the artist



9. *Last Year's Leaves [Carbon Removal]*, 1981

Carbon paper, 6½ x 5½ inches

Collection of the artist

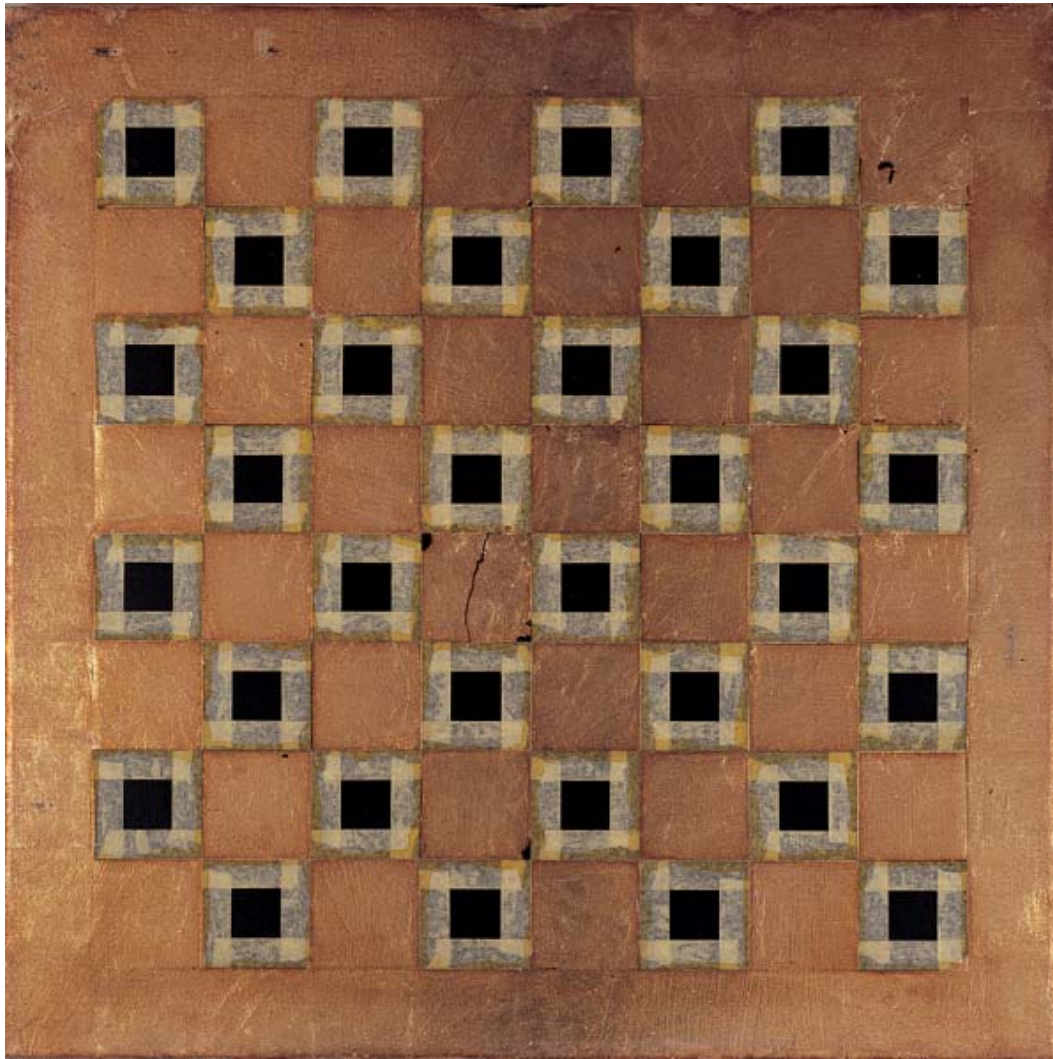
CARBON REMOVALS

PETER FRANK

Working with only carbon paper, Bradshaw has created a series of irresistibly intimate and deliciously textured works that marry the frottage of Max Ernst to the photo-grams of Man Ray and Christian Schad—with Kurt Schwitters and Anne Ryan officiating at the wedding. Of course, none of these modernist masters of collage techniques created a body of work rendered entirely in carbon such as Bradshaw exhibited, but her formal reasoning recalls theirs, and the pocket-size dimensions match the small scale of many works by Ryan and Schwitters especially. The peculiarities of carbon as a registering medium inspire Bradshaw and inform her original approach. So fragile and unstable that it retains its own barest crinkle and picks up every vein in the items on which it has been rubbed, the carbon records both temporal and physical incident with the same dogged faithfulness. Even as the carbon rubs off, the surfaces become layered with incident upon incident, the ghostly images of watch springs, cigarette wrappers and pieces of scotch tape floating under, over or through the incidental graffiti, the delicate filigrees of accidental or deliberate pleating and the luminous halations of partly eroded areas. Studying Bradshaw's carbons is like studying amber in which the translucent, partly decomposed bodies of ancient insects obscure one another. There is no archeological interest to Bradshaw's imagery, of course—and in this shadowy medium there is not of the prosaic quality that distinguished Schwitters' bank receipts and tram tickets either. All that remains is the visual "feel" of things—and the temptation to guess at what those things might have been. Even that temptation falls away as the mystery and silky tenderness of these tiny works—are they drawings, or collages? —heighten with extended scrutiny.



5. *Indeterminacy/Riverstone*, 1991, self-published; dedicated to John Cage, five unique books, *Equinox*, *Equivalents*, *Contingency*, *Removal*
Eight pages, a hand sewn binding, each page a frottage of a sedimentary stone from a river bottom
Graphite on abaca paper, open: 17 1/8 x 44 inches; cover Japanese Kozu paper



6. *Sieve*, 1991

Silver, tape, varnish, gesso on linen, 36½ x 36½ inches

Collection of the artist



7. *Full*, 1990
Pigment, varnish on linen, 32 x 24 inches
Collection of Mr. and Mrs. Leonard Feinstein, New York



9. *A Man Lost In A Desert Always Turns Right*, 1990
Titanium dioxide, zinc sulfate, varnish on linen, 30 x 30 inches
Collection of the artist

10. *Boundary*, 1991
Titanium dioxide, varnish on linen
62 ½ x 16 ½ inches
Collection of Dr. Valerie Golden, New York





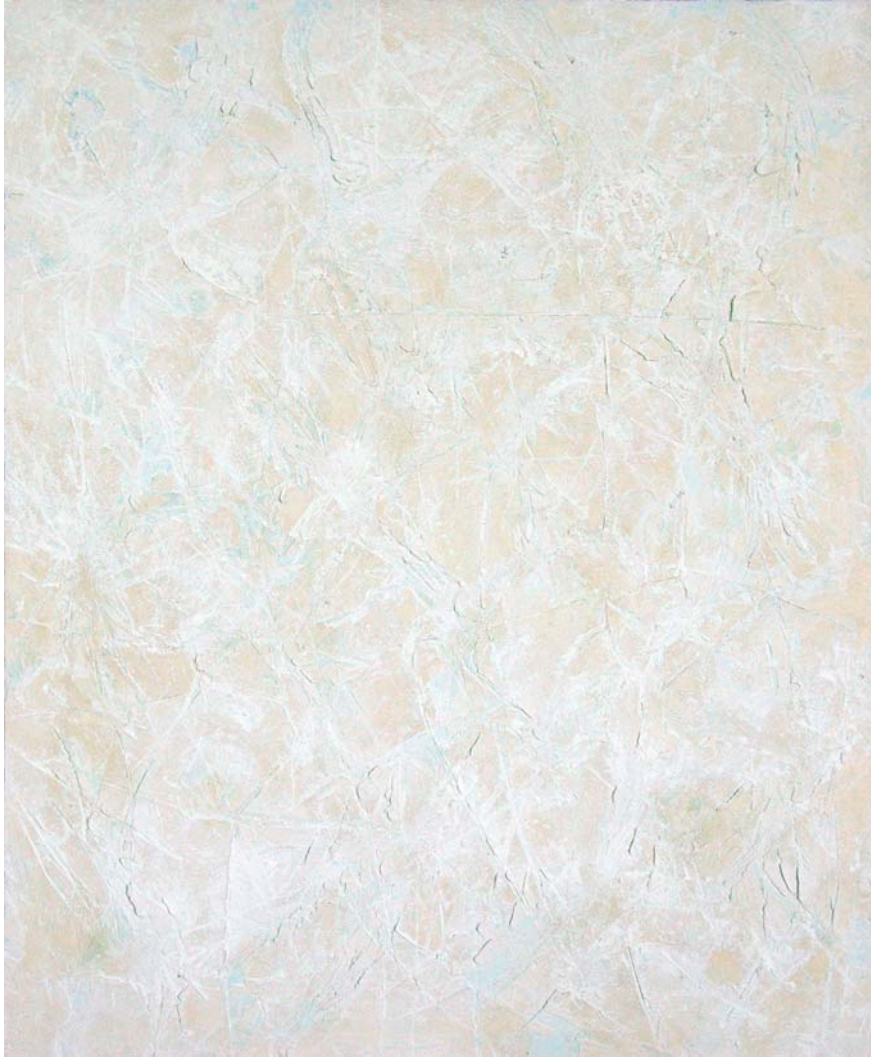
11. *Screen I*, 1991
Gesso on linen over wood, 7 ½ x 7 ½ inches
Donation to the Foundation for Performance Arts, New York



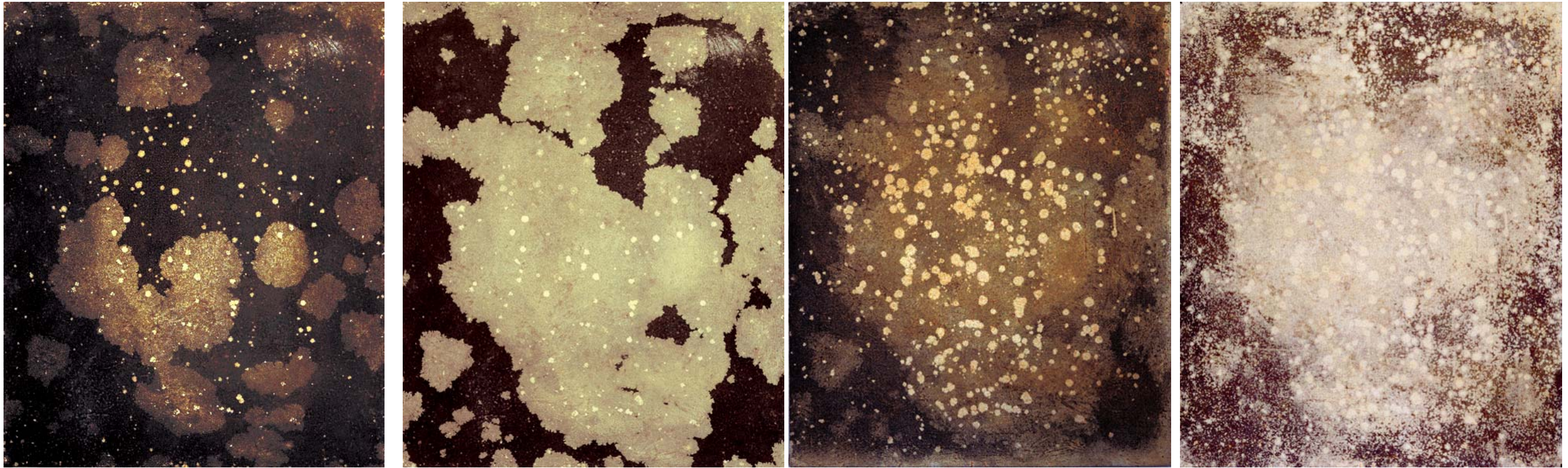
12. *Wet Dream*, 2006

Oil, plaster, jade glue, gesso on linen over wood, 3 ½ x 3 ½ inches

Collection of Merrill Wagner and Robert Ryman, New York



13. *Without Title*, 2003/2010
Oil, pigment, varnish on linen, 17 x 14 inches
Collection of the artist

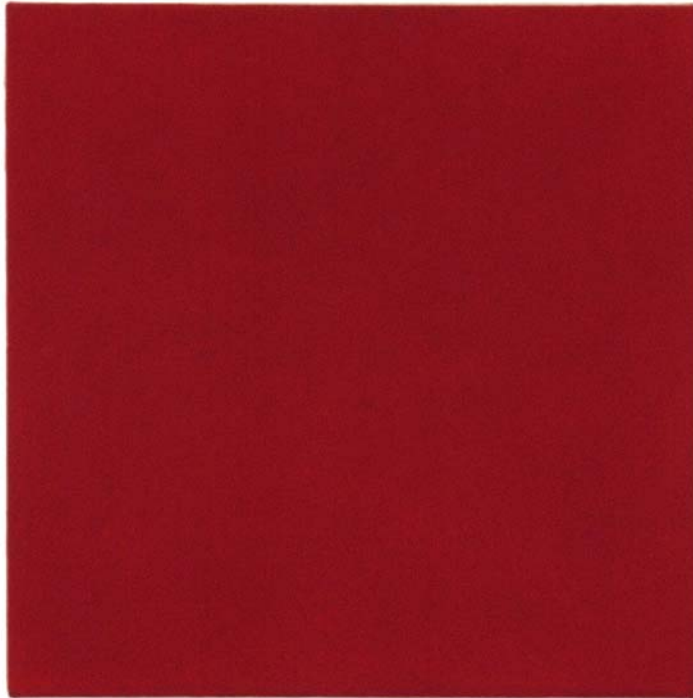


12. *Inconsistency*, 1993

Photographed once a month for two years: August, October, December, 1993, January, 1994

Zinc sulfate, oil, varnish on linen, 17 x 14 inches

Collection of the artist



13. *Full*, 1991

Pigment, varnish, gesso on linen, 7 ½ x 7 ½ inches

Collection of Jerry Spanoli, New York



14. *Guilty Marks [Peacock]*, 1993
Oil, pigment, ink, ink remover, liver of sulfur,
ammonium chloride copper sulfate, varnish, gesso on linen, 32 x 24 inches
Collection of the artist



15. *Guilty Marks*, 1991

Pigment, ink, ink remover, liver of sulfur, varnish, gesso on linen, 32 x 24 inches
Collection of the artist



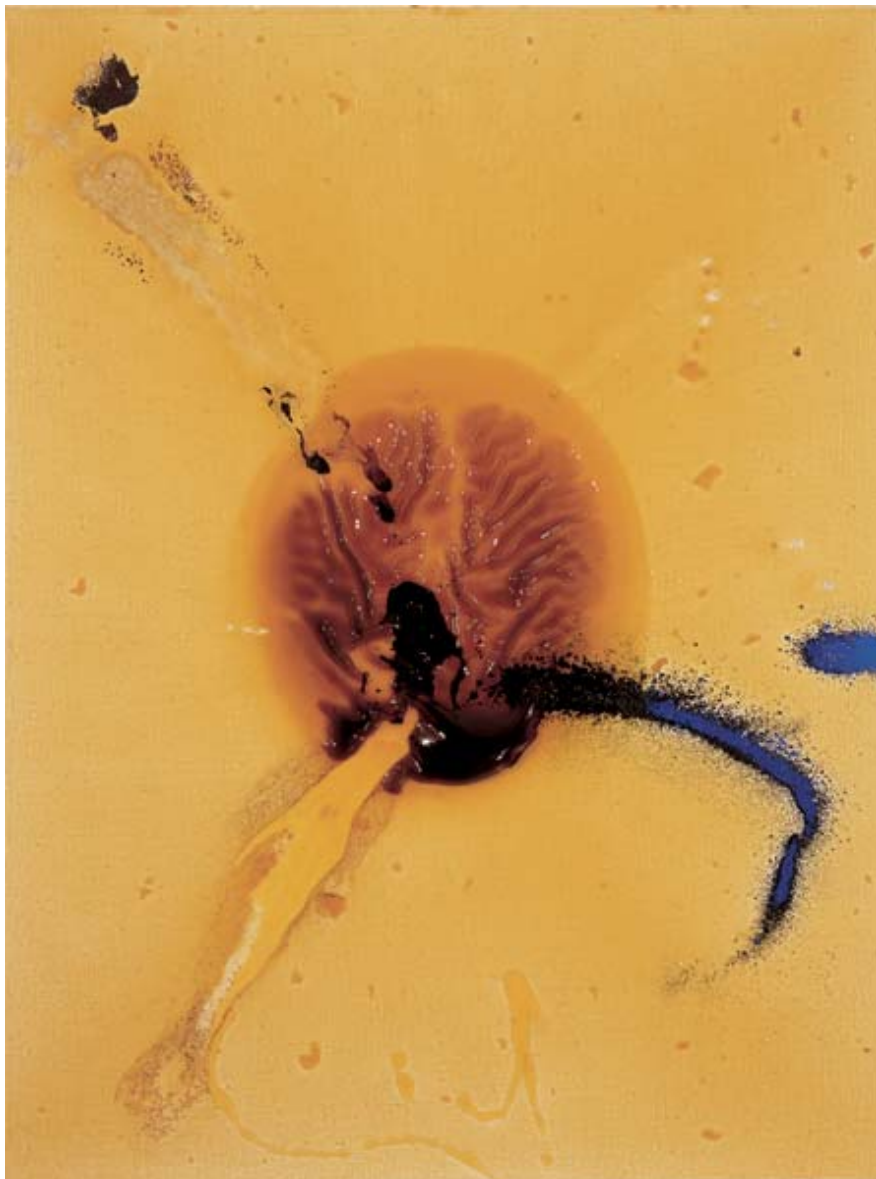
16. S, 1997
Sulfur, varnish on canvas, 91¼ x 76 inches
Collection of the artist



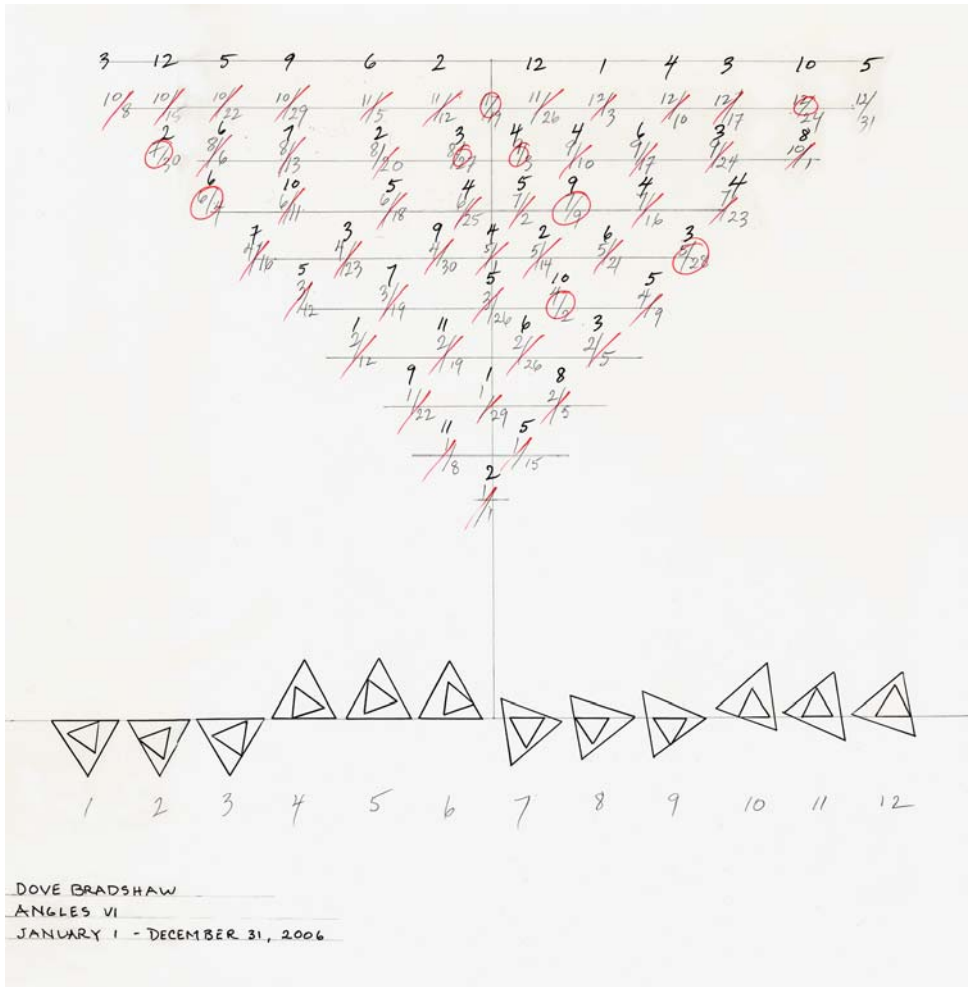
17. S, 1996

Sulfur, varnish on canvas, 91 ¼ x 76 inches

Collection of DDS Barry and Cheryl Goldenberg, New York



18. *Guilty Marks*, 1999
Varnish, pigment, liver of sulfur, carpenter's glue on linen, 34 x 26 inches
Collection of the artist



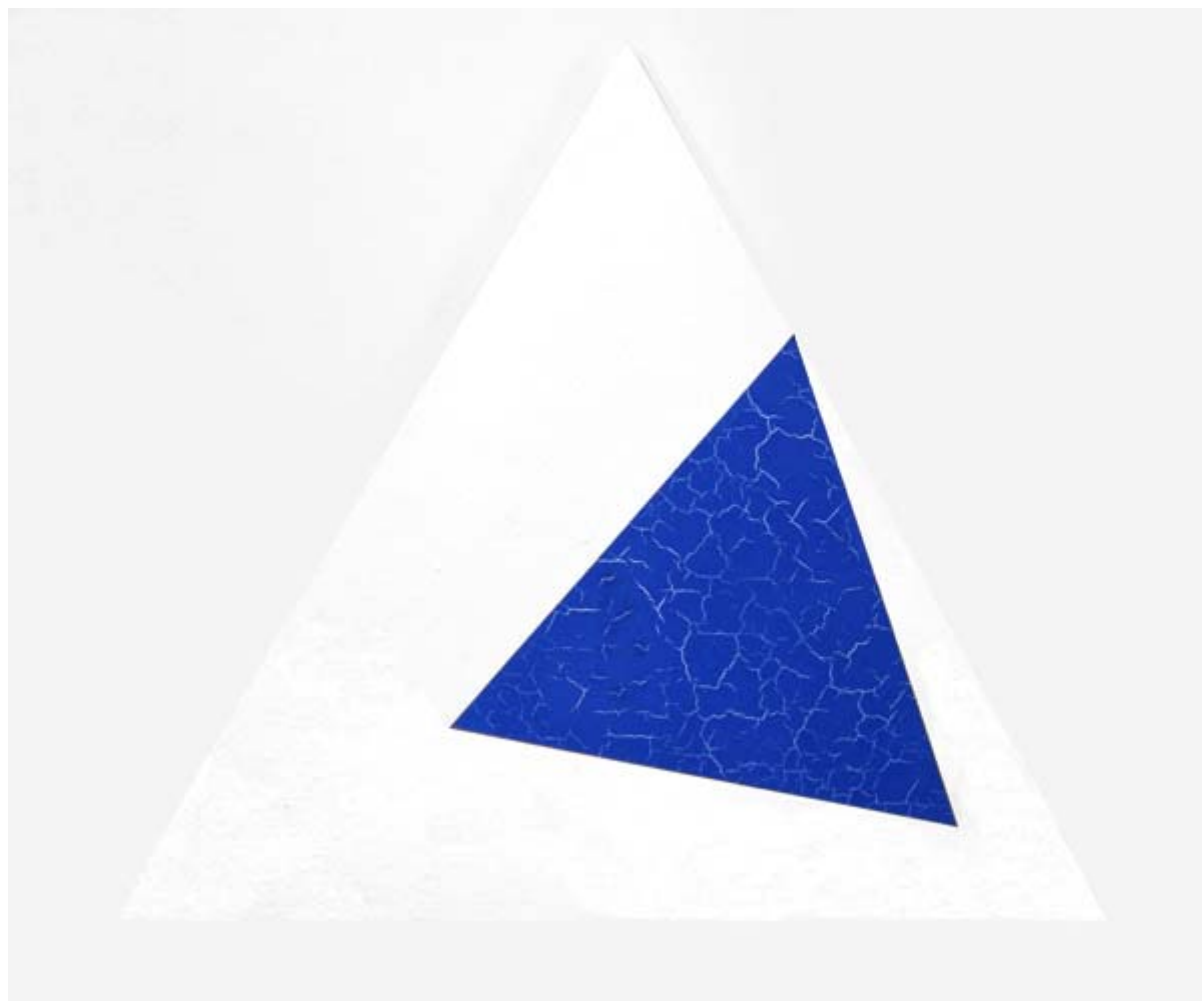
19. *Angles VI*, 2006

Score for rotations, pencil on paper, 10¾ x 10¾ inches

Collection of Robert Gordon, New York



20. *Angles IX*, 2002
Gesso on linen over wood, 21¼ inches each side
LeWitt Collection, Chester, Connecticut



21. *AnglesVIII [Lisbon]*, 2003

Oil, cold wax medium on linen, 21 ¼ inches each side

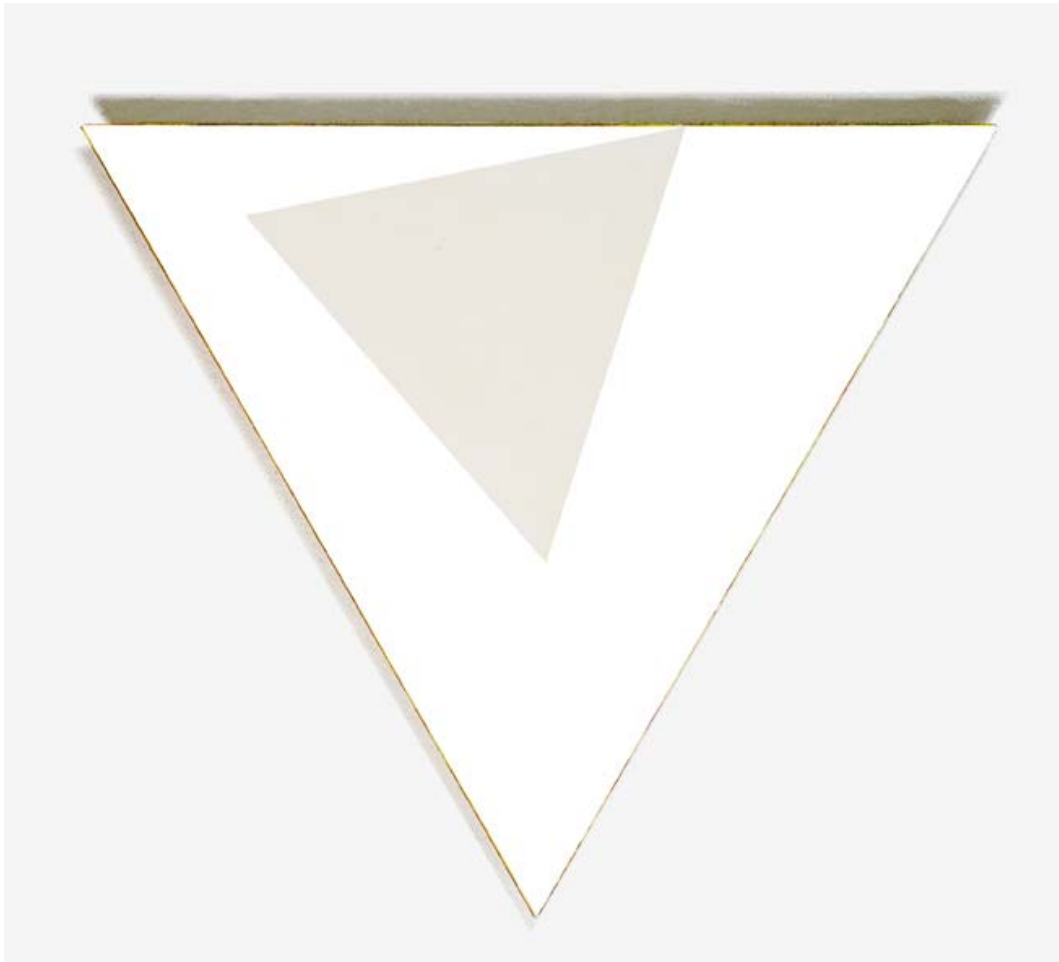
Collection of the artist



22. *Angles VII* [From *Angles 12 Rotations*], 2005
Gesso on linen, 21 ¼ inches each side
Collection of the artist



23. *Angles V* [From *Angles 12 Rotations*], 2003
Gesso, graphite on linen over wood, 21 ¼ inches each side
Collection of the artist



24. *Angles VI* [From *Angles 12 Rotations*], 2003
Oil, cold wax medium , plaster on linen, 21 ¼ inches each side
Collection of Luciana and Emanuel de Melo Pimenta, Lisbon



25. *Angles [Lemon]*, 2004
Oil, cold wax medium on linen, 21 ¼ inches each side
Collection of the artist

ANGLES 12 ROTATIONS

EDWARD J SOZANSKI

No ambiguity attends Bradshaw's new paintings, a series of 12 mostly white-on-white panels in which one equilateral triangle nestles inside another. The paintings are presented as an ensemble, arranged, along an artificial horizon so that one edge in each painting lines up with that horizon.

Bradshaw's formula for these works is a bit more involved than that [there are twelve different positions in which one side of the inner or outer triangle is level with the horizon]. Suffice to say that subtle differences in surface textures and hues, and the permutations of how the paintings are placed on the "horizon," make *Angles*, as the series is called, an intriguing demonstration of rational composition.



26. *Angles 12 Rotations*, 2004
Larry Becker Contemporary Art, Philadelphia, 2005



27. *Quick Construction III*, 2006
Titanium dioxide, silver, liver of sulfur, varnish, beeswax on paper, 25 x 19 ½ inches
Collection of the artist



28. *Quick Constructions With Umber II*, 2009
Pigment, silver, liver of sulfur, tape, varnish, beeswax on paper, 24 $\frac{1}{4}$ x 19 $\frac{1}{4}$ inches
Collection of the artist



29. *Quick Construction with Yellow I*, 2008

Meproof yellow, silver, liver of sulfur, tape, varnish, beeswax on paper, 25 x 19 ½ inches
Collection of the artist



30. *Quick Construction VI*, 2008
Titanium dioxide, silver, liver of sulfur, tape, varnish, beeswax on paper, 25 x 19 ½ inches
Collection of the artist



31. *Quick Construction VII*, 2008

Titanium dioxide, silver, liver of sulfur, tape, varnish, beeswax on paper; 25 x 19 ½ inches
Collection of the artist



32. *Quick Construction Umber 1*, 2010
Burnt umber, silver, liver of sulfur, tape, varnish, beeswax on linen, 40 x 30 inches
Collection of the artist



33. *Quick Construction Angle I*, 2009

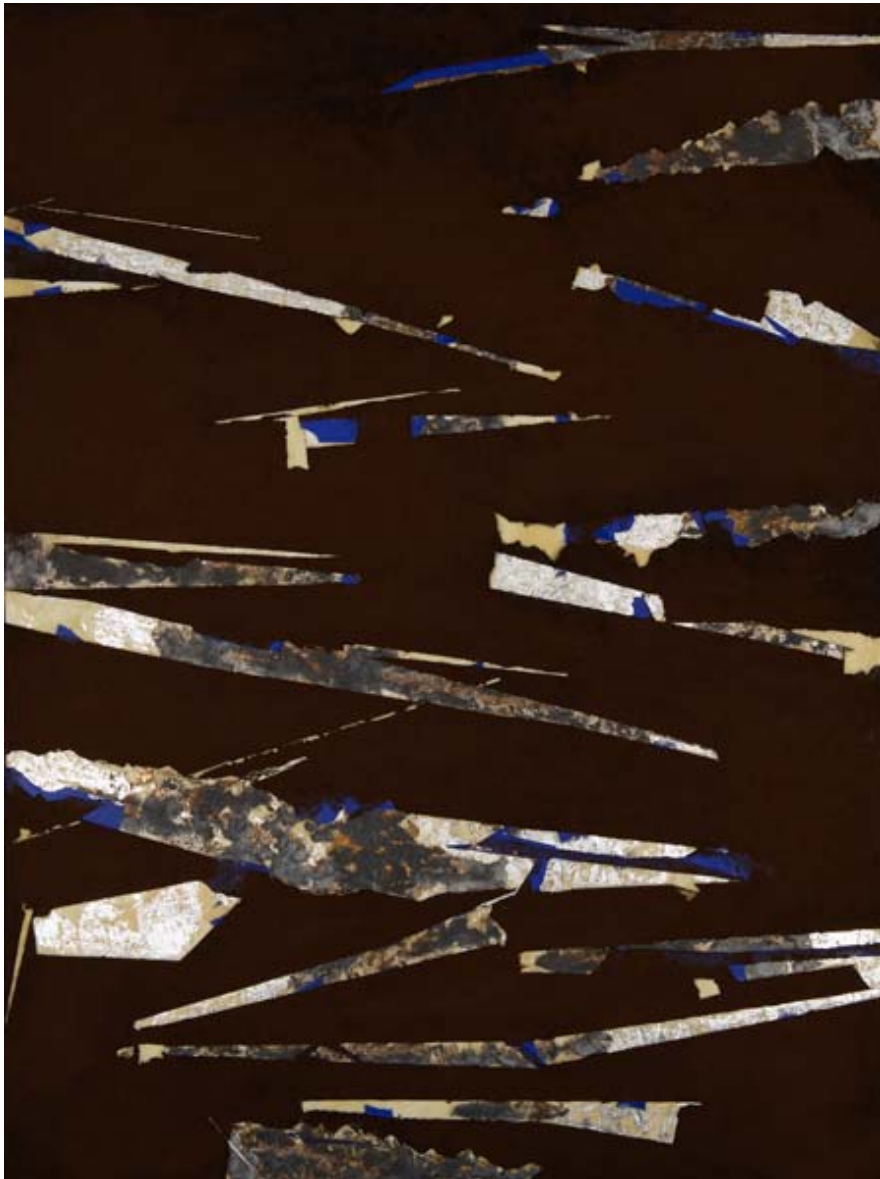
Silver, liver of sulfur, varnish, tape, beeswax on linen over wood, 21 ¼ inches each side
Collection of the artist



34. *Quick Construction With Wings*, 2009
Titanium dioxide, silver, liver of sulfur, varnish, beeswax on paper, 25 x 19 ½ inches
Collection of the artist



35. *Quick Construction [City Detritus]*, 2009
Titanium dioxide, silver, liver of sulfur, varnish, beeswax on paper, 25 x 19 ½ inches
Collection of The Esbjerg Museum of Modern Art, Esbjerg, Denmark



36. *Quick Construction [Horizontal Bands]*, 2010
Pigment, silver, liver of sulfur, varnish, beeswax on linen, 40 x 30 inches
Collection of the artist

Bradshaw's *Quick Constructions* are created by tossing cut paper templates on paper brushed with beeswax.

Edith Newhall
The Philadelphia Inquirer, 2008

Most intriguing, they are works n paper in a series ironically called *Quick Constructions*. In fact they employ a laborious technique, but their beginnings with pieces assembled at random recalls not only Cage but Duchamp, in works such as *Three Standard Stoppages* (1913-14) which was generated by dropping three one-meter lengths of thread from a height of one meter.

Roberta Fallon
fallonandrosf.blogspot.com



37. *Quick Construction Angle III*, 2009
Silver, liver of sulfur, varnish, beeswax on linen over wood, 21 ¼ inches each side
Collection of the artist



38. *Quick Construction: African Mask*, 2009
Oil, silver, liver of sulfur, tape, varnish, beeswax on linen
40 x 30 inches; collection of the artist



39. *Quick Construction: Balance Beam*, 2009
Oil, silver, liver of sulfur, varnish, beeswax on linen
40 x 30 inches; collection of the artist

SOLO EXHIBITIONS

2008

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

2007

Time & Material, catalogue, Senzatitolo, Rome Constructions, Zero Space, Zero Time, Infinite Heat, under the auspices of the SPIRIT OF DISCOVERY 2, Facto Foundation for the Arts, Sciences and Technology - Observatory, Ingreja do Convento de Santo António, Trancoso, Portugal
Contingency, Björn Ressle Gallery, New York

2006

Six Continents, catalogue, "Trace of Mind," 6th Gwangju Biennale, Gwangju, South Korea
The Way, Gallery 360°, Tokyo
Radio Rocks, permanent installation commissioned by the Baronessa Lucrezia Durini for the town of Bolognana, Italy
Time & Material, catalogue, SPIRIT OF DISCOVERY 1, Ingreja do Convento de Santo António, Trancoso, Portugal
Time & Material, catalogue, SPIRIT OF DISCOVERY 1, Ingreja do Convento de Santo António, Trancoso, Portugal

2005

Six Continents, Contingency and Body Works, Solway]Jones Gallery, Los Angeles
Six Continents, [second room: Angles 12 Rotations], Larry Becker Contemporary Art, Philadelphia

2004

Dove Bradshaw: Nature, Change and Indeterminacy, Limited Edition Book, Editions and Sculptures, Volume Gallery, New York

2003

Dove Bradshaw: Formformlessness 1969-2003, book and Limited Box Edition, curator: Sandra Kraskin, mid-career exhibition, The Sidney Mishkin Gallery, Baruch College, City University of New York
Angles, Diferenca Gallery, Lisbon

2001

Waterstones, Stark Gallery, New York
Elements, Stalke Gallery, Copenhagen

2000

Waterstones, curators: Heidi and Larry Becker, Larry Becker Contemporary Art, Philadelphia

1999

Negative Ions I, Indeterminacy [film] and 2\0, curator: Michael Olijnyk, Mattress Factory Museum, Pittsburgh

Guilty Marks, Stalke Gallery, Copenhagen

1998

Dove Bradshaw, catalogue, curator: Julie Lazar, The Museum of Contemporary Art, Los Angeles

Irrational Numbers, catalogue, Sandra Gering, New York

Irrational Numbers, Linda Kirkland Gallery, New York

1997

'S' Paintings and Indeterminacy, Barbara Krakow Gallery, Boston

1996

Contingency, catalogue, Stalke Gallery, Copenhagen

1995

Indeterminacy, catalogue, Sandra Gering Gallery, New York

Indeterminacy, catalogue, curator: Neil Firth, Pier Center, Orkney, Scotland

1993

Contingency, book, Sandra Gering Gallery, New York

1991

Full, Sandra Gering Gallery, New York

Plain Air, curators: Ryzsard Wasco and Zdenka Gabalova, PS1 Contemporary Art Center, Long Island City, New York

1990

Plain Air, curator: Michael Olijnyk, Mattress Factory Museum, Pittsburgh

1989

Plain Air, Sandra Gering Gallery, New York

Paintings on Vellum, Stalke Gallery, Copenhagen

1988

Paintings on Vellum, inaugural exhibition Sandra Gering Gallery, New York

Dove Bradshaw, curator: Joan Blanchfield, Edith Barrett Art Gallery, Utica College, Syracuse University, Utica, New York

1986

Collages on Wood, curator: Susan Lorence and Bob Monk, Lorence Monk, New York

1984

Works 1969-1984, curator: Joan Blanchfield, Utica College, Syracuse University

1983

Last Year's Leaves, curator: Linda Mackler, Wave Hill, Bronx, New York

1982

Works on Paper, Ericson Gallery, New York

1981

Removals, Ericson Gallery, New York

1979

Mirror Drawings, curator: Terry Davis, Graham Modern, New York

1977

Slippers and Chairs, curator: Terry Davis, Graham Modern, New York
Chairs, curator: Bill Hart, Razor Gallery, New York

1975

Reliquaries and Chairs, curator: Bill Hart, Razor Gallery, New York

ARTISTIC ADVISOR TO THE MERCE CUNNINGHAM DANCE COMPANY

Appointed with William Anastasi in 1984

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

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

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

Inventions, 1989, World première, City Center, New York, Music: John Cage; Design, Costumes and Lighting: invited Carl Kielblock

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

Events, 1989, Grand Central Station, New York. Music: David Tudor; Costumes: Dove Bradshaw

Carousal, 1987, World première, Jacob's Pillow, Lee, Massachusetts. Music: Takehisa Kosugi; Design, Costumes, and Lighting: Dove Bradshaw

Fabrications, 1987, World première, Northrup Auditorium, Minneapolis and revival for MCDC's 50th Anniversary, Lincoln Center, New York (one of four with one première). Music: Emanuel Dimas De Melo Pimenta; Design, Costumes and Lighting: Dove Bradshaw

Points in Space, 1987, World première, City Center, New York and for the Opéra de Paris Garnier, Paris, commissioned by Artistic Director Rudolf Nureyev, June, 1993. Music: John Cage; Design: William Anastasi; Costumes: Bradshaw

Points in Space, 1986, BBC, London. video. Wins Prague d'Or [gold prize], at the 30th International Television Festival, 1987. Music: John Cage; Design: William Anastasi; Costumes: Dove Bradshaw

Events, 1985, Joyce Theater, New York. Costumes: Dove Bradshaw

Arcade, 1985, World première, City Center, New York and commissioned by the Pennsylvania Ballet, Academy for Music, Philadelphia. Music: John Cage; Design, Costumes and Lighting: Dove Bradshaw

Deli Commedia, 1985, Merce Cunningham Studio, New York. video. Music: Pat Richter; Costumes: Dove Bradshaw

Native Green, 1985, World première, City Center. Music: John King; Design, Costumes: William Anastasi; Lighting: Bradshaw

Phrases, 1984, World première, Théâtre Municipal d'Angers, Angers, France. Music: David Tudor; Design: William Anastasi; Costumes and Lighting: Bradshaw

BOOKS/CATALOGUES solo

Time Matters, essay by Charles Stuckey, Pierre Menard Gallery, Cambridge, MA, 2008

Time & Material, introduction by Massimo Arioli, essay by Charles Stuckey, Senzatitolo, Rome, 2007

The Art of Dove Bradshaw, Nature, Change and Indeterminacy, Thomas McEvelley; including republication of "John Cage and Thomas McEvelley: A Conversation, 1992," Mark Batty Publisher, West New York, New Jersey, 2003

Anastasi Bradshaw Cage, accompanying a three-person exhibition; "we are beginning to get nowhere" interview of William Anastasi and "Still Conversing with Cage" interview of Dove Bradshaw with Jacob Lillemoose; Karl Aage Rasmussen, essay, The Museum of Contemporary Art, Roskilde, Denmark, 2001

Dove Bradshaw / Jan Henle, introduction by Julie Lazar, "Dove Bradshaw" by Mark Swed, afterword by Barbara Novak; "Jan Henle: Sculpture of No Thing" by Nancy Princenthal, The Museum of Contemporary Art, Los Angeles, 1998

Dove Bradshaw: Inconsistency, quotes from Tao Te Ching, Henry David Thoreau, John Cage, Franz Kafka selected by the artist, Sandra Gering Gallery, New York and Stalke Gallery, Copenhagen, 1998

Dove Bradshaw: Contingency and Indeterminacy [Film], selected quotes about the artist, Stalke Kunsthandel, Denmark, 1996

Dove Bradshaw: Living Metal, essay by Barry Schwabsky, Pier Gallery, Stromness, Orkney, Scotland, 1995

Dove Bradshaw: Indeterminacy, essay by Anne Morgan, Sandra Gering Gallery, New York and Stalke Kunsthandel, Copenhagen, 1995

Dove Bradshaw: Works 1969-1993, "John Cage and Thomas McEville: 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, 2010 Edition, *Ground, Negative Ions, Plain Air*

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

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

www.artcyclopedia.com: links to art museum sites

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

RESIDENCIES

- 2008 Niels Borch Jensen Printmaker, Copenhagen
2007 Pont-Aven School of Contemporary Art, France, teaching and resident artist
2005 Niels Borch Jensen Printmaker, Copenhagen
2000- Niels Borch Jensen Printmaker, Copenhagen
2001 Statens Vaerksteder for Kunst and Handvaerark, Gammeldok, Copenhagen
The Sirius Art Center, Cobh Ireland: inauguration sculpture court: *Notation II*
1995 The Pier Arts Center, Orkney, Scotland, accompanying an exhibition

SELECTED PUBLIC COLLECTIONS

- The Museum of Modern Art, New York
The Metropolitan Museum of Art, New York
The Art Institute of Chicago, Chicago
National Gallery of Art, Washington, DC
The San Francisco Museum of Modern Art
The Museum of Contemporary Art, Los Angeles
The Whitney Museum of American Art, New York
Brooklyn Museum of Art, Brooklyn, New York
The Getty Center, Malibu, California
Carnegie Museum of Art, Pittsburgh
Fogg Art Museum, Harvard University, Cambridge
Rubin Museum of Art, New York
Arkansas Arts Center, Arkansas
Cedar Rapids Museum of Art, Cedar Rapids, Iowa
Contemporary Museum, Honolulu, Hawaii
The Mattress Factory Museum, Pittsburgh, Pennsylvania
The New School for Social Research, New York
Syracuse University Art Museum, Utica, New York
Bowdoin College Museum of Art, Brunswick, Maine
Fields Sculpture Park at Art OMI International Arts Center, Ghent, New York
Sony Capitol Corporation, New York
The British Museum, London
Kunstmuseum, Dusseldorf
Centre Pompidou, Paris
Moderna Museet, Stockholm
Muestra Internacional De Arte Grafico, Bilbao, Spain
Ingreja do Convento de Santo António, Trancoso, Portugal
Museum of Contemporary Art, Roskilde, Denmark
The Esbjerg Museum of Modern Art, Esbjerg, Denmark
Pier Centre, Orkney, Scotland
Sirius Art Center, Cobh, Ireland
The State Russian Museum, Marble Palace, St. Petersburg, Russia

PHOTOGRAPHIC CREDITS

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Plate 26 © 2008 Dove Bradshaw

Plates 29-34 © 2010 Christopher Cardinale

ACKNOWLEDGMENTS

Takis Efstathiou for premiering *Removals*, Ericson Gallery, New York, 1981

Peter Frank text Art News, February, 1981

Sandra Gering for premiering *Full*, Sandra Gering Gallery, New York, 1991

John Cage for inclusion of *Carbon Removals*, *Boundary* and *Contingency* Paintings and works on paper in his *Rolywholyover Circus*, The Museum of Contemporary Art, Los Angeles, Mito Tower, The Menil Collection, Houston, The Philadelphia Museum of Art, The Solomon R. Guggenheim Museum, New York, Mito, Japan, 1993-1995

Larry Becker for *Angles 12 Rotations*, 2005 and
Quick Constructions, 2008, Larry Becker Contemporary Art, Philadelphia

Edward J. Sozanski text the Philadelphia Inquirer, Weekend Art/Museums
and Art Galleries, July 1, 2005

Edith Newhall text the Philadelphia Inquirer, Weekend May 28, 2008
Julie Lazar for *Dove Bradshaw*, the Museum of Contemporary Art, Los Angeles, 1998

William Anastasi for his continuing support, editing, and above all creativity

