



DOVE BRADSHAW
CONTINGENCY

DOVE BRADSHAW

CONTINGENCY

We're confronting now it seems to me in the very full way that her work is itself working—the identity, not the separateness , but the identity of time and space.

John Cage



Contingency Pour, 1997

Activated October 1997; photographed December 2000

Silver, liver of sulfur, varnish on linen, 17 x 14 inches; Collection of John Cage

CONTINGENCY

1984 - Present

Pages 8-11

Contingency 1984-Present by Dove Bradshaw

Plates 1-30

Contingency Works, 1984-2003

Pages 60-69

*John Cage, Thomas McEvilley, Reagan Upshaw,
Barry Schwabsky, Duncan McLean, Ken Johnson,
Elizabeth Flower, Regina Coppela, Charles Stuckey*

Pages 70-75

Curriculum Vitae

Page 77

Photographic Credits

Page 78

Acknowledgements

CONTINGENCY

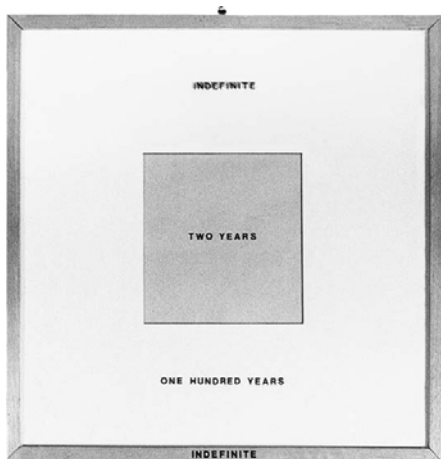
1984–Present

DOVE BRADSHAW

Change has been central to my work from the beginning. *Plain Air*, a 1969 installation with birds was the earliest piece engaging change. In my first significant body of two-dimensional work, the Contingency Series begun in 1984, I moved away from paint to employ materials reactive to the environment. Silver, which itself is subject to air, light and humidity, became the ground; liver of sulfur the chemical agent; and solid silver plates, wood, paper, linen, and the wall itself the various supports. The works ranged in size from a single 3 ½ inch square silver leaf on paper to paintings the height and breadth of my body with arms extended. Their composition unfolds over time.

Two seemingly unconnected works prophesied this series: the 1977 *Indefinite*, consisting of a wooden frame, a sheet of newsprint mounted on mat board set behind glass; and the 1979 *(A)claimed Object* in which I “claimed” a hygrometer, a humidity-measuring device, as my own work by attaching a wall label. In *Indefinite*, my first attempt to treat the instability of an artwork as its *subject*, each material was labeled with the number of years it might endure unchanged in a museum environment; two years for newsprint, a hundred years for mat board, indefinite for wood and glass. While *(A)claimed Object* was the first of my works to focus on the physical atmosphere surrounding an art work.

Reliance on works that change continued into the early seventies with *Raku*-fired sculptures burned with Eucalyptus leaves. This resulted in unpredictable iridized blackened surfaces. In the eighties I achieved similar effects on paper and linen with liver of sulfur. Having been familiar with mixing chemicals as



Indefinite, 1977
Wood, glass, mat board, newsprint
8 ½ x 12 x 11 5/8 inches; Collection of the artist

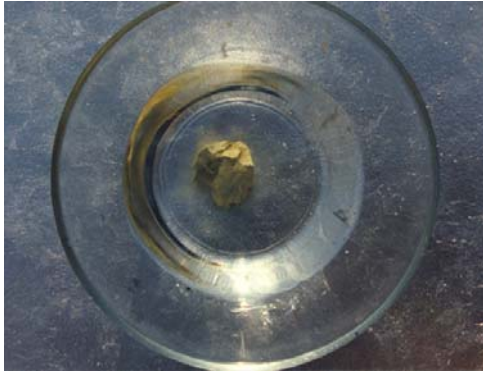


(A)claimed Object, 1979 [claimed by attaching a guerrilla wall label to a museum hygrometer]
Kunstmuseum, Dusseldorf

well as the surprise inherent in glazing, the fact that the Contingency works also changed similarly freed me from compositional or formal concerns.

Liver of sulfur produces effects similar to changes caused by heating metal. Within minutes turquoise, blue, amber and gold appear; the next day burnt umber and grey; and after months or even years, areas of black emerge unpredictably. Some remnant of turquoise or blue may remain in oily finger or palm prints. These random marks are the only evidence of a touch of the hand as the chemical doesn't retain brush strokes. Its quantity affects the work: black comes up faster if the solution is dense, yet if it pools, an ashy white Fire seems to be the reference. With rain the works sweat—drip lines become visible pouring from denser pools. Aspects of fire and water are evident in *Sign* (plate 28). Silver and sulfur, alchemical elements, were chosen not for mystical properties, but for volatility—surely the reason alchemists initially used them.

In 1995 I made a 16 mm twenty-seven minute film entitled *Indeterminacy*. The last section records liver of sulfur dissolving in water. It reveals how similar the effects in water are to its effects on silver. This is especially notable in *Contingency Pours* (plates 21, 22), but on many other works as well.



First frame: liver of sulfur in water



Last frame: 4 minutes later dissolving in water
Indeterminacy [Film], 1995; Collection of the artist

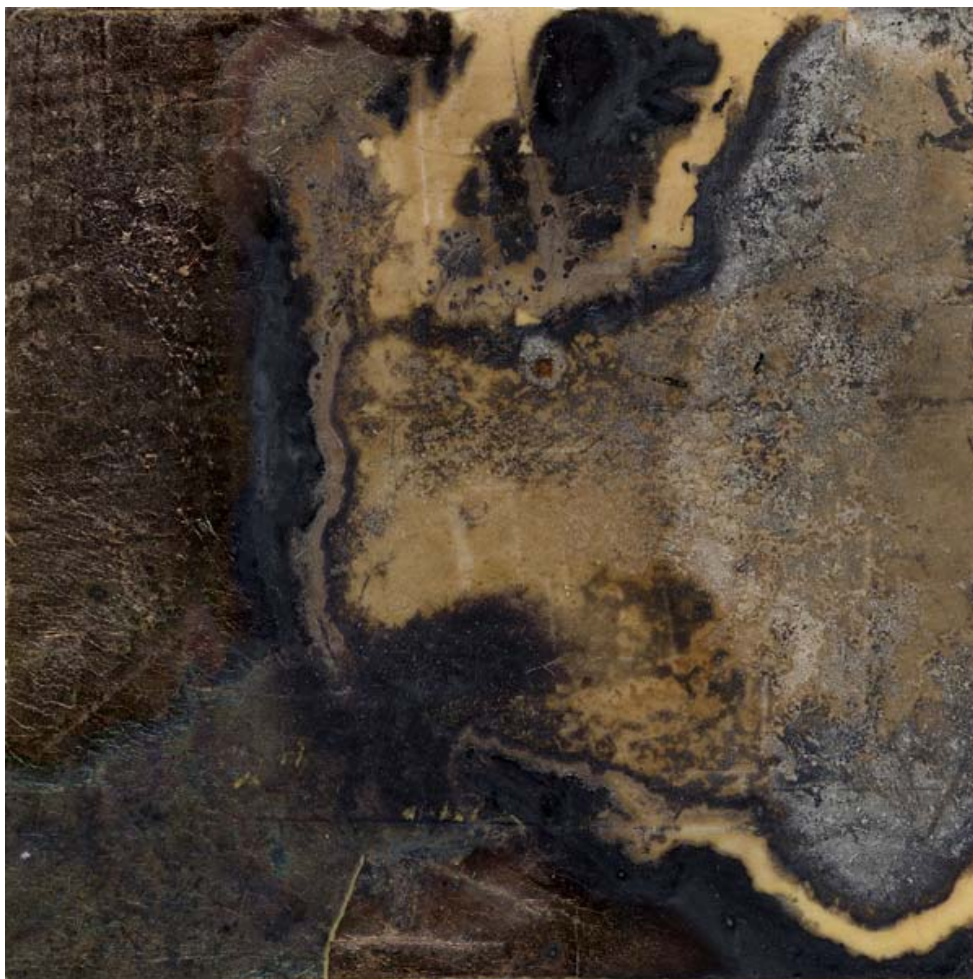
The Contingency Paintings were done flat both inside and outdoors and at different times of the year producing varied results. One fortuitous occasion occurred when wishing to avoid toxic fumes, I worked on a New York City rooftop in January. Snow lay around the roof's perimeter many feet from where I had treated the painting, *Contingency* (plate 20). Unexpectedly, overnight the snow melted flowing underneath the canvas in rivulets dramatically echoing the chemistry above. One of the best incubating environments comes from my damp country studio above a natural well. Where the work is shown also affects it. A 1995 exhibition occurred in the volatile island climate of The Pier Center, Orkney, Scotland in the North Sea. When almost pure black panels were wrapped in the dry environment of New York, and unwrapped in the humid sea air, they developed a sporadic white dusting.

The Series was titled Contingency referring to the way it was made, as well as to account for these environmental interactions. The title came from John Cage's 1991 Harvard Lecture in which he listed fifteen ingredients important for the creation of a work. He was enthusiastic about the Contingency Series and included twelve of these works on paper along with a dozen of his own etchings in his 1991 Carnegie International. Three are reproduced here (plates 10, 11, 13).

In the early nineties Osiris Press, New York, commissioned me to produce books. At first I had no feeling for books since my experience had been to ex-

pose the work to the atmosphere and display the results. But since the pages are hidden, I realized a unique chance for discovery. It could be like a musical composition, with a dynamic range unfolding over time—each page treated differently and arranged for dramatic effect. I used linen, a cotton-abaca blend and kozo, a translucent Japanese paper. *Indeterminacy [Book]*, 1995 (plate 27) was made with oversize linen sheets, silvered both sides. Some sheets were interleaved with previously treated works and left to print one onto the other. Acting as a counterpoint, a few were kept silver facing one another. The day it was bound a photographic record was made of the openings before the new pairings had printed one onto the other (pages 48, 52, 55); three years later the interactions were recorded (pages 49, 50, 53, 54). In the 1991 folio, *Equivalents*, a single leaf on one page was treated with liver of sulfur, on the other an untreated one. When the folio was closed, they kissed. After six months the treated leaf printed onto its opposite. When both books are opened the pages are affected by the expected light, air, and humidity; when closed, the blacks intensify like velvet. Their intensity dies with long exposure to light and air, but is reactivated by humidity. Open or closed, they are always changing.

Usually I work with heavy German silver, but while in Italy in 2003 I used ultra-thin leaf. After five years, the leaf sank into the beeswax which is used to protect the paper, maintaining an amber color from its early chemical cycle (cover, plates 1-4). Called *Contingency Jets*, they were made by emptying an eyedropper of solution onto a single leaf. *Contingency Pours*, small (plates 14-16) as well as sizable paintings (plates 21-24, 26) had treated grounds; then, using chance, additional pours were made. The 2006 *Contingency Pour III* (plate 24), similar to the *Jets*, was the first large painting where the ground remained silver. In 1998 I showed the earliest stages of reaction at the Linda Kirkland Gallery in New York. Four silver plates were treated the day before the opening (plates 8, 9). At first the changes were rapid; thereafter they occurred at a diminishing rate. The date a work is 'activated' and photographed is noted. The process itself clearly relates to photography: the silver to the emulsion, the liver of sulfur to the developer. Although without using fixer, the work's exposure is open-ended.



1. *Contingency Jet [Tongue Stain, 2003]*

Activated July 2003; photographed October 2009

Silver, liver of sulfur, varnish on Arches paper, 3 ½ x 3 ½ inches; Collection of the artist



2 *Contingency Jet [Appear]*, 2003
Activated July 2003; photographed October 2009
Silver, liver of sulfur, varnish on Arches paper, 3 ½ x 3 ½ inches; Collection of the artist

Aesthetic and chance aspects of the Contingency works are equally important. If the materials and the concept are both beautiful, whatever the result of change and chance that too will be beautiful, even when the surface may go through what some may view as a beast stage.

Dove Bradshaw



3. *Contingency Jet [Instead]*, 2003
Activated July 2003; photographed October 2009
Silver, liver of sulfur, varnish on Arches paper, 3 ½ x 3 ½ inches; Collection of the artist



4. *Contingency Jet [Spoleto II]*, 2003

Activated July 2003; photographed October 2009

Silver, liver of sulfur, varnish on Arches paper, 3 ½ x 3 ½ inches; Collection of the artist



5. *Contingency Jet*, 2006
Activated September 2006; photographed April 2007; silver, liver of sulfur, varnish,
beeswax on Arches paper, 3 ½ x 3 ½ inches; Collection of David and Deborah Roberts, New York



6. *Contingency Jet [Radio Rocks]*, 2008

Activated April 2008; photographed June 2008

Silver, liver of sulfur on Arches paper; 3 1/2 x 2 7/8 inches; Collection of Carolyn Boyle Turner



7. *Contingency Jet [Radio Rocks]*, 2008
Activated April 2008; photographed June 2008
Silver, liver of sulfur on Arches paper; 3 1/2 x 2 7/8 inches; Collection of the artist



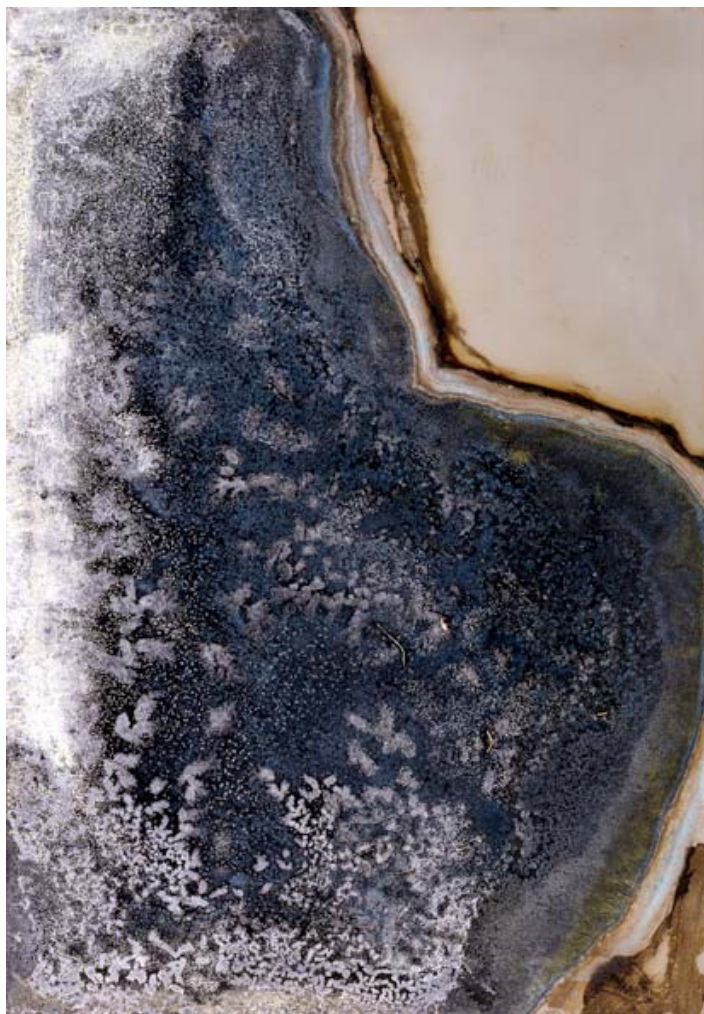




8. *Contingency Pour I*, 1998

Activated May 1998; photographed June 1998

Silver sheet, liver of sulfur, 12 x 8 inches x 60 microns; Collection of Améé and Mark Swed



9. *Contingency Pour III*, 1998
Activated May 1998; photographed June 1998
Silver sheet, liver of sulfur, 12 x 8 inches x 60 microns; Collection of the artist



10. *Contingency*, 1984

Activated April 1984; photographed September 1998

Silver, liver of sulfur, varnish on hand made paper, 32 x 24 inches

National Gallery of Art, Washington, D.C.



11. *Contingency*, 1985
Activated May 1985; photographed January 1986
Silver, aluminum leaf, liver of sulfur, varnish on handmade paper,
32 x 24 inches; Collection of the artist



12. *Contingency*, 1996; activated May 1985; photographed January 1986
Silver, varnish on linen paper, 28 ½ x 21 inches
Collection of Sam Jedig, Kirke-Sonnerup, Denmark



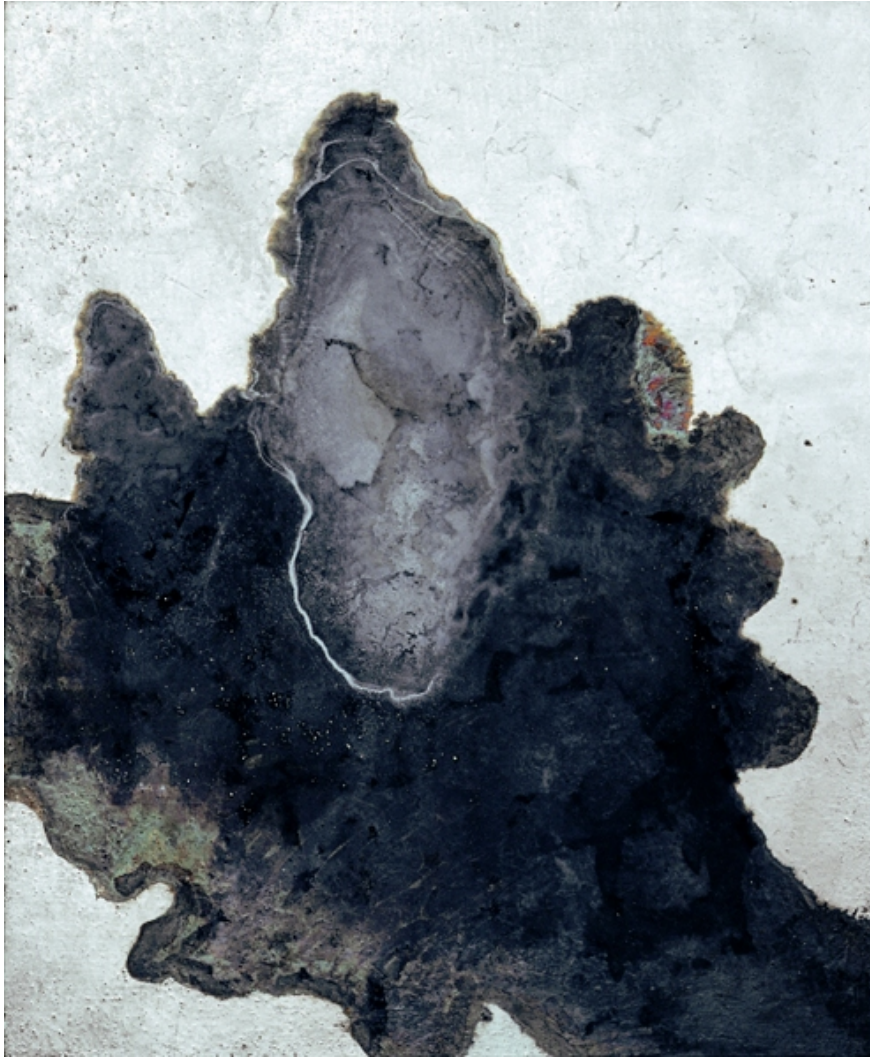
13. *Contingency*, 1984
Activated April 1984; photographed January 1986
Silver, liver of sulfur, varnish on handmade paper, 32 x 24 inches; Collection of the artist



14. *Contingency Pour*, 1991

Activated June 1991; photographed January 1992

Silver, liver of sulfur, varnish on linen, 17 x 14 inches; © 1991 Rauschenberg



15. *Contingency Pour*, 1995
Activated December 1995; photographed December 2000
Silver, liver of sulfur, varnish on linen, 17 x 14 inches; Collection of the artist





16. *Contingency Pour*, 1991; activated June 1991; photographed January 1992
Facing page: photographed August 1993; silver, liver of sulfur, varnish on linen, 17 x 14 inches
Collection of Celia Asher, promised gift, Louisiana Museum, Humlebaek, Denmark







17. *Contingency*, 1994; activated February 1994; photographed October 1998
Silver, liver of sulfur, varnish, beeswax on handmade flax paper, 37 x 29 inches
Collection of the artist



18. *Contingency*, 1992; activated December 1992; photographed April 1993
Silver, liver of sulfur, varnish on linen, 82 x 66 inches
Collection of Michael Black, Boston



19. *Contingency*, 1992; activated December 1992; photographed April 1993
Silver, liver of sulfur, varnish on linen, 82 x 66 inches
Museum of Contemporary Art, LA, gift of Barbara Schwartz in memory of Eugene Schwartz



20. *Contingency*, 1992; activated December 1992; photographed April 1993
Silver, liver of sulfur, varnish on linen, 82 x 66 inches
Collection of Sam Jedig, Kirke-Sonnerup, Denmark







21. *Contingency Pour*, 1994

Activated March 1994 and October 1996; photographed September 1997

Silver, liver of sulfur, varnish on linen, 82 x 66 inches; Collection of the artist



22. *Contingency Pour*, 1994
Activated February 1994; photographed March 2002
Silver, liver of sulfur, varnish on linen, 82 x 66 inches; Collection of John Wronowski



23. *Contingency Pour II*, 2006

Activated October 2006; photographed April 2007

Silver, liver of sulfur, varnish on linen, 78 x 66 inches; Collection of the artist

Dove Bradshaw's work exists at the interstices of time, magic, alchemy, and natural materials...Three large paintings in the show revealed how dramatically this acid can create expressive landscapes. Contingency Pour takes Pollock's drip painting technique to the next level; the liver of sulfur not only makes marks on the silver, it also continues to interact.

Jan Garden Castro

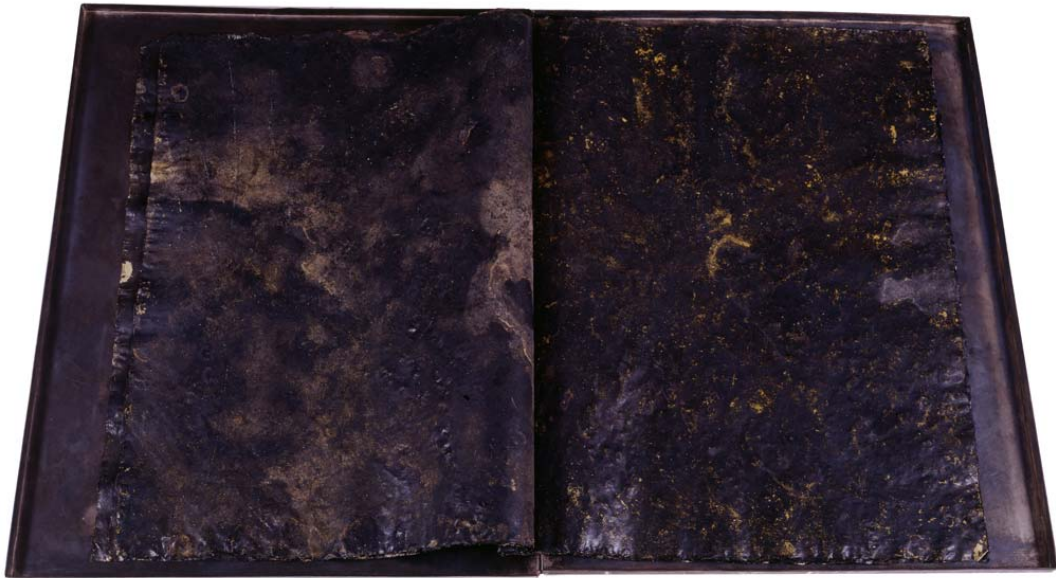




24. *Contingency Pour I*, 2006
Activated October 2006; (Left) photographed April 2007; (Right) photographed February 2010
Silver, liver of sulfur, varnish on linen, 76 x 66 inches; Collection of the artist







25. *Indeterminacy [Book I]*, 1993, Dedicated to John Cage

Seven leaves bound with a silver clasp, housed in a silver-over copper box: $22 \frac{1}{4} \times 27 \frac{3}{4} \times \frac{3}{4}$ inches
Silver, liver of sulfur, varnish, beeswax on linen paper, open: $26 \frac{3}{8} \times 42$; Collection of the artist



26. *Contingency Pour*, 2005
Activated August 2005; photographed October 2005
Silver, liver of sulfur, varnish, gesso on linen, 82 x 66 inches; Collection of the artist

27. *Contingency [Book]*, 1995

Activated March 1995; photographed May 1998

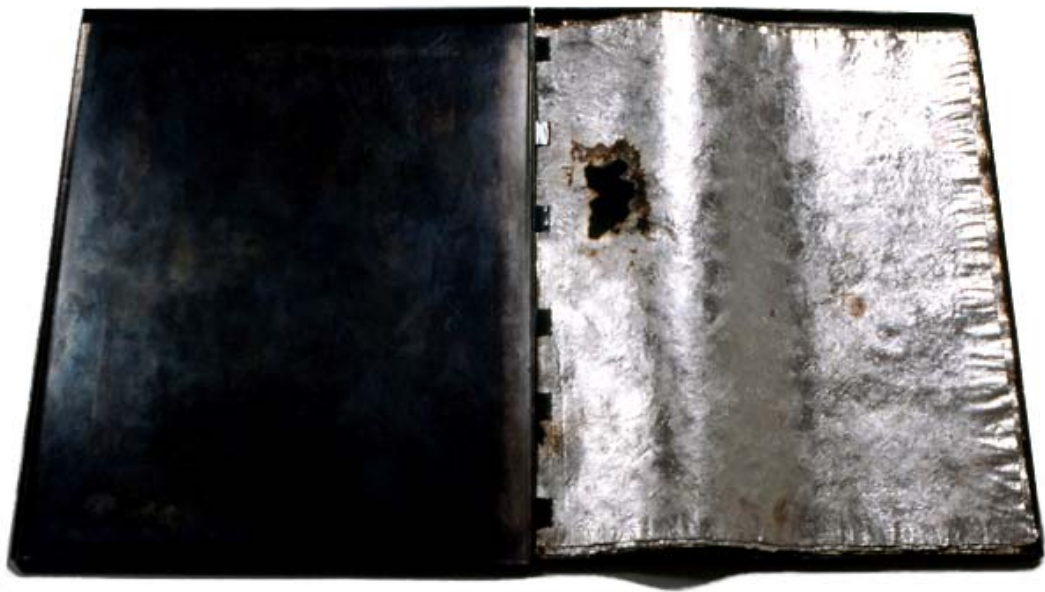
Silver, liver of sulfur, varnish, beeswax on linen paper

Seven sheets bound with steel clips housed in steel box

stamped with the artist's name, box and table designed by the artist

Paper: 26 ¼ x 42 ¼ inches; Collection of the artist





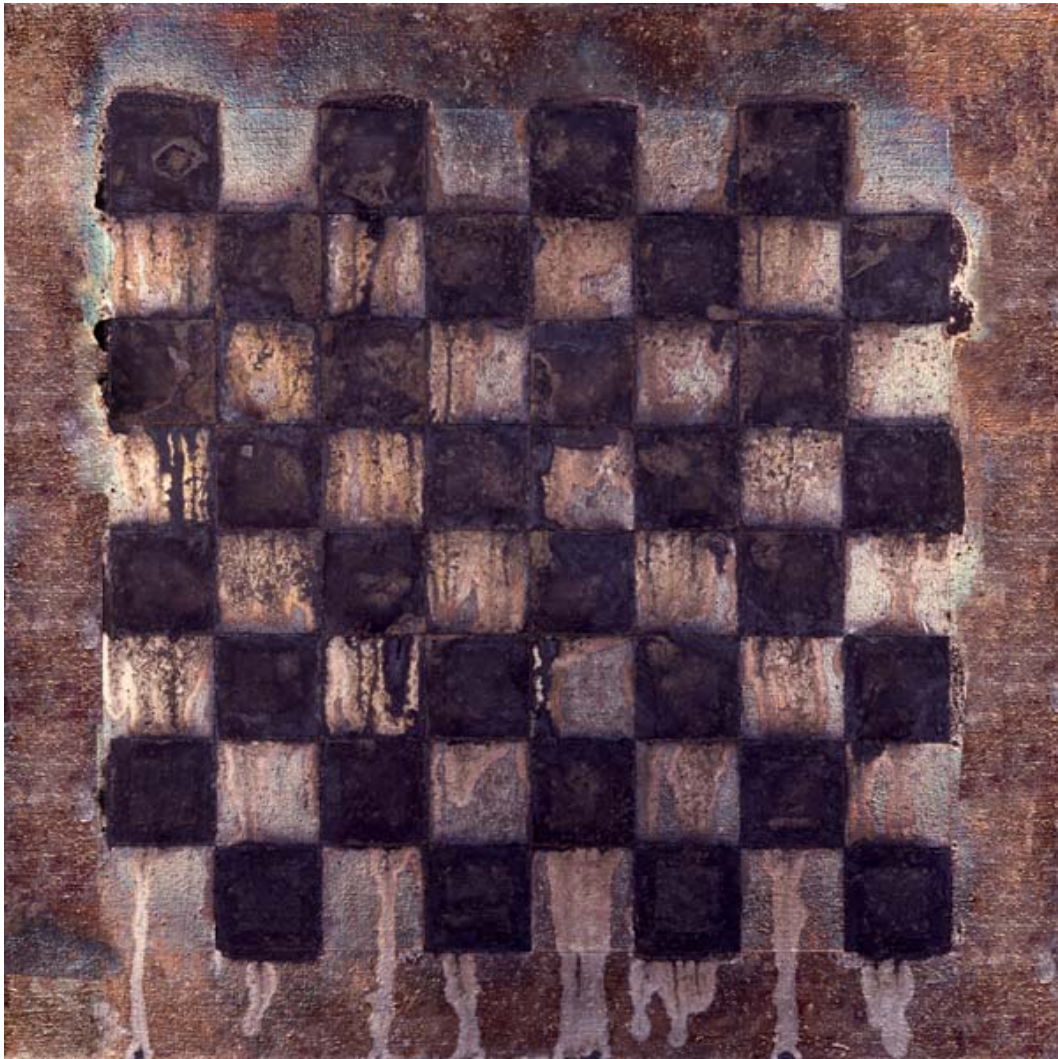












28. *Sign*, 1992

Silver, liver of sulfur, varnish, gesso on linen

36 ¼ x 36 ¼ inches; Collection of Jeff Mark, New York



29. *Contingency*, Björn Ressle Gallery, New York

Some Conceptual art embraces depth and works on a number of levels—including the visual...Dove Bradshaw's...*Contingency Jets*, made of silver, liver of sulfur, and beeswax applied to paper, are both compelling abstracts, rich in detail. But Bradshaw, a major innovator herself in artistic techniques for the past 35 years, is not content merely to present intriguing forms that repay even microscopic examination. No; we are also witnessing a chemical reaction in flagrante, a progressive devouring of silver by sulfur, leaving a residue of flakey white micro-crystals that form into tiny knobs. The artwork is changing, albeit very slowly, before our eyes, altering its shape, its composition, its texture (does it have an expiration date?) So Bradshaw has framed a slow dynamism, which for now looks like the silhouette of a water bear (tardigrade). It's intriguing looking work, backed by an exciting concept.

Joel Simpson



30. *Contingency*, 1994
Activated April 1994; photographed January 1996
Silver, liver of sulfur, varnish on linen, 82 x 66 inches; Charles Carpenter Collection

*John Cage, Thomas McEvilley, Charles Stuckey, Regina Coppola,
Barry Schwabsky, Ken Johnson, Reagan Upshaw, Duncan McClean,
Elizabeth Flower, Robert Schuster*

John Cage

The work of Dove Bradshaw works with our changing conceptions of time and space which we have assumed for a long time are two different things. She's involved, as we are in our lives, because of art, with an almost scientific procedure, so that she can experiment in such a way as to prove something. And she can subject us to the results of her experiments, which can open us to the life we are living.

* * *

It's quite amazing. The fact that the piece changes requires a change, for me (plate 8); it requires a change of attitude. If I so to speak change with it, then I can change with the world that I'm living in, which is doing the same thing.

* * *

We're confronting now it seems to me in the very full way that her work is itself working—the identity, not the separateness, but the identity of time and space.

...Dove has introduced time into space, and our living is in that confusion.

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.

And, I was impressed by the difference between Rauschenberg's empty white canvases and the monochromatic white works that Dove has recently made, which if you touch them, I didn't do it—the pigment comes off. Not only is its nature in trans-

ition from within, but we can move it, remove it by contact. That's not exactly the same as those years-ago, also beautiful works of Rauschenberg.

This now equally whiteness and emptiness is willing to give itself and to change itself, and without losing itself. So that then becomes a model for daily behavior because it is anti-possession.

Dove's work is preparing us for a constant loss and a constant gain, and also of not knowing whether it's good or bad.

Dove Bradshaw: Works 1969-1992
John Cage and Thomas McEvilley
In Conversation, 1992

John Cage and Thomas McEvilley: A Conversation, 1992

McEvilley: It cracks the whip over you a bit.

Cage: Exactly. Like the Zen monks with the stick: "I slit the cat's throat."

The things that happen in her work are, so to speak, full of not her determination but its determination, such as chemical change, or gravity. She uses the word "event" whereas she's interested in an undefined freedom of action for the chemistry. Of not doing anything.

...What we find in Dove's work is constant experimentation with things to see what happens when you do that.

The distinction between intentionality and art...makes me think of the difference between pure science and applied science. And Dove has worked in both ways.

McEvilley: Whereas politically oriented work we would see as applied science.

Cage: I think her normal way of working is higher, that it could go through more aspects of our lives.

Cage: That thing we have noticed in Dove's work, that it might almost be more at home with science than with art, we find that in Thoreau. Walden was a scientific experiment to see whether life was worth living.

* * *

McEvilley: And there's that moment when it's almost like there's a choice between form and void, and yet we can't make the choice; we have to somehow have both. And this is that kind of perilous tightrope edge that I see Dove's work walking.

And Dove's work can be seen as balanced at that line where you're seeking for that other sense of intention which is in nature, without completely losing your grip on culture, or that very circumscribed trap of limited intention which is history. So in terms of your remark about getting out of whatever cage you are in, Dove's work is about hovering at the door of the cage maybe-you're not sure which way to go?

* * *

McEvilley: *Performance*, 1976, the encased fire hose she claimed as art and later made into a postcard...collapses that art/life distinction...It involves, for example, a flow of water, the idea of putting out a fire, the idea of danger and emergency as something about the nature of art today. As Lyotard said, "Art is a perpetual crisis."

Dove Bradshaw: Works 1969-1992
John Cage and Thomas McEvilley
In Conversation, 1992

Thomas McEvilley

Dove Bradshaw's vocation as an artist might be traced to her childhood desire to find "a crack that leads into another world." Eventually she found one, but, at once surprisingly and not, it did not precisely lead into another world, but into another

understanding of this one – an understanding based upon a suspension of old rules, a loosening of fixity, a relaxation of the grid.

The essence of Bradshaw's discovery was "indeterminacy." This concept began to push its way into her consciousness in 1969, through ordinary life events that were not originally intended as art. Changing her mind about her intentions, and opening herself to what she was unconsciously doing, led straight into indeterminacy.

Bradshaw's...show with Gering, *Contingency*, 1993, began the series of three breakthroughs that would most clearly constitute the passage through the crack. She had begun making what she calls Contingency works in 1984 and had included one in her first Utica Show. Over the next few years they developed in several directions. The most basic form is silver-leafed paper or canvas onto which a substance called liver of sulfur is poured or brushed. Liver of sulfur is a 17th century term which is still used (the modern scientific term is sulfurated potash). It is made up of various liver-colored substances including metallic sulfides and compounds of a metal or of sulfur with an alkali. As a chemistry book of 1800 states, "You fuse together equal parts of sulphur and alkali...and the result would be a solid mass...which has a considerable resemblance to the liver of certain animals."¹ Dissolved in water, it is used to patinate or oxidize silver.

When this agent is applied to silver, the surface becomes unstable, changing in various ways in response to ambient humidity and heat. In *Contingency Paintings* Bradshaw brushes the whole surface with liver of sulfur; in *Contingency Pours* she pours it and lets it spread and pool as gravity dictates. Upon contact the silver turns a brilliant gold, then gets turquoise hues in a pitted or streaked form, then deep blue, then a greenish color, and eventually an iridized black. The initial chemical reaction is most noticeable, but it keeps going at a slower rate thereafter, and never stops. The effect is indeterminate in the sense that the result is unpredictable and often surprising. The mottled pattern is ephemeral or constantly changing and resembles the effects of expressionist painting, often with a somber look as of natural processes that goes on at night in the dark while people sleep unawares.

¹ Langrange's *Chemistry*; see *OED* volume six, s.v.liver.

Here Bradshaw seems to have found an enduring mode of indeterminacy beyond Cage's idea of the event which remains indeterminate until it happens. The flux produced by chemical ferment in a Contingency painting never ends unless the painting itself is destroyed. It has a claim to actual ontological indeterminacy. It will continue to document the process of change in the face of all claimed certainties.

The Gering exhibition *Contingency*, 1993, contained five works of liver of sulfur on silvered canvas. The size of the support surface was determined by the reach of the artist's outstretched arms, horizontally and vertically. They were executed outdoors so the outdoor environment would stamp itself on the chemical reaction. The pieces were titled by the dates when they were made. And one critic's feelings about their poetic evocations of the seasons illustrates the parallel with the way expressionist painting is sometimes received; "*May 14, 1992*, has the rich copper colors of a warm sunset, *December 24, 1992* has the winter chill in its grey coloring, while *October 18, 1992*, with its peeling surface, calls to mind the ragged trees of autumn."¹ This critic also observes, "Like a potter putting newly glazed ceramics into a kiln, Bradshaw has no way of knowing exactly what the final product will be."² "Bradshaw," observes another critic, "has made pieces that embrace what most art shuns; the inevitable chemical changes that fade cave paintings, crack and crumble frescoes, darken oils to obscurity."³

The reversal of values involved can be appreciated through a comparison with the fate of some of Mark Rothko's paintings. In the late 1960s, while making the black, maroon and brown monochromes for the Rothko Chapel in Houston, Texas, the artist was clearly aiming at the capture of the eternal in the paintings. In a conversation about them he remarked to a visitor, "I am trying to convey the infinity of death"; when his guest said, "Don't you mean the eternity?" Roth replied, "OK, the eternity." Yet in preparing the paint he contradictorily threw in some organic matter, specifically egg yolks. This was tantamount to Bradshaw's using the liver of sulfur. Soon after the paintings were hung in the Chapel they could be seen changing

¹ Reagan Upshaw, "Dove Bradshaw at Sandra Gering." *Art In America*, November 1993, p. 122.

² Ibid.

³ Duncan McLean, "Change and Decay" Review of Dove Bradshaw at the Pier Gallery, Stromness, Orkney, Scotland," *The Scottish Press*, September 17, 1995.

as the egg-yolk spoiled. But change was the opposite of what was desired. The eternity of death was supposed to be static. Conservators tried to arrest the process of change – to little avail. Now the difference between the paintings as they originally appeared and as they appear today is a somewhat hidden fact about the work. In Bradshaw's Contingency Paintings, on the contrary, the artist deliberately triggered the process of change and it is that process, far from hidden, that is the centerpiece of the work. The title, Contingency points to this fact; Rothko's paintings were supposed to be absolute, not contingent.

With a sense of deferring to nature, Bradshaw happily yields control to the changing atmospheric conditions nature provides, whatever they might be. In desire for mastery that was basic to Modernism yields to an acceptance of the unexpected. In a broader sense the idea of contingency leads to a quasi-metaphysical complex which Buddhist tradition calls conditioned co-production (Sanskrit, *pratitya-samutpada*) – meaning that things come into existence in causal net which are continually shifting as they themselves are similarly contingent, and the factors they are contingent upon are also contingent, and so on. The whole vast network of phenomena is seen as arising not from essences (or fixed identities) but from temporary contingencies that are always in a state of flux and therefore are without identity or essence or inner truth; everything, in other words, is both ephemeral and indeterminate. As Aristotle remarked in the *Metaphysics*. "Nothing is true of what is changing." So the Contingency works are at the entrance, as it were, to the crack between the world of the daytime and night-time logicians. By implication they reject both the Law of Identity and the Law of the Excluded Middle. They affirm change, made possible by the lack of fixed essence. One critic appropriately brought up Matthew Arnold's lines, "Change and decay in all around I see; / O thou who changest not, abide with me." And observed that "Bradshaw's work seems made to demonstrate that any search for what 'changest not' is doomed to failure."¹

Bradshaw did not devise the Contingency works with the model of alchemy in mind yet they seem virtually late instances of that tradition. Alchemy was a pre-modern laboratory science that attempted to induce changes in metals by the application of chemical substances. Similarly in the Contingency series a process of change takes place in a metal due to an applied chemical. Furthermore, liver of sulfur is a compound of sulfur, and sulfur is one of the three substances of alchemy – usually regarded as the most important. It is found in many minerals and ores (especially

¹ Ibid.

iron pyrites, which are used extensively by Bradshaw). It occurs in plants, animals, and meteorites. It burns with a blue flame and is what the Bible call brimstone.

According to one alchemical theory all physical substances are made up of differing combinations of three elements, sulfur, salt and mercury. Bradshaw has worked with all three.

Since, according to some forms of alchemical theory, silver, salt and mercury are the components of all things, by properly manipulating them one should be able to produce any other substance, such as gold or silver. A Medieval Arabic alchemist known as Pseudo-Geber “taught that the imperfect metals were to be perfected or cured by the application of ‘medicines.’”¹ One such medicine was called “philosophical sulfur.” Bradshaw’s Contingency works enact an analogue of this process. But there is more than material change at issue. The process has spiritual implications.

The 16th century alchemist Paracelsus simply called sulfur the soul. As Jung wrote in the *Mysterium Conjunctionis*, his long reverie on the spiritual implications of alchemy, “Sulphur is a spiritual or psychic substance of universal import...Sulphur is the soul not only of metals but of all living things.”² In Bradshaw’s analogue, liver of sulfur acts as the inner soul of matter enlivening it for transformation. For sulfur has both chthonic and heavenly aspects. The *Turba Philosophorum*, a Medieval Latin alchemical treatise, says, “The soul is...the ‘hidden part (occultum) of the sulphur’,” and also that “Sulphur is a shining heavenly being.”³ Brimstone’s association with hell-fire prepares us for the Turba’s remark that “The little power of the sulfur is sufficient to consume a strong body.” It is this power that the alchemist summons and that Bradshaw invokes by analogy in her works as the liver of sulfur transforms the silver into artwork.

John Cage, who owned Contingency works, saw another spiritual and ethical content in them. “If I, so to speak, change with [the painting],” he remarked, “then I can change with the world that I’m living in, which is doing the same thing.”⁴ Contemplating the indeterminacy of the changing painting sharpened his awareness of

¹ H. Stanley Redgrove, *Alchemy: Ancient and Modern*, New Hyde Park, New York: University Books, 1969, p. 29.

² C.G.Jung, *MysterConjunctionis*, English translation by R.F.C. Hull, Bollingen Series XX, second edition, Princeton, New Jersey, Princeton University Press, 1970), p. 113.

³ *Ibid.*, pp. 113-114.

⁴ *Dove Bradshaw, Works, 1969-1993*, Sandra Gering Gallery, New York, 1993, p. 8.

his own indeterminacy and brought him into tune with it.

*Dove Bradshaw, Nature, Change and Indeterminacy,
Mark Batty, West New York, NJ, 2003*

Reagan Upshaw

Since Bradshaw's pieces are never final but will continue to change, how could a particular work be invalid? It's a more Oriental esthetic philosophy that we are used to; risky by Western standards, yet it produces beautiful results.

Art In America, 1993

Barry Schwabsky

Bradshaw's plane of tarnishing silver does turn out to be a kind of mirror, despite its lack of polish, its refusal of clear and literal reflection. Videmus nunc per speculum in aenigmate...We see through a darkened mirror.

*Pier Arts Center
Orkney, Scotland, 1995*

Duncan McLean

Dove Bradshaw...has a distinct individual voice...most of the works here are unfinished--finished, and never will be finished. She likes to set a work in motion, then put it out into the world to continue under its own steam. Contingency 1-5, for instance, consists of five silver panels, treated with liver of sulfur...As the various substances react with each other and with the air, with the water in the air, and with the moisture in the breath of the spectators—patches, blotches, lines and dots bloom and scab across the surface of the metal.

Scottish Press, 1995

Ken Johnson

...A romantic Conceptualist who practices natural alchemy.

New York Times, 1998

Elizabeth Flower

I have often felt the whirling vortex of live/death, creation/destruction in [Dove Bradshaw's] work from the time of [her] early porcelain chair pieces through the salt...

Blog, 2008

Regina Coppola

[Bradshaw's] attraction to the truth of indeterminacy is equal to [her] suspicion of the absolute, of anything that attempts to fix meaning or to set a standard...[She] values the evolving dimension of each present moment and the stillness required to notice it.

University of Massachusetts, Amherst, MA, 1999

Charles Stuckey

In 1984 Bradshaw discovered that liver of sulfur applied to a silvered surface would initiate an ongoing transformation prompted by changes in light, heat or humidity. The chemically textured surfaces of her *Contingency* works are materially rougher as skins than conventional painting in oils or acrylics. As a result the *Contingency* "paintings" have kinship with the assemblage works by Alberto Burri, Robert Rauschenberg or Antoni Tàpies with weathered and battered debris used as proxies for conventional painting materials and supports. Just as these works tended as reliefs towards sculptural issues, so Bradshaw's *Contingency* works have less to do with painting than with patina, the coloration of sculpture skins with the application of special reagents. Once "activated" by Bradshaw applying liquids to a flat surface, the images in her works manifestly shape and color themselves according to a process no less mysterious than irrepressible. Artist and viewer alike can only welcome transformation outside their control as the essence of truth and beauty. With future images slowly but persistently hatching from current ones, Bradshaw's *Contingency* works can be compared to abstract experimental silent films, but in slow motion without any end in sight. Of course, the instability in Bradshaw's works expands traditional museum concepts about art as ideal objects to be preserved unchanged no matter what.

Singling out "contingency" (rather than chance or inevitability) as "the central principle of all history" in *Wonderful Life*, 1989, Stephen Jay Gould explained, "...with contingency we are drawn in; we become involved, we share the pain of triumph or tragedy." So it is that Bradshaw's works are contingent upon the artist activating otherwise unthought-of events, starting to clock a commingling of restless elements destined to evolve rather than simply endure.

*Dove Bradshaw, Time & Material
Pierre Menard Gallery, Cambridge, MA, 2008*



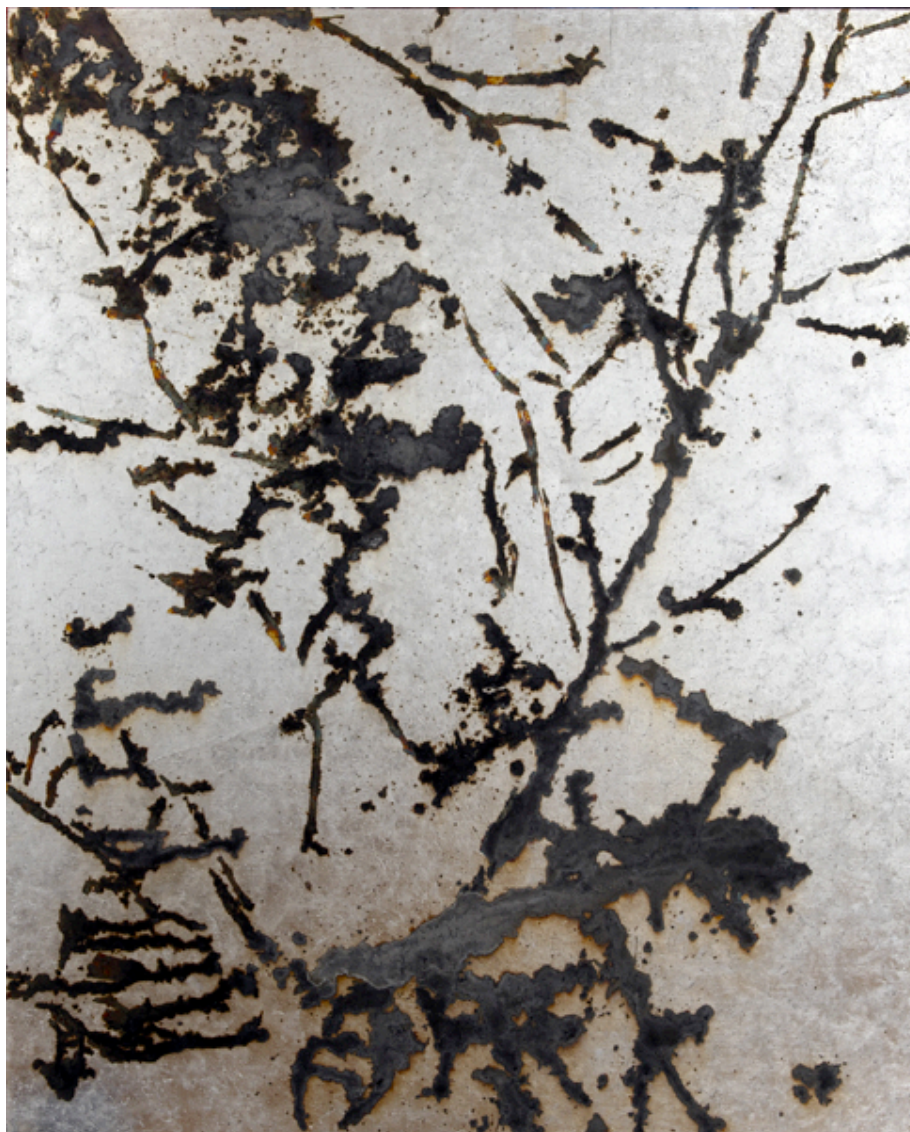
31. *Winter Light*, 2011
Activated August 2011; photographed October 2011
Silver, liver of sulfur, varnish on linen, 81 ½ x 65 inches; Collection of the artist



65. *Contingency Poplar*, 2011

Activated August 2011; photographed October 2011

Silver, liver of sulfur, varnish on linen, 79 ¾ x 66 inches; ~ ollection of the artist



66. *Roots & Leaves*, 2012
Activated August 2011; photographed October 2011
Silver, liver of sulfur, varnish on linen, 81 ½ x 65 inches; Private Collection

SOLO EXHIBITIONS

2012

Dove Bradshaw, Larry Becker Contemporary Art, Philadelphia, Pennsylvania

2011

Dove Bradshaw, Thomas Rehbein Gallery, Cologne

2012

Dove Bradshaw, Larry Becker Contemporary Art, Philadelphia, Pennsylvania

2008

Radio Rocks, Limited-edition portfolio, Larry Becker Contemporary Art, Philadelphia,

Time Matters, catalogue, Pierre Menard Gallery, Cambridge, Massachusetts

2007

Time & Material, catalogue, Senzatitolo, Rome

Constructions, Spirit of Discovery 2, Igreja 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, Igreja 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, 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, Limited-edition portfolio, 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 Hitschler, 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 Mus. 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: Editions 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 Streifeld, 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 Ressel 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, New York. Music: David Tudor; Costumes: Dove Bradshaw

Carousel, 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. Dover.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

Cover and Plates 1, 2, 3, 4, 5, 6, 7 © 2010 Dove Bradshaw;
Indefinite © 1979 Dove Bradshaw

(A)claimed Object © 1979 Nikolaus Koliokus

Indeterminacy [film stills] directed by the artist, filmed by Jerry Pantzer
© 1995 Dove Bradshaw

Plates 8, 9, 10, 11, 13, 21; *Contingency [Book]*: pages 50, 54, 57 ©1998 Karl Peterson

Plates 12 © 2001 Flemming Brusgaard

Plates 14, 15, 16, 17, 18, 19, 20, 22, 25, 27, 30 © 1993 Kevin Clark

Plate 18 © 2001 Sam Jedig

Plates 23, 24, 29 © 2007 Emanuel De Melo Pimenta

Plate 26 © 2005 Richard Widemeyer

Plate 28 © 1993 John Bessler

Pages 51, 55, 56 © 2000 Peter Checchia

Pages 73-75 © 2012 Christopher Cardinale

ACKNOWLEDGMENTS

John Cage for encouragement, collecting, including work in his 1991 Carnegie International and *Rolywholyover Circus*, Traveling: Los Angeles, Houston, Philadelphia, New York, Mito, Japan, 1993-5 and for *John Cage and Thomas McEvilley, A Conversation 1992*, his last in-depth interview made for *Dove Bradshaw, WORKS 1969-1992*, Sandra Gering Gallery, New York, 1993
All Cage quotes are taken from that conversation

Sandra Gering for premiering *Contingency*, New York, 1993
and publishing *Dove Bradshaw: WORKS, 1969-1993*

Dieu Donne, New York for their generous support

Heide Nivling and Larry Becker for exhibiting *Contingency* in
Waterstones, Philadelphia, 2000

Sam Jedig for premiering *Elements*, Copenhagen, 2001

Angela Jones and Michael Solway for exhibiting *Contingency Works*
in *Six Continents*, Los Angeles, 2005

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

Robert Gordon for his creativity and design assistance

Charles Stuckey for editing the artist's text

