



ANASTASI



BRADSHAW



CAGE



CUNNINGHAM

University Art Museum, University of Virginia at Charlottesville
University Art Gallery, University of California at San Diego

ANASTASI BRADSHAW CAGE CUNNINGHAM

Curators
Marianne Beck and Dove Bradshaw

January 27 – March 27, 2005

University Art Museum, University of Virginia at Charlottesville
155 Rugby Road, Charlottesville, Virginia 22904

October 7 – December 10, 2005

University Art Gallery, University of California at San Diego
9500 Gilman Drive, La Jolla, California 92093

ANASTASI BRADSHAW CAGE CUNNINGHAM

The University Art Gallery
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October 7 – December 10, 2005

The exhibit *Anastasi Bradshaw Cage* originated in Copenhagen at the Museum of Contemporary Art, Roskilde in 2001. Marianne Bech, the museum's Director, and Dove Bradshaw were the curators. The exhibition brought about an unprecedented response from the press and public. It has been expanded in the States to include Merce Cunningham with drawings, choreographic notations and videos of the dances. Opening in this country at the University of Virginia Art Museum, Charlottesville, January 2005, its third venue until December 10th is at the University Art Gallery, The University of California at San Diego.

The exhibition centers on the cross-pollination of ideas among Anastasi, Bradshaw, Cage and Cunningham during their years of friendship and professional collaboration. John Cage was the founding Musical Advisor to the Cunningham Dance Company from 1952 until his death in 1992. Anastasi and Bradshaw were invited into the company as Artistic Advisors in 1984. The common denominator amongst them was their long-term involvement with chance. This particularly American development can be distinguished from related European Dadaist forays by its attention to Eastern thought.

Cage's early use of chance operations has proven to be seminal significant for all the arts in the second half of the twentieth century and into the present. His aesthetic energies were aimed at the formulation of his questions – the answers being left principally to chance. Cage said that he did not sit in meditation but rather that chance was his discipline. He strove to follow this path whether composing or creating visual works. Included in the exhibition are a mix of Cage's compositions and a wide range of his paintings and prints from the private collection of Anastasi and Bradshaw.

Cunningham likewise embraced chance to assist in his choreography, revolutionizing the medium by his use of dice, the I Ching and Life Forms, a computer program for dance notation. Consulting chance regarding the total theatrical experience Cage adopted Artaud's never fully realized vision of theater in which each element is wholly independent from the others. This led to historically important collaborations with artists freed to be conquered alone the duration of a work. About twenty-five years ago Cunningham began a series of drawings of insects and animals in motion in order to pass time while on tour, a practice that continues in his daily journal.

Anastasi is one of the founders of Conceptual Art as well as Minimal Art; in both cases relevant works were done before the movements were named. His 1966/67 *Six Sites* broke the ground for an entire genre of exhibitions under the rubric Site Specific. Anastasi's works between 1963 and 1966, including *Sink* and "wall removals," were important forerunners to an entire class of works involving entropy and deconstruction. Holding that after Duchamp there was no earthly reason why a blind man could not be an artist, his unsighted drawings were also started in 1963. Underlying his practice is his sense that the only thing that interests him about taste is that it is always changing.

Bradshaw, championing indeterminacy by persistently relinquishing control over what her processes produced, directed Conceptual Art towards a fusion with nature. This led to her prescient series of contingency paintings that change with the atmosphere and her sculptures of salt, stone and copper that change indoors by the aid of erosion and outdoors by weather. Decades before their classification, these impulses have come to be broadly embraced in the Science/Art Movement, Weathering Works and a new genre termed Museum Interventions. She has said, "Since poetry is evident everywhere, one only need present materials."

In a wide variety of mediums, the works in this exhibition share visual and conceptual connections. There are seventy-five works made between 1950 and the present. They enlist video, "sound objects," sculpture, in situ work, drawing, painting, prints, artist's books and photography. Each work has a wall text with remarks by the artist himself or by John Cage. In a study room twelve Cage recordings are played continuously and are supplemented by a sizeable number of books on or by the four artists. Five of Cunningham's Dance Videos featuring the artist's collaborations are played on a loop.

The Museum of Contemporary Art in Roskilde published a catalogue for the original exhibition *Anastasi Bradshaw Cage*. Along with reproductions of each of the artist's works it includes interviews with the two living artists—Anastasi and Bradshaw—by critic Jacob Lillemoos that give a vivid sense of the dynamic amongst them. This American tour, with the addition of Cunningham, brings together a vibrant mix of the disciplines of dance, music and the visual arts.

Marianne Beck, Director of the Museum of Modern Art, Roskilde, Denmark

ANASTASI BRADSHAW CAGE CUNNINGHAM

January 17- March 27, 2005

The University Art Museum
University of Virginia at Charlottesville

Landing

Clockwise from left

On video monitor

1. Merce Cunningham
Points In Space, 1986
Video, BBC, London
Music: John Cage
Three backdrops: William Anastasi
Costumes: Dove Bradshaw
2. Merce Cunningham
Deli Commedia, 1985
Video
Music: Pat Richter, "I Can't Go On to the Next Thing, Till I Find
Out More About You"
Costumes: Dove Bradshaw
3. Merce Cunningham
Native Green, 1985
For Stage
Music: John King
Decor: William Anastasi
Lighting: Dove Bradshaw
4. Merce Cunningham
Fabrications, 1987
For Stage
Music: Emanuel de Melo Pimenta
Décor and Lighting: Dove Bradshaw
5. Merce Cunningham
Pictures, 1984
For Stage
Music: David Behrman
Décor and Lighting: Mark Lancaster
6. Dove Bradshaw
Bradshaw, Limited Edition Box, Edition Number 9 of 40, 2003
Includes: *Dove Bradshaw, Nature Change and Indeterminacy*, by
Thomas McEvelley, featuring a conversation with John Cage on
Dove Bradshaw's life and work. Includes two originals:
Contingency, 1984/2002, silver, liver of sulfur, and *Drawing On
Chance, Spent Bullet* mounted on copper; and four editions:

2003; *Oxygen*, 2002, digital print; *Indeterminacy*, 1993, mercury in bottle; *Performance*, Metropolitan Museum Postcard, 1976-1992, offset print; *Plain Air*, 1969-1991, silver gelatin print. Housed in a linen covered clamshell box: 3 ½ x 14 x 11 ¾ inches. All works are signed and numbered. The monograph is published in an Edition of 1500 and is signed by artist. Forty of the monographs are signed by the artist and the author. Batty Publisher, LLP, West New York, New Jersey. Collection of the Metropolitan Museum of Art, New York

7. John Cage
Rollywolyover Circus, 1993
Aluminum box
Published by the Museum of Contemporary Art, Los Angeles and Rizzoli, New York
1 ¼ x 11 ½ x 10 ¼ inches
Collection of William Anastasi and Dove Bradshaw, New York
8. William Anastasi
Dptych Self-portrait, 2000
Daguerreotypes housed in a leather bound case
5 x 4 inches each
Collection of the artist

Room 1 *clockwise*

9. Dove Bradshaw
Without Title [Carbon Removal], 1992
Carbon paper
6 ½ x 5 ¾ inches
Collection of Sally and Werner H. Kramarsky, New York
10. Dove Bradshaw
Without Title [Carbon removal], 1992
Carbon paper

6 ½ x 5 ¾ inches
Collection of the John Cage Estate, New York

11. John Cage
Déka 82, 1987
Etching, colored ink on Kozo Kizuki paper
15 ¾ x 19 ¼ inches
Collection of William Anastasi, New York
12. John Cage
Déka 34, 1987
Etching, colored ink on Kozo Kizuki paper
15 ¾ x 19 ¼ inches
Collection of William Anastasi, New York
13. John Cage
Déka 18, 1987
Etching, colored ink on Kozo Kizuki paper
15 ¾ x 19 ¼ inches
Collection of William Anastasi, New York
14. John Cage
Déka 33, 1987
Etching, colored ink on Kozo Kizuki paper
15 ¾ x 19 ¼ inches
Collection of William Anastasi, New York
15. William Anastasi
Without Title [Sound Object], 1964
Inner tube, speaker
30 x 12 x 12 inches
Collection of the artist
16. Dove Bradshaw
Contingency Pour [December 24, 1996], 1996
Silver liver of sulfur on linen

- 17 x 14 inches
Collection of the artist
17. Dove Bradshaw
S, 1997
Sulfur, varnish, gesso on canvas
91 ¼ x 76 inches
Collection of the artist
18. Dove Bradshaw
Contingency [Book], 1995-1997
Silver, liver of sulfur, beeswax, varnish on linen paper
Bound with steel clips
Opened: 26 ½ x 42 ¾
Box: cold rolled steel; open: 27 x 46 ½ inches
Steel table: 30 x 24 x 37 ¼
Collection of the artist
19. Dove Bradshaw
They Came and Went, 2004
Duraclear in a metal frame designed by the artist
Framed: 17 x 14 inches
Collection of the artist
20. William Anastasi
Without Title, 1964
Polaroid, pencil on paper
11 x 8 ½ inches
Collection of the artist
21. William Anastasi
Theater Drawing (Merce Cunningham performance at Joyce Theater, December 14, 2004), 2005
- Pencil on paper
11 x 8 ½ inches
Collection of Michael Straus, Birmingham, Alabama
22. John Cage
R 2/16, 8/84, 1984
Pencil on Paper
10 x 19 inches
Collection of Dove Bradshaw, New York
23. John Cage
R 2/16, 8/84, 1984
Pencil on Paper
11 x 20 inches
Collection of William Anastasi, New York
24. William Anastasi
his unfallable encyclicling, 1999
Ink on paper
10 x 10 inches
Collection of the artist
25. John Cage
Without Title, 1950
Two pages of the *I Ching* charts of numbers used for determining chance operations
8 x 6 inches each
Collection of Dove Bradshaw and William Anastasi, New York
26. Dove Bradshaw
Indeterminacy IX, 1996
Vermont marble, pyrite
10 x 16 x 9 inches
Collection of the artist

Entrance

Clockwise

27. William Anastasi
Abandoned Painting, 1995
Oil on canvas
89 ¼ x 74 inches
Collection of the artist

28. Dove Bradshaw
salt, half heard (for The Missing Peace in honor of the Dalai Lama), 1996 /2005
Salt, 1000 ml separatory funnel, water
Size variable
Collection of Sam Jedig, Copenhagen

29. William Anastasi
Without Title, 2003
Caran d'Ache on paper
108 x 60 inches
Collection of the artist

30. Dove Bradshaw
Full, 1995
Pigment, varnish, gesso on linen
3 ½ x 3 ½ inches
Collection of the Estate of John Cage, New York

31. William Anastasi
no breath, no bother, 2004
Pencil on paper

22 x 30 inches
Collection of Michael Straus, Birmingham

32. William Anastasi
The Shelf Well, 1968/2005
Glass
3 x 18 x 18 inches
Collection of Michael Straus, Birmingham, Alabama

33. Dove Bradshaw
Notation series, 1994
Acetic acid, copper, varnish on wood
13 ¾ x 3 inches
Collection of Sol LeWitt, Chester, Connecticut

34. John Cage
Wild Edible Drawing #1, 1990
AP #20, mulberry, banana, cattail, hijiki, honeysuckle, Hibiscus, flowers, gambir
19x 14 inches
Collection of William Anastasi and Dove Bradshaw, New York

35. John Cage
4 R/S, 8/84, 1984
Pencil on paper
10 x 19 inches
Collection of William Anastasi, New York

36. John Cage
7 R/S, 9/84, 1984
Pencil on paper
10 x 19 inches
Collection of William Anastasi, New York

Room 3

Clockwise

37. William Anastasi
Brio, 2004
Pencil on paper
65 x 67 inches
Collection of the artist
38. William Anastasi
Without Title (Subway Drawing), 1993
Pencil on paper
11 x 11 ½ inches
Collection of Sally and Wynn Kramarsky, New York
39. William Anastasi
Without Title (Subway Drawing), 1993
Pencil on paper
11 x 11 ½ inches
Collection of Sol LeWitt, Chester, Connecticut
40. Dove Bradshaw
Contingency, 1994
Activated: February 1994; photographed October 1998
Silver, liver of sulfur, varnish beeswax on flax paper
37 x 29 inches
Collection of Heidi Reavis and Steven Engels, New York
41. William Anastasi
Transfer, 1968
Black and white video, monitor and camera
32 x 42 x 36 inches
Collection of the Whitney Museum of American Art, New York
42. William Anastasi
Without Title, 1965 /1991
Wood
90 x 4 x 22 inches
Collection of Sol LeWitt, Chester, Connecticut
43. Dove Bradshaw
Angles, 2004
Oil, gesso on linen over wood
21 ¼ inches each side
Collection of Sol LeWitt, Chester, Connecticut
44. William Anastasi
Without Title (Sound Drawing), 1964 /1993
Recording of the making of the drawing
Pencil on paper, clipboard, micro-cassette recorder
13 ½ x 9 inches
Collection of Sam Jedig, Copenhagen
45. William Anastasi
Relief, 1961
Cement, urine
16 x 16 x 2 inches
Collection of the artist
46. Merce Cunningham
Without Title (Bush and Dandelion), before 1989
Ink on paper
10 ¾ x 8 ¼ inches
Collection of William Anastasi, New York
47. Merce Cunningham
Without Title
(Cabbage), before 1989

- Ink on paper
10 ½ x 8 ¼ inches
Collection of William Anastasi, New York
48. Merce Cunningham
Without Title
(Pelican and Owl
Used for Drop for Polarity, 1990), before 1990
Ink on paper
11 x 8 ½ inches
Collection of William Anastasi, New York
49. Merce Cunningham
Without Title
To Dove and Bill XMAS Love MERCE
(Rabbits, two foxes, cat, bear, monkey, dog
gorilla and bison, horse's hoof), 1987
Ink on paper
11 x 8 ½ inches
Collection of Dove Bradshaw, New York
50. Merce Cunningham
Without Title (Flamingo, and other birds), before 1989
Ink on paper
11 x 8 ½ inches
Collection of Dove Bradshaw, New York
51. Merce Cunningham
Floral Display
(Bear, deer, two rabbits, skunk,
bear paw, platypus), 1993
Ink on paper
11 x 8 ½ inches
Collection of William Anastasi, New York

52. Merce Cunningham
Without Title
To Bill /Happy Birthday! MERCE
(Flying parrots, owl, duck, and other birds), before 1989
Ink on paper
11 x 8 ½ inches
Collection of William Anastasi, New York
53. Merce Cunningham
Without Title
(Carrot), before 1989
Pencil on paper
11 x 8 ½ inches
Collection of Dove Bradshaw, New York

Octagonal Room

Clockwise from the left

54. William Anastasi
Sink, 1963
Hot-rolled steel, water
18 x 18 x 1 inches
Collection of the John Cage Estate, New York
55. William Anastasi
Agnostic, 1997
Oil on canvas
44 ¾ x 37 inches
Collection of the artist

56. John Cage
R 3 (where R=Ryoanji) AP2, 1983
 Drypoint, black ink on cotton abaca paper
 10 ¼ x 19 ¼ x 1 ¼ inches
 Collection of Dove Bradshaw, New York
57. John Cage
R2 (where R=Ryoanji) AP3, 1983
 Drypoint, black ink on cotton abaca paper
 10 ¼ x 19 ¼ x 1 ¼ inches
 Collection of Dove Bradshaw, New York
58. John Cage
(R) (where R=Ryoanji) AP4, 1983
 Drypoint, black ink on cotton abaca paper
 10 ¼ x 19 ¼ x 1 ¼ inches
 Collection of Dove Bradshaw, New York
59. John Cage
(R3)3 (where R=Ryoanji) TPf, 1983
 Etching, black ink on cotton abaca paper
 10 ¼ x 19 ¼ x 1 ¼ inches
 Collection of William Anastasi, New York
60. John Cage
R (where R=Ryoanji) AP3, 1983
 Etching, black ink on cotton abaca paper
 10 ¼ x 19 ¼ x 1 ¼ inches
 Collection of William Anastasi, New York
61. John Cage
R (where R=Ryoanji) AP4, 1983
 Etching, black ink on cotton abaca paper
 10 ¼ x 19 ¼ x 1 ¼ inches
 Collection of William Anastasi, New York
62. Merce Cunningham
Without Title (Rabbit in brambles)
 (Used for drop for Polarity, 1990, Music: David Tudor,
 Décor and Lighting: William Anastasi), before 1990
 Ink on paper
 11 x 8 ½ inches
 Collection of Dove Bradshaw, New York
63. Merce Cunningham
Without Title (Cormorant and Owl)
 (Used for drop for Polarity, 1990, Music: David Tudor,
 Décor and Lighting: William Anastasi), before 1990
 Ink on paper
 11 x 8 ½ inches
 Collection of Dove Bradshaw, New York
64. Merce Cunningham
Stones (32) Trackers (1) (Score for choreography), 1991
 Ink on paper
 11 x 8 ½ inches
 Collection of William Anastasi, New York
65. Merce Cunningham
Trackers, 1991
 (Choreography for a duet,
 Music: Emanuel de Melo Pimenta,
 Décor and lighting: Dove Bradshaw), 1991
 Colored ink on paper
 11 x 8 ½ inches
 Collection of Dove Bradshaw, New York

66. Dove Bradshaw
II Nothing, series II, 1969/2004
 18 Karat gold
 Goose eggshell cast, diameter of 2 ¼ inches each half
 Collection of the artist
67. Dove Bradshaw
Equivalents (one of a pair), 1998
 Silver, varnish, beeswax on paper
 17 x 10 inches
 Collection of the artist
68. Dove Bradshaw
Equivalents (two of a pair), 1998
 Silver, liver of sulfur, varnish, beeswax on paper
 17 x 10 inches
 Collection of the artist
69. Dove Bradshaw
Contingency Pour, 1994/96
 Activated March 1994
 and October 1996
 Silver, liver of sulfur, varnish, gesso on linen
 82 x 66 inches
 Collection of the artist
70. John Cage
New River Watercolors, Series 3, 1988
 Watercolor on paper
 39 x 18 inches
 Collection of William Anastasi, New York
71. John Cage
Changes and Disappearances, 1979-82
- Drypoint, engraving and photo-etching; colored ink on paper
 10 5/8 x 20 5/8
 Collection of William Anastasi and Dove Bradshaw, New York
72. Dove Bradshaw
2√0, 1971, Edition Number 5 of 10, 1998
 Glass, acetone
 2 ½ x 5 x 2 ½
 Collection of the Museum of Modern Art, New York
73. John Cage
The Missing Stone, Edition Number 2 of 25, 1989
 Color spit bite, sugar lift aquatint etching on smoked paper
 57 x 44 inches
 Collection of William Anastasi and Dove Bradshaw, New York
74. Dove Bradshaw
Without Title [Carbon Removal], 1992
 Dust imprint on carbon paper
 5 x 4 inches
 Collection of the John Cage Estate, New York
75. Merce Cunningham
Without Title (Banana tree and bananas), before 1989
 Ink on paper
 11 x 8 ½ inches
 Collection of Dove Bradshaw, New York
76. Dove Bradshaw
Without Title (Contingency Jet), 2004
 Silver, liver of sulfur, varnish, beeswax on paper
 3 ¾ x 3 ¾ inches
 Collection of the artist

77. Dove Bradshaw
Without Title [Contingency Jet], 2004
 Silver, liver of sulfur, varnish, beeswax on paper
 3 ¾ x 3 ¾ inches
 Collection of Sally and Werner H. Kramarsky, New York
78. Dove Bradshaw
Surround [Contingency Jet], 2004
 Silver, liver of sulfur, varnish, beeswax on paper
 3 ¾ x 3 ¾ inches
 Collection of the artist
79. Dove Bradshaw
Without Title [Contingency Jet], 2004
 Silver, liver of sulfur, varnish, beeswax on paper
 3 ¾ x 3 ¾ inches
 Collection of the artist
80. William Anastasi
Without Title, June 14, 1986 (Cage portrait), 1986
 Pencil on paper
 30 x 22 inches
 Collection of the artist
81. John Cage
Sculptures Musicales, 1989
 Score, offset print on paper
 11 ½ x 10 inches
 Collection of William Anastasi and Dove Bradshaw, New York
82. Merce Cunningham
Without Title,
For Dove HAPPY BIRTHDAY MERCE, 1988
 Inscribed lower right (Some of Cage's plants)

Ink on 11 veneer panels
 Each: 3 ½ x 2 ⅛ inches
 3 x 18 inches
 Collection of Dove Bradshaw, New York

83. William Anastasi
Three Fiends, 1989
 Polaroid negatives
 4 ½ x 3 inches
 Collection of the artist

84. William Anastasi
Without Title [Enzo], 1981
 Cotton cloth, rice stain
 10 x 10 inches
 Collection of the John Cage Estate, New York

John Cage Music Room

Tapes:

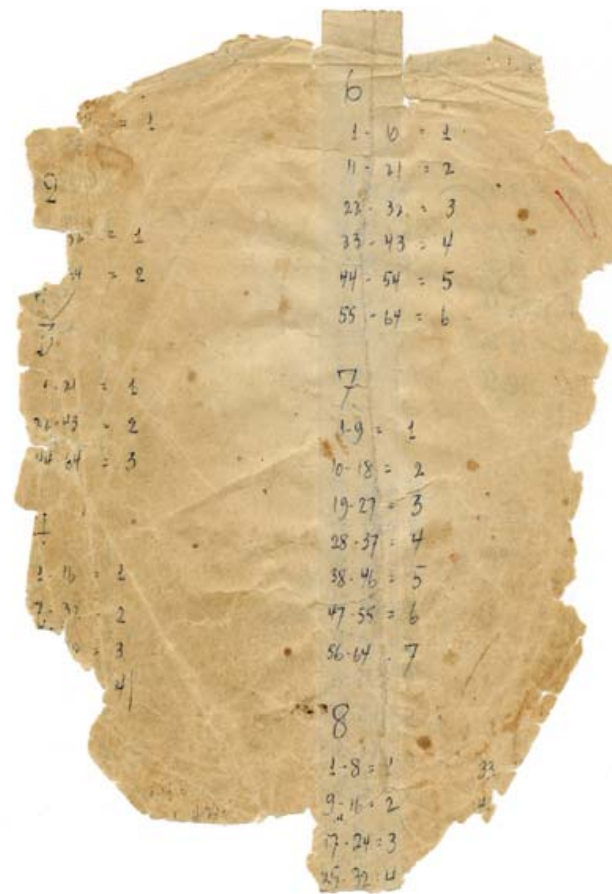
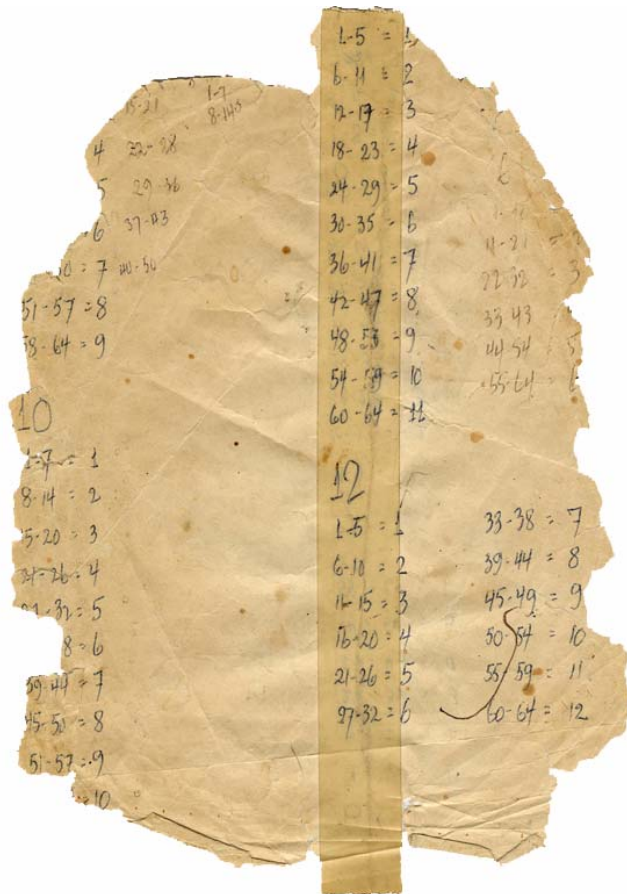
85. "Questions and Answers, 1990," Harvard University Press
 86. "Roaratorio"
 87. "Laughtears"
 87. "Variation IV, Volume I"
 88. "Everest 3131 Six Melodies for Violin and Keyboard"
 89. "Music of Changes," 1951
 90. "30 Pieces for 5 Orchestras"
 91. "Hymnkus", "Relache," the Ensemble for Contemporary
 Music, Mandale Theater, April 14, 1987
 92. "The Perilous Night," performed by Grete Sultan, pianist
 93. "Ocean," performed in Brussels, 1994

Compact Discs:

94. "Daughters of the Lonesome Isle"
95. "Singing Through"
96. "Four Walls," 1944, Music for the Dance Drama

Books

97. *Anastasi Bradshaw Cage*, Karl Aage Rasmussen; Interviews with Anastasi and Bradshaw by Jacob Lillemous, The Museum of Contemporary Art, Roskilde, Denmark, 2001
98. *The Triumph of Anti-art*, Thomas McEvelley, McPherson & Company, New York, 2005
99. *William Anastasi: A Retrospective, 1960-2001*, Bent Fausing, Elizabeth Delin Hansen, Thomas McEvelley, Nikolaj, Copenhagen Contemporary Art Center, 2001
100. *William Anastasi: A Retrospective, 1960-1995*, John Hanhardt, Eileen Neff, Moore College of Art and Design, Philadelphia, 1995
101. *William Anastasi: Works from 1961-1995*, the Pier Gallery, Stromness, Scotland, 1995
102. *William Anastasi: Selections of the Work from 1960-1989*, by Thomas McEvelley, Scott Hanson Gallery, New York, 1989
103. *The Invisible Thread: Buddhist Spirit in Contemporary Art*, Jennifer Poole, Olivia Georgia, Robyn Bretano, Roger Lipsey, Lilly Wei, Snug Harbor Cultural Center, Staten Island, New York, 2004
104. *The Art of Dove Bradshaw, Nature, Change and Indeterminacy*, Thomas McEvelley, including the 1992 conversation with John Cage and Thomas McEvelley from *Works: 1969-1993*, Mark Batty Publisher, LLP, West New York, New Jersey, 2003
105. *Dove Bradshaw, Works 1969-1993*, John Cage and Thomas McEvelley: A Conversation, Sandra Gering Gallery, New York, 1993
106. *Dove Bradshaw: Inconsistency*, Quotes selected by the artist, Sandra Gering Gallery, New York and Stalke Gallery, Copenhagen, 1998
107. *Dove Bradshaw/Jan Henle*, "Dove Bradshaw," Mark Swed, The Museum of Contemporary Art, Los Angeles, 1998
108. *Sculpture in the Age of Doubt*, Thomas McEvelley, Allworth Press, New York, 1999
109. *Silence, Lectures and Writing*, John Cage, Wesleyan University Press, Middletown, Connecticut, 1961
110. *For the Birds*, Daniel Charles, Marion Boyars Inc, Salem, New Hampshire and London, 1981
111. *Conversing with Cage*, Second Edition, Richard Kostelanetz, Routledge, New York, 1996
112. *Musicage*, Joan Retallack, Wesleyan University Press, Press of New England/Hanover and London, 1996
113. *Cage I-V, The Charles Eliot Norton Lectures*, John Cage, Harvard University Press, Cambridge, Massachusetts/London, 1990
114. *John Cage*, Kathan Brown, Crown Point Press, San Francisco, 2000
115. *Merce Cunningham, Fifty Years*, David Vaughn, Aperture, New York, 1996
116. *Merce Cunningham, Other Animals Drawings and Journals*, Merce Cunningham, Aperture, New York, 2002
117. *Merce Cunningham*, Edited by Germano Celant, Charta, Milan, 1999
118. *Merce Cunningham, Dancing in Space and Time*, Edited by Richard Kostelanetz, A Cappella Books, Inc., an imprint of Chicago Review Press, Chicago, 1992



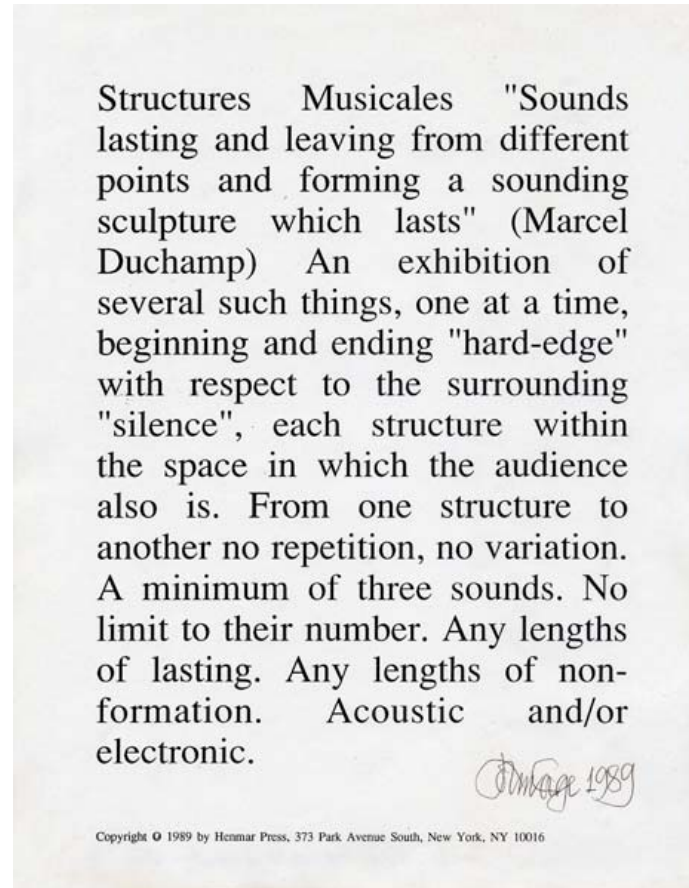
John Cage
Without Title [25], 1950
 Two pages of the *I Ching* charts of numbers used for determining chance operations
 Opposite sides, each page 8 x 6 inches
 Collection of Dove Bradshaw and William Anastasi, New York

	14
5 = 1	1-4 = 1
6-10 = 2	5-8 = 2
11-15 = 3	9-12 = 3
16-20 = 4	13-17 = 4
21-25 = 5	18-22 = 5
26 = 6	23-27 = 6
28-34 = 7	28-32 = 7
35-39 = 8	33-37 = 8
40-41 = 9	38-42 = 9
42-43 = 10	43-47 = 10
44-45 = 11	48-52 = 11
46-50 = 12	53-56 = 12
51-64 = 13	57-60 = 13
	61-64 = 14
5	31-34 = 8
5 = 1	35-38 = 9
11 = 2	39-42 = 10
4 = 3	43-46 = 11
	47-50 = 12
	51-54 = 13
	55-58 = 14
	59-62 = 15
	63-64 = 16

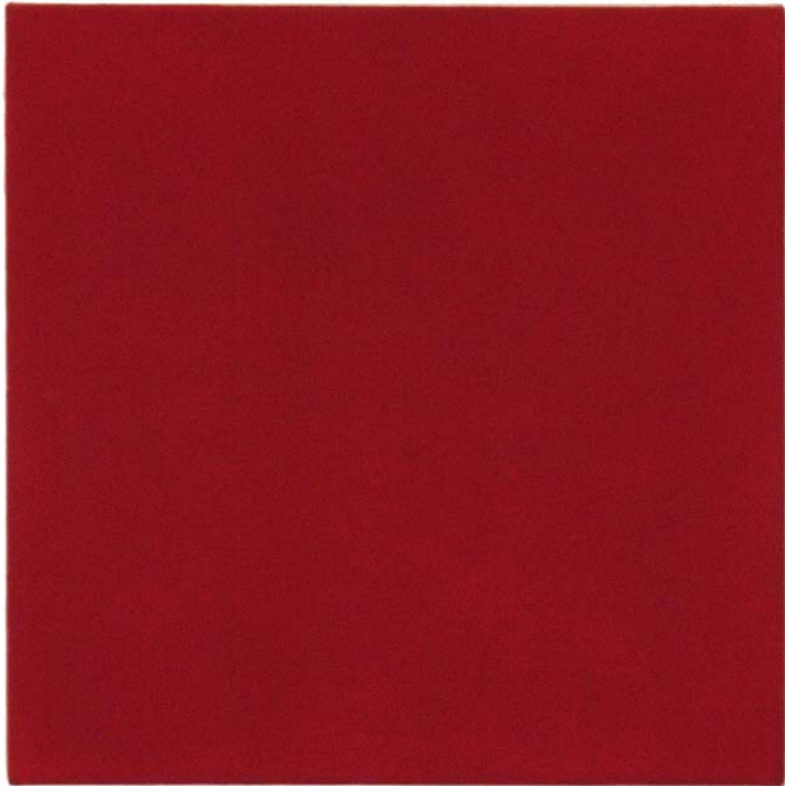
	4-6 = 2
	7-10 = 3
	11-14 = 4
	15-18 = 5
	19-22 = 6
	23-26 = 7
	27-30 = 8
	31-34 = 9
	35-38 = 10
	39-42 = 11
	43-46 = 12
	47-50 = 13
	51-54 = 14
	55-58 = 15
	59-61 = 16
	62-64 = 17



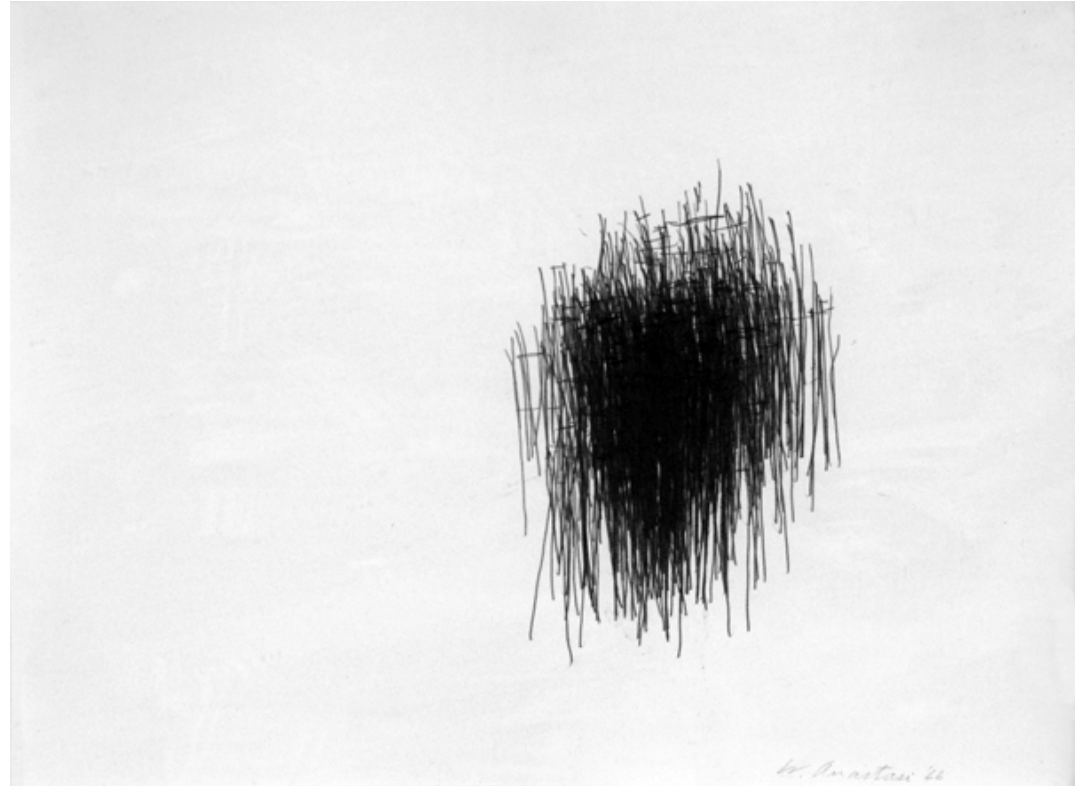
Merce Cunningham
Without Title (Cormorant and Owl Used for drop for Polarity, 1990)
Music: David Tudor, Décor and Lighting: William Anastasi [63], before 1990
Ink on paper
11 x 8 ½ inches
Collection of Dove Bradshaw, New York



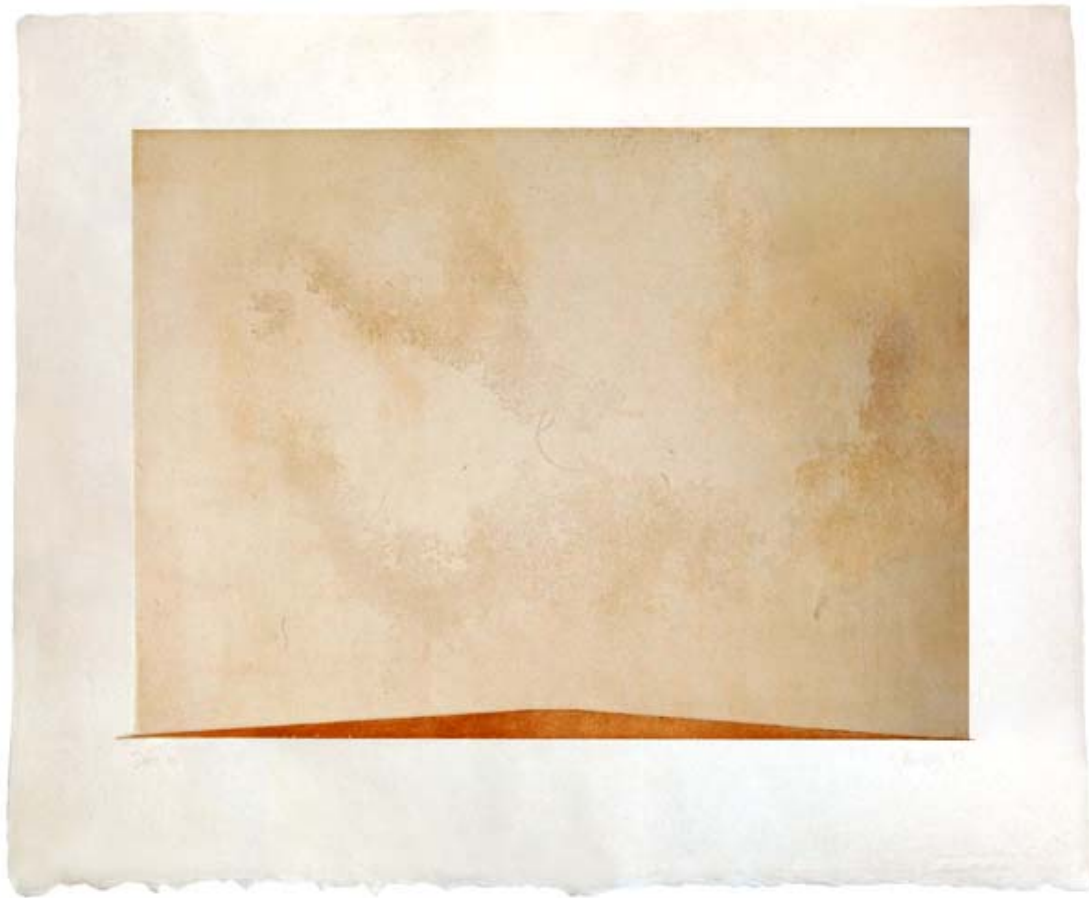
John Cage
Sculptures Musicales [81], 1989
Score, offset print on paper
11 ½ x 10 inches
Collection of William Anastasi and Dove Bradshaw, New York



Dove Bradshaw
Full [30], 1995
Pigment, varnish, gesso on linen
3 ½ x 3 ½ inches
Collection of the Estate of John Cage, New York



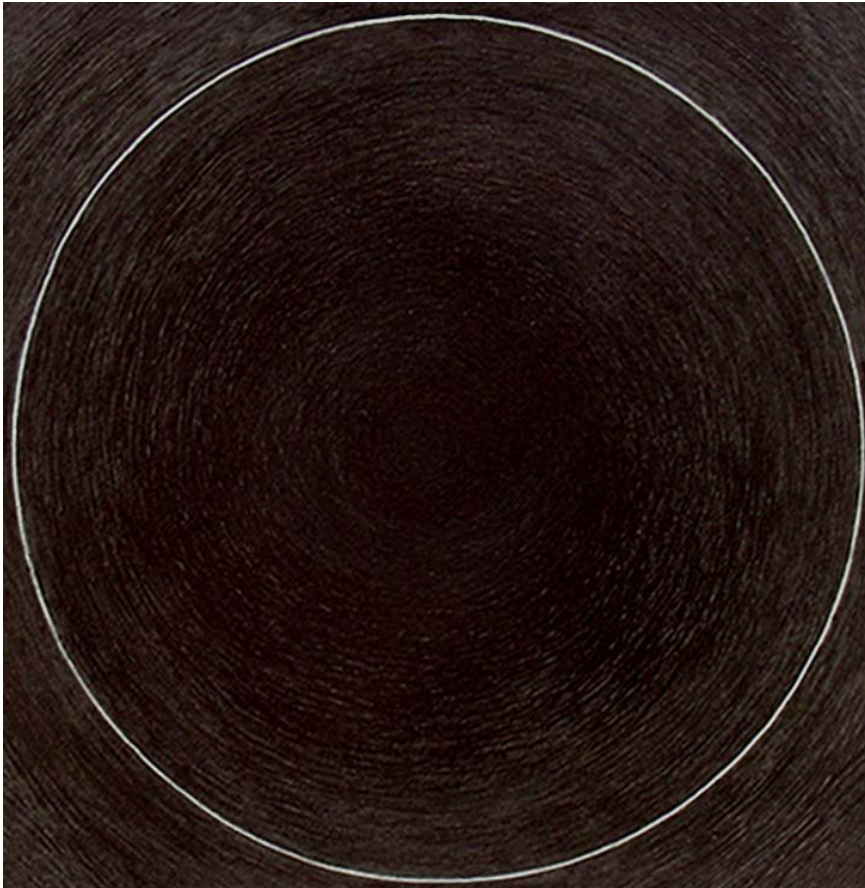
William Anastasi
Theater Drawing (Merce Cunningham Performance at Joyce Theater, December 14, 2004) [21], 2005
Pencil on paper
11 x 8 ½ inches
Collection of Michael Straus, Birmingham, Alabama



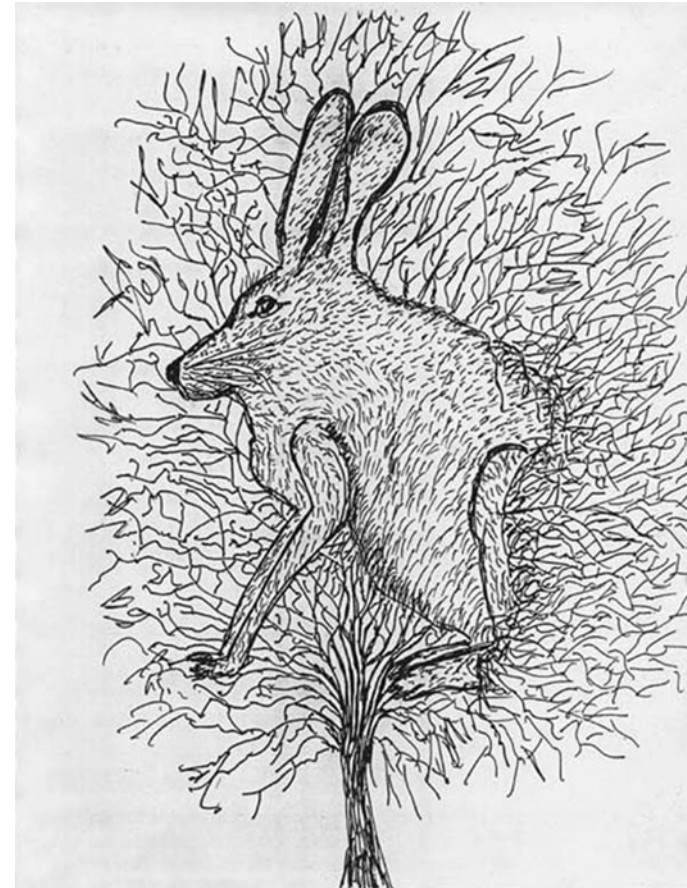
John Cage
Déka 12 [13], 1987
Etching, colored ink on Kozo Kizuki paper
16 x 19 ¼ inches
Collection of William Anastasi, New York



Dove Bradshaw
Without Title [Carbon removal] [9], 1992
Carbon paper
6 ½ x 5 ¾ inches
Collection of Edward Albee, New York



William Anastasi
his unfallable encyclicling [24], 1999
ink on paper
10 x 10 inches
Collection of Björn Ressle , New York



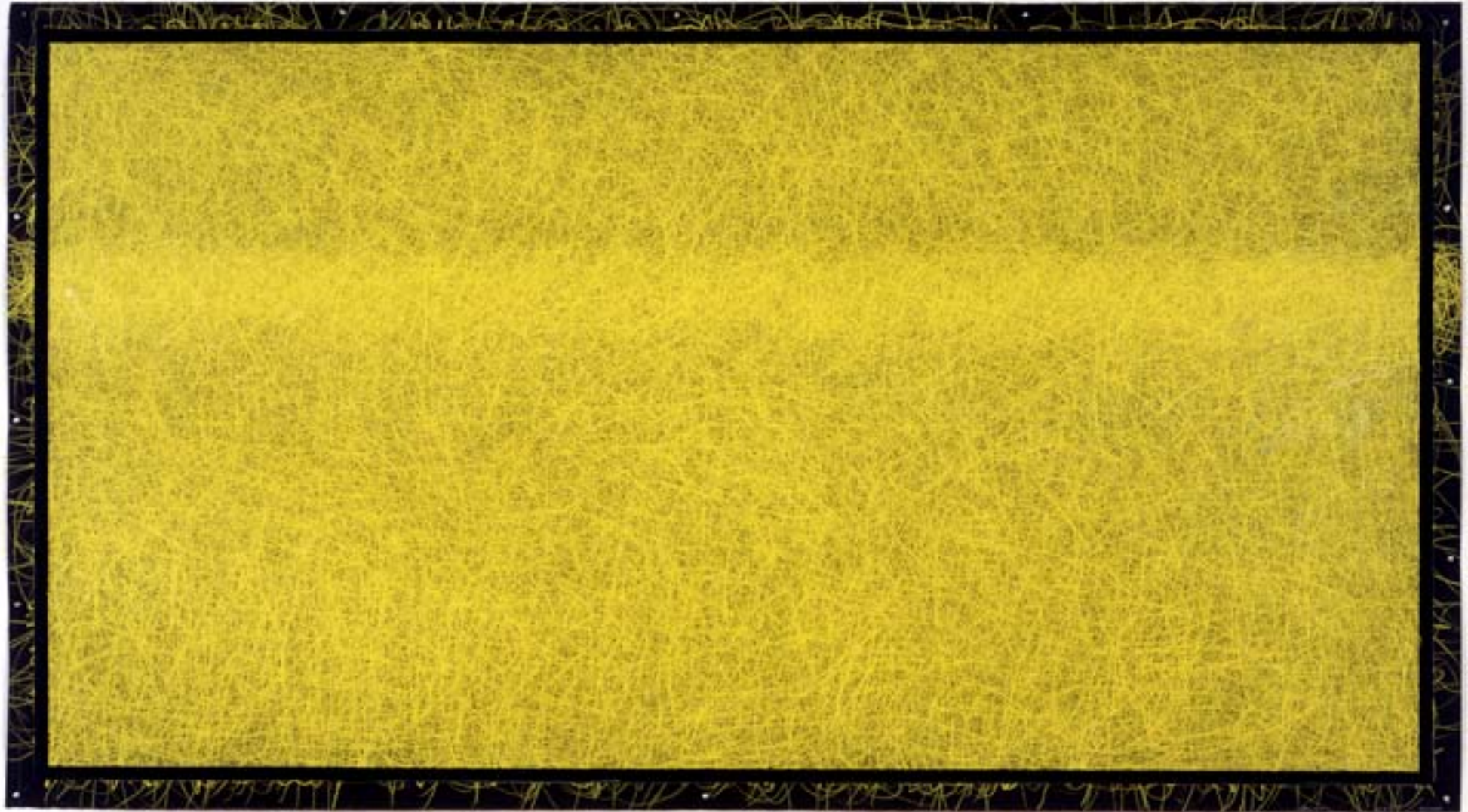
Merce Cunningham
Without Title (Used for drop for Polarity, 1990
Music David Tudor, Décor and Lighting: William Anastasi) [62], before 1990
Ink on paper, 11 x 8 ½ inches
Collection of Dove Bradshaw, New York



Merce Cunningham
Merce Cunningham Dance Company
Points In Space [1], 1986
Video, BBC, London
Three backdrops: William Anastasi
Costumes: Dove Bradshaw



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



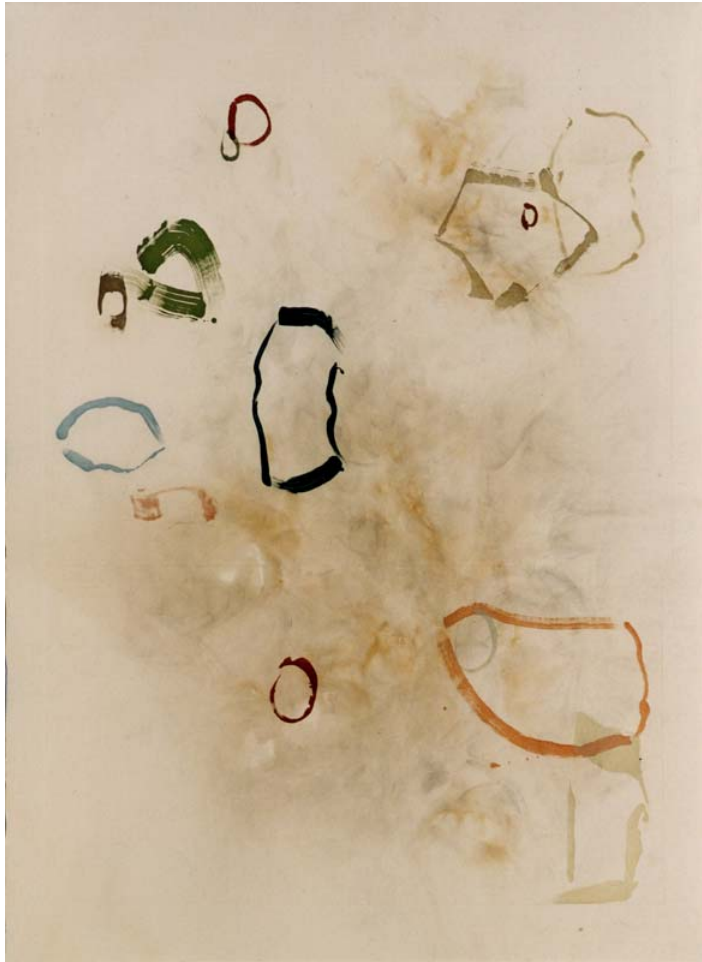
William Anastasi, *Without Title* [29], 2003
Caran d'ache on paper, 108 x 60 inches,
Collection of Sol LeWitt, Chester, Connecticut



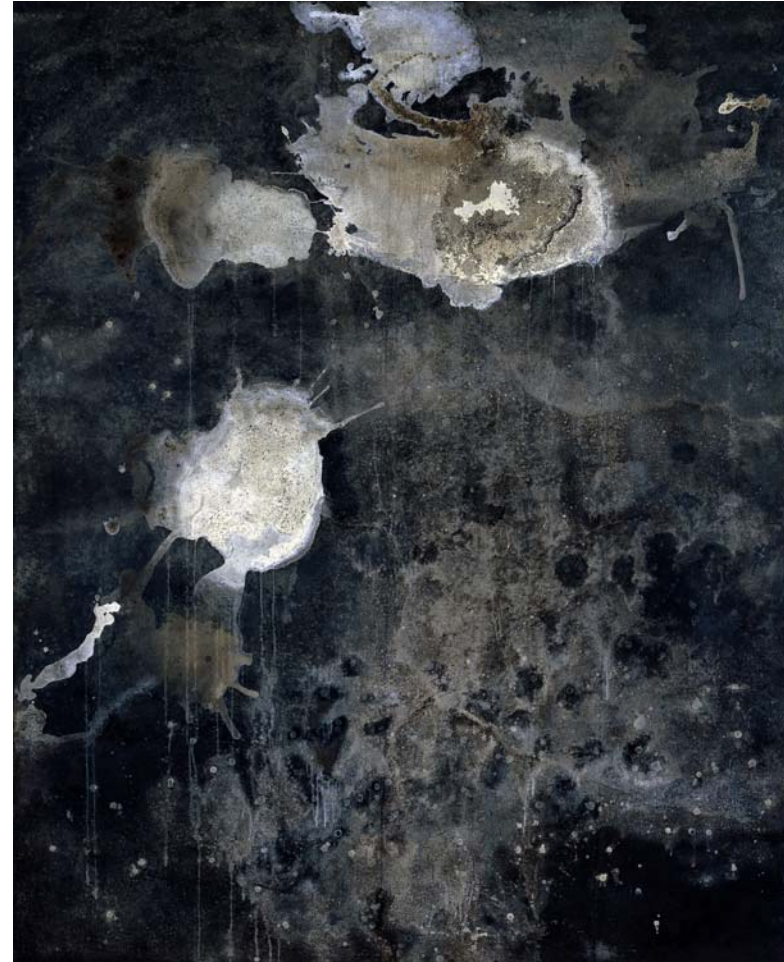
William Anastasi
Diptych Self-portrait [8], 2000
Daguerreotypes housed in a leather bound case
5 x 4 inches each
Collection of the artist



Dove Bradshaw
Without Title (Carbon Removal) [10], 1992
Carbon paper
6 ½ x 5 ¾ inches
Collection of John Cage Estate



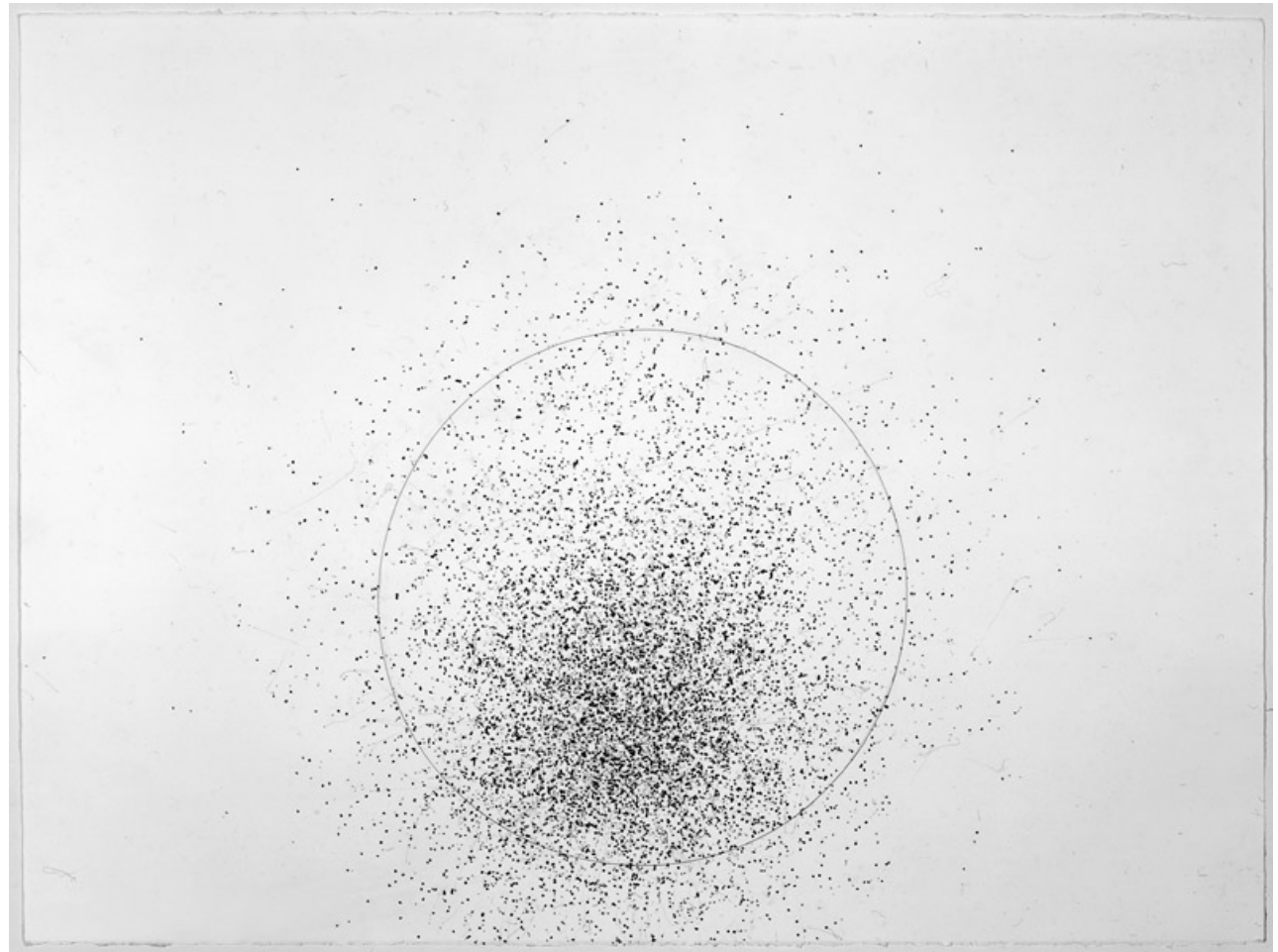
John Cage
The Missing Stone, Edition #2 of 25 [73], 1989
Color spit bite, sugar lift aquatint etching on smoked paper
57 x 44 inches
Collection of William Anastasi and Dove Bradshaw, New York



Dove Bradshaw
Contingency Pour (Activated March 1994 and October 1996) [69], 1994/96
Silver, liver of sulfur, varnish, gesso on linen
82 x 66 inches
Collection of the artist



Dove Bradshaw
salt, half heard [for The Missing Peace in honor of the Dalai Lama]
[28], 1996/2005
Salt, 1000 ml separatory funnel, water; salt: 100 lbs
Collection of Sam Jedig, Copenhagen



William Anastasi
no breath, no bother [31], 2004
Pencil on paper
22 x 30 inches
Collection of Michael Straus, Birmingham



Merce Cunningham
Without Title [53], before 1989
Pencil on paper
11 x 8 ½ inches
Collection of Dove Bradshaw, New York



William Anastasi
Agnostic [55], 1997
Oil on canvas
44 ¾ x 37 inches
Collection of the artist



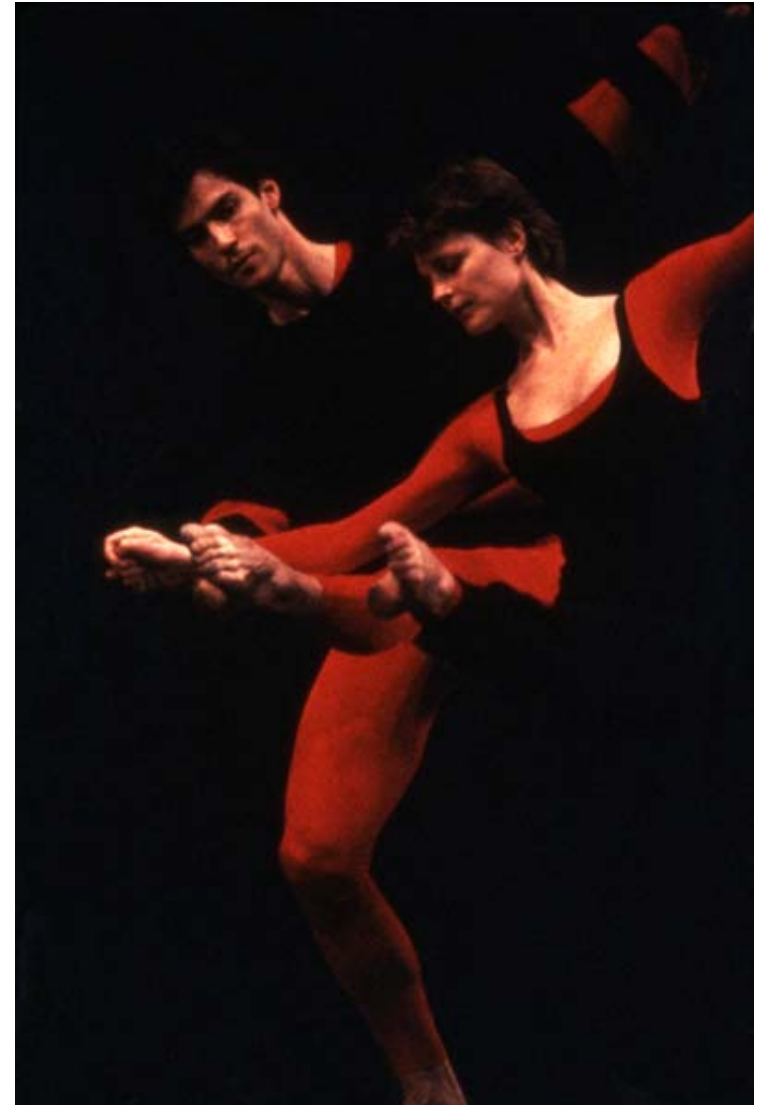
John Cage
Changes and Disappearances [71], 1979-82
Drypoint, engraving and photo-etching; colored ink on paper
10 5/8 x 20 5/8 inches
Collection of William Anastasi and Dove Bradshaw, New York



William Anastasi
Without Title [42], 1965/1991
Wood
90 x 4 x 22 inches
Collection of Sol LeWitt, Chester, Connecticut

Merce Cunningham
Merce Cunningham Dance Company
Phrases [1], 1984
Music: David Tudor
Backdrop: William Anastasi
Costumes: Dove Bradshaw
World Première:
Théâtre Municipal d'Angers, France

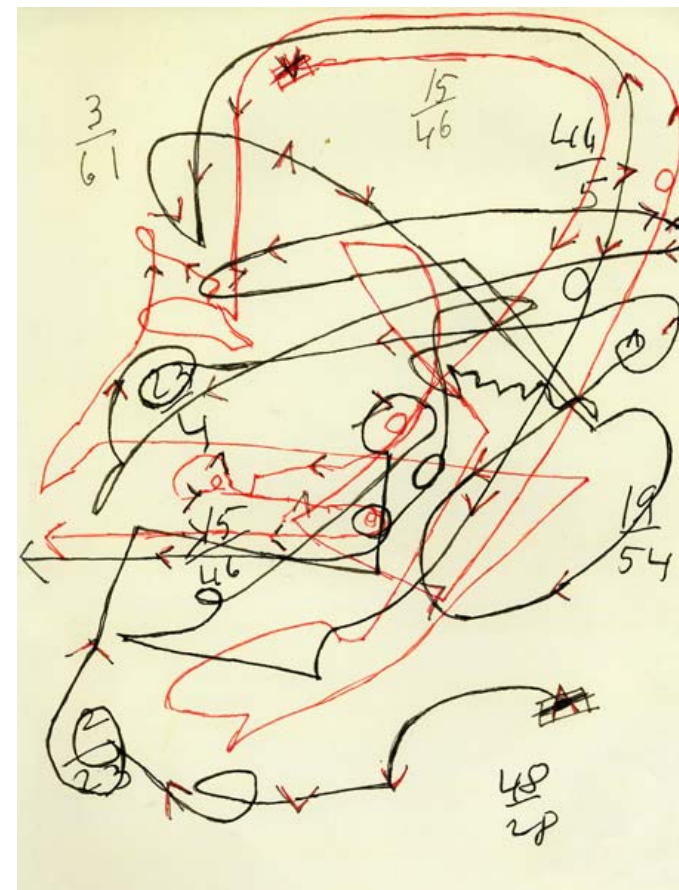
Arcade, 1985
Music: John Cage,
Décor and Lighting: Dove Bradshaw
World Première, City Center, New York
Commission: Pennsylvania Ballet, 1986



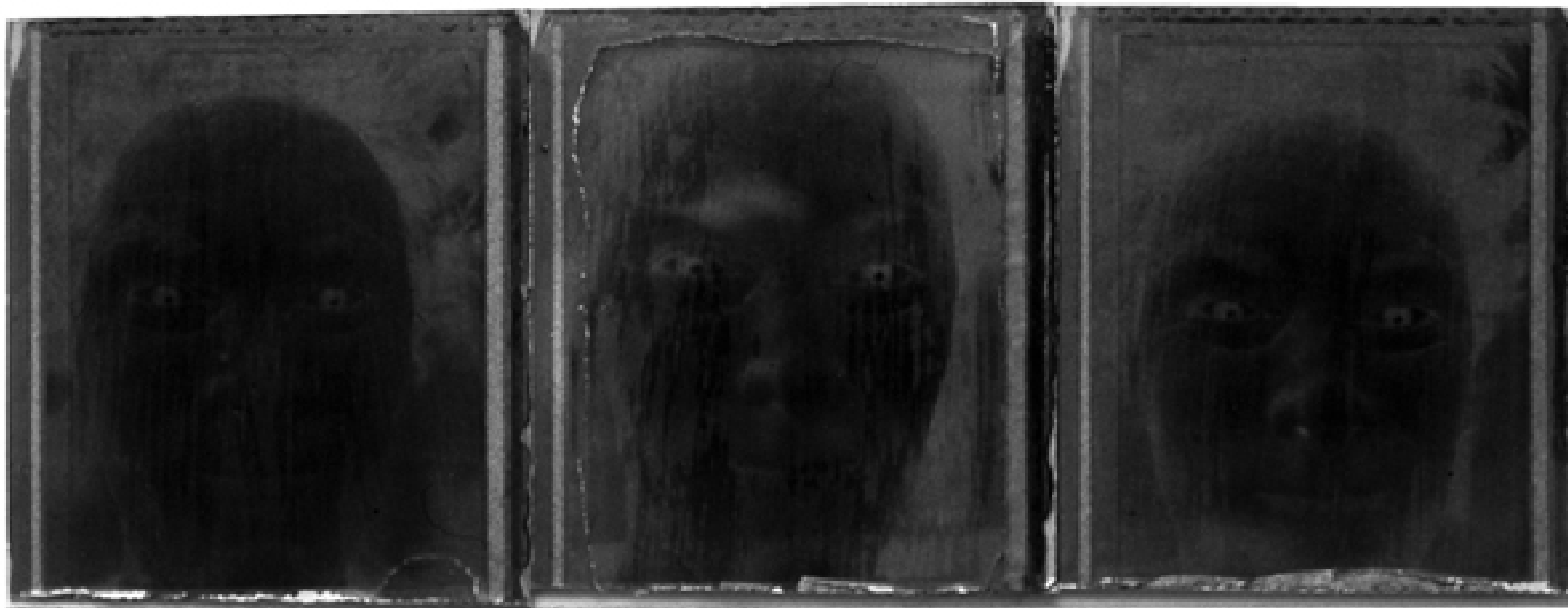




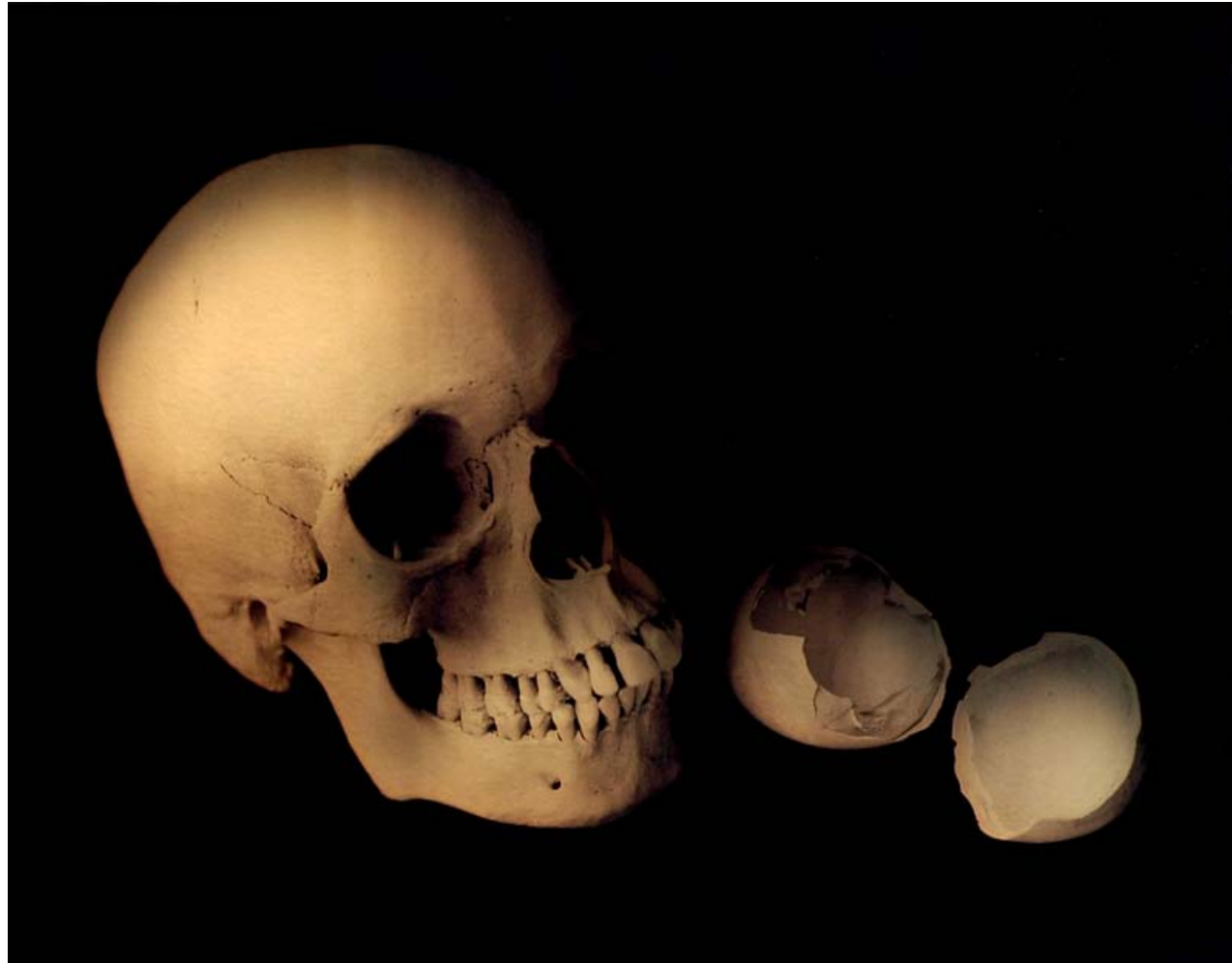
Dove Bradshaw
No [72], 1971
Number 5 of 10 published by The Mattress Factory Museum, Pittsburgh, 1998
Glass, acetone
2 ½ x 5 x 2 ½ inches
Colored ink on paper
Collection of the Museum of Modern Art, New York



Merce Cunningham
Trackers
(Choreography for a duet,
Music: Emanuel de Melo Pimenta
Décor and lighting: Dove Bradshaw) [65], 1991
11 x 8 ½ inches
Collection of Dove Bradshaw, New York



William Anastasi
Three Fiends [83], 1989
Polaroid negatives
4 ½ x 9 inches
Collection of John Cage Estate, New York



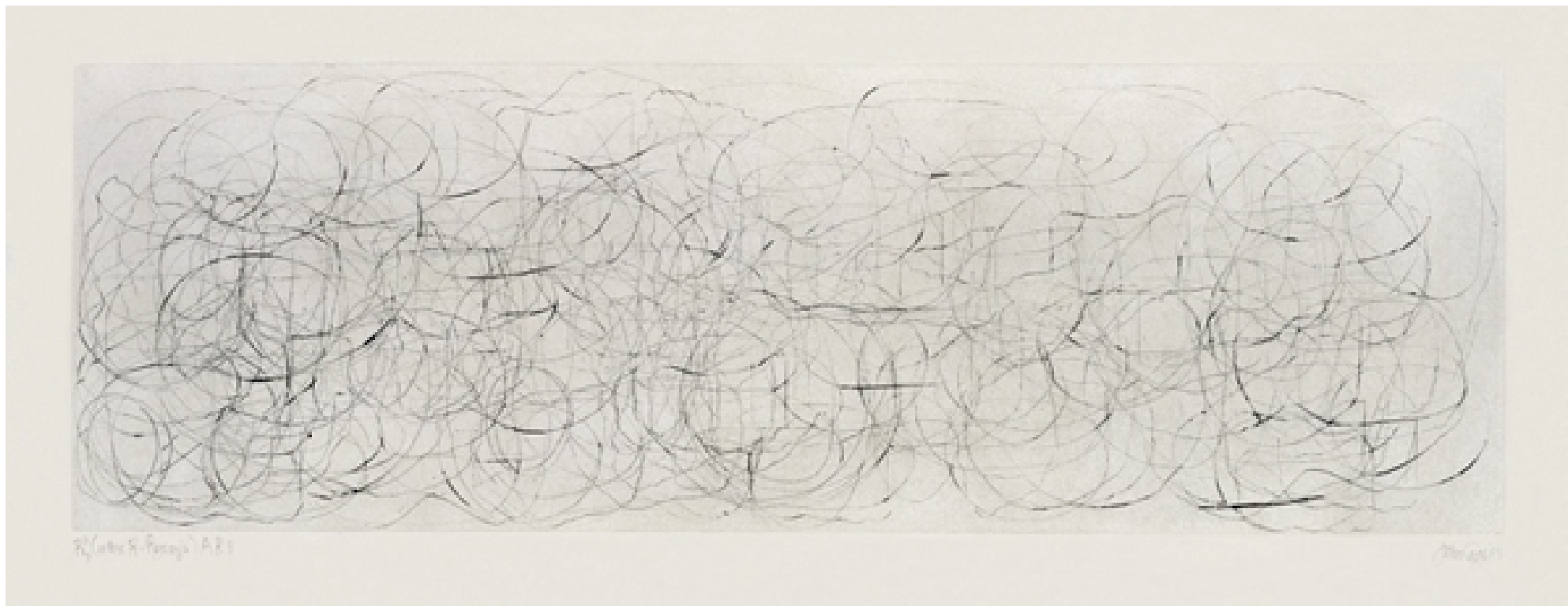
Dove Bradshaw
They Came and Went [19], 2004
Duraclear (negative film), 14 x 11 inches
Collection of the artist



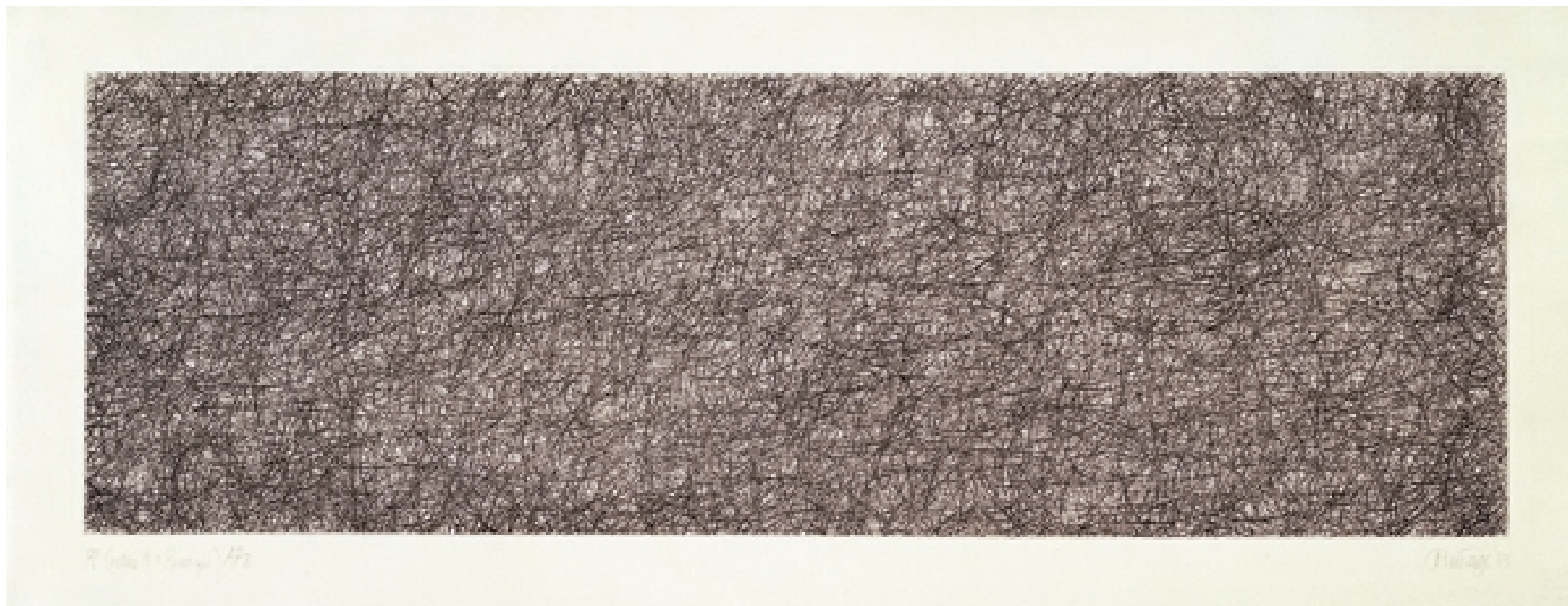
William Anastasi
Without Title (Sound Object) [15], 1964
Inner tube, speaker
30 x 12 x 12 inches
Collection of the artist



Dove Bradshaw
Contingency Pour (Activated: December 24, 1996; photographed May, 1998) [16], 1996
Silver, liver of sulfur, varnish, gesso on linen
17 x 14 inches
Collection of the artist



John Cage
Where R=Ryoanji: R² 1 [57] 1983
Drypoint, 7 x 21 inch image on 9 x 24 inch sheet, edition 25
Published by Crown Point Press
Collection of Dove Bradshaw



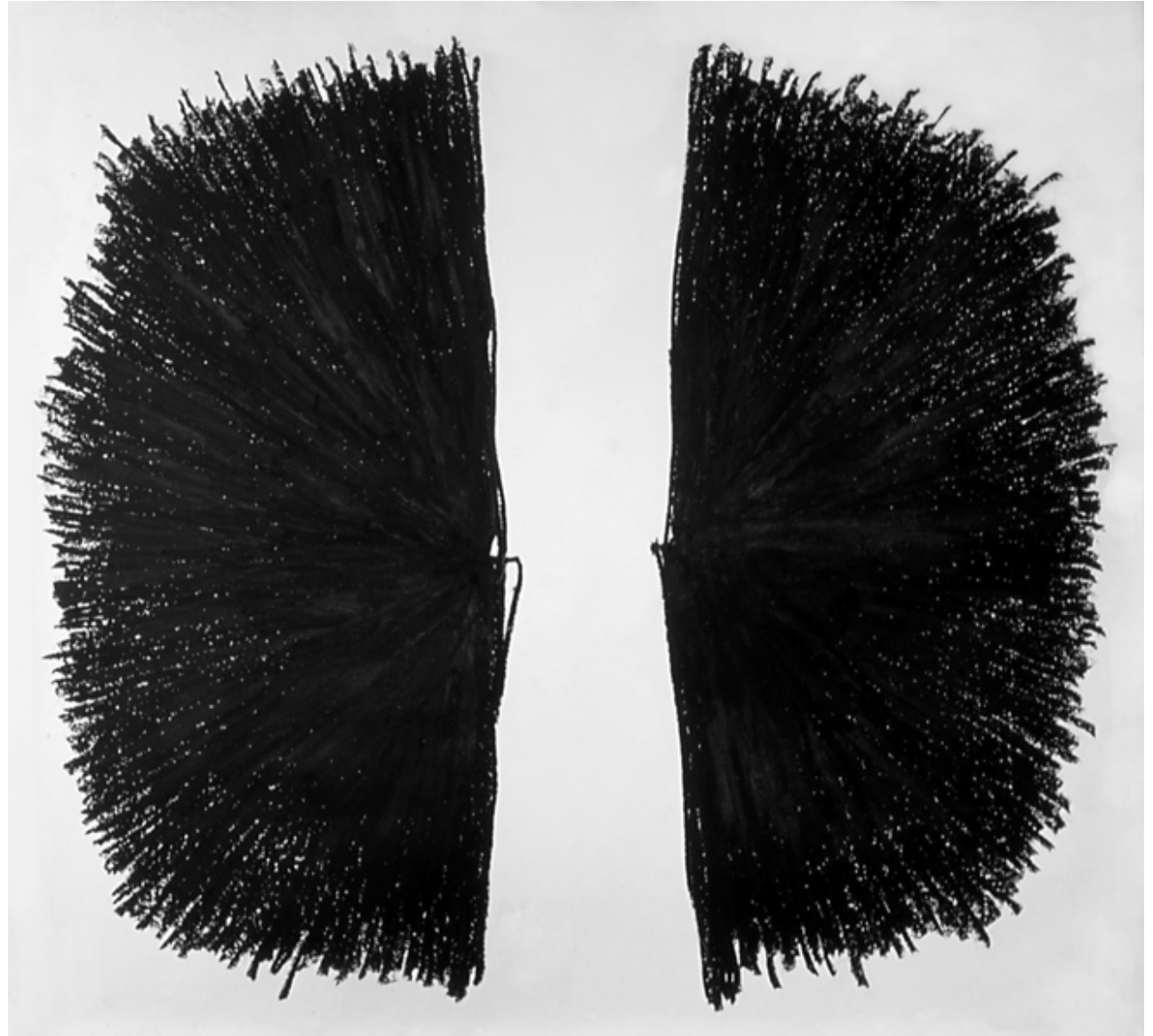
John Cage
Where R=Ryoanji: (R³) [58], 1983
Drypoint, 7 x 21 inch image on 9 x 24 inch sheet, edition 25
Published by Crown Point Press
Collection of William Anastasi and Dove Bradshaw

Merce Cunningham
Fabrications [4], 1987
Merce Cunningham Dance Company
World Première:
Northrup Auditorium, Minneapolis
Music: Emanuel de Melo Pimenta
Décor and Costumes: Dove Bradshaw





William Anastasi
Brio [37], 2004
Pencil on paper
67 x 65 inches
Collection of Sol LeWitt, Chester, Connecticut

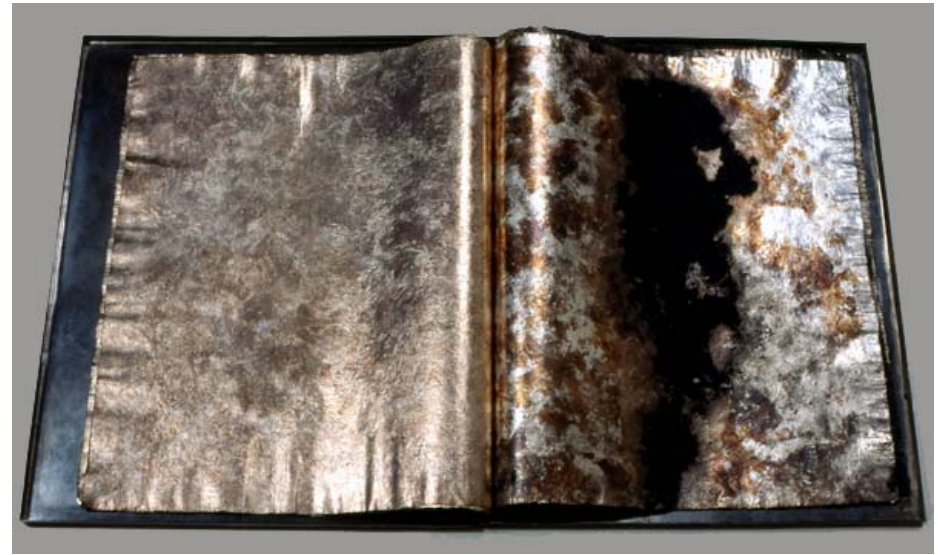
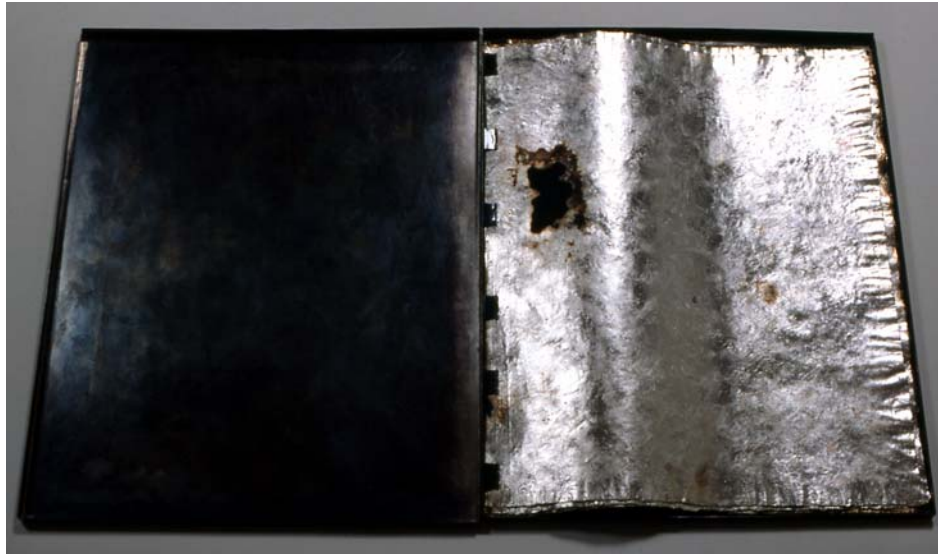




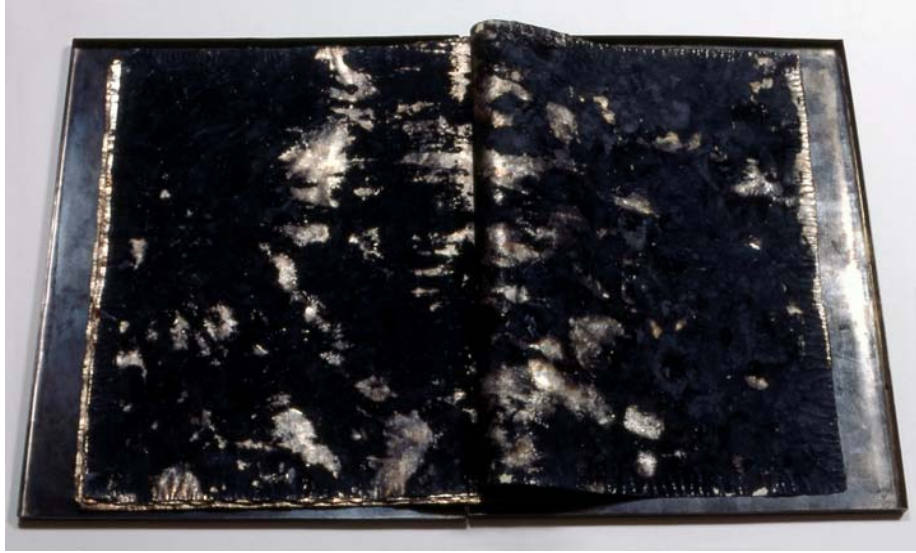
William Anastasi
Without Title (Sound Drawing) [44], 1964/1993
Recording of the making of the drawing
Pencil on paper, clipboard, micro cassette recorder
13 ½ x 9 inches
Collection of Sam Jedig, Copenhagen



John Cage
New River Watercolors, Series 3 [70], 1988
Watercolor on paper
34 x 13 ½ inches
Collection of William Anastasi, New York

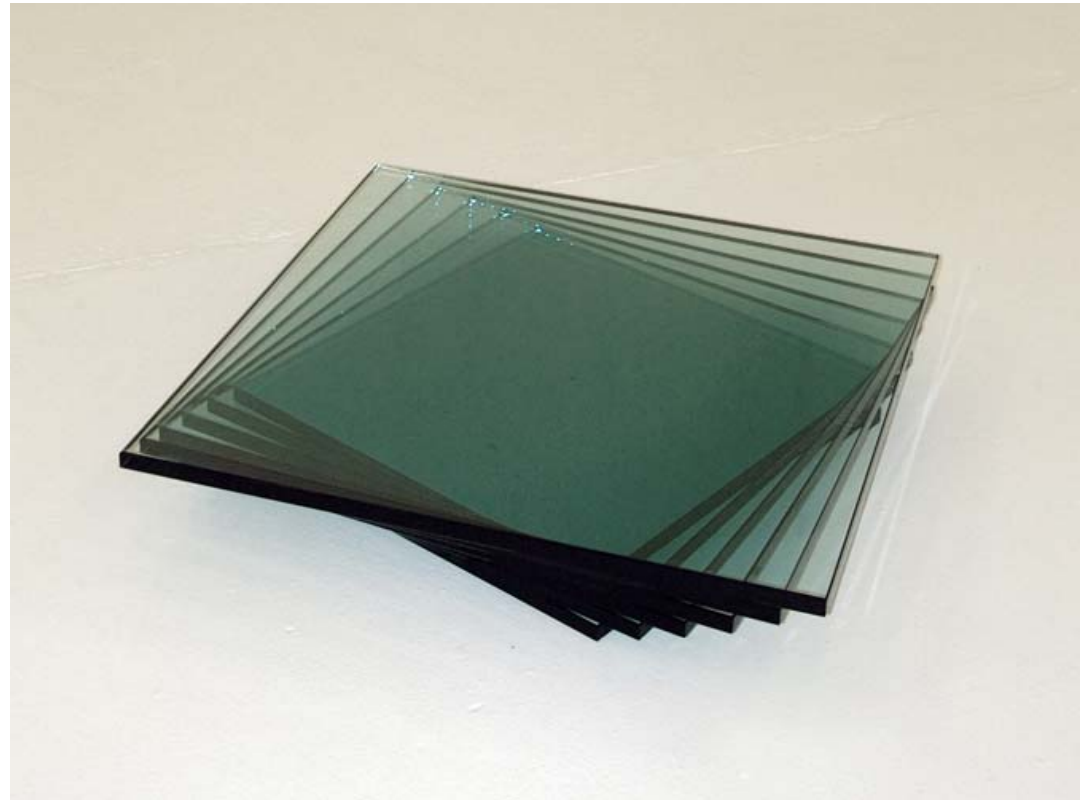


Dove Bradshaw
Contingency (Book) [18], 1995-1997
Silver, liver of sulfur, beeswax, varnish on linen paper
Bound with steel clips; opened: 26 ¼ x 42 ¾ inches
Box (cold rolled steel) opened: 27 x 46 ½ inches
Steel table: 30 x 24 x 37 ¼ inches
Collection of the artist





John Cage
Wild Edible Drawing #1 [34], September 1990
AP #20, mulberry, banana, cattail, hijiki, honeysuckle, Hibiscus,
flowers, gambir, 19 x 14 inches
Collection of William Anastasi and Dove Bradshaw, New York



William Anastasi
The Shelf Well [32], 1968-2005
Glass
3 x 18 x 18 inches
Collection of the Michael Straus, Birmingham, Alabama



Dove Bradshaw
Without Title (Carbon Removal) [74], 1992
Dust imprint on carbon paper
5 x 4 inches
Collection of the artist, New York



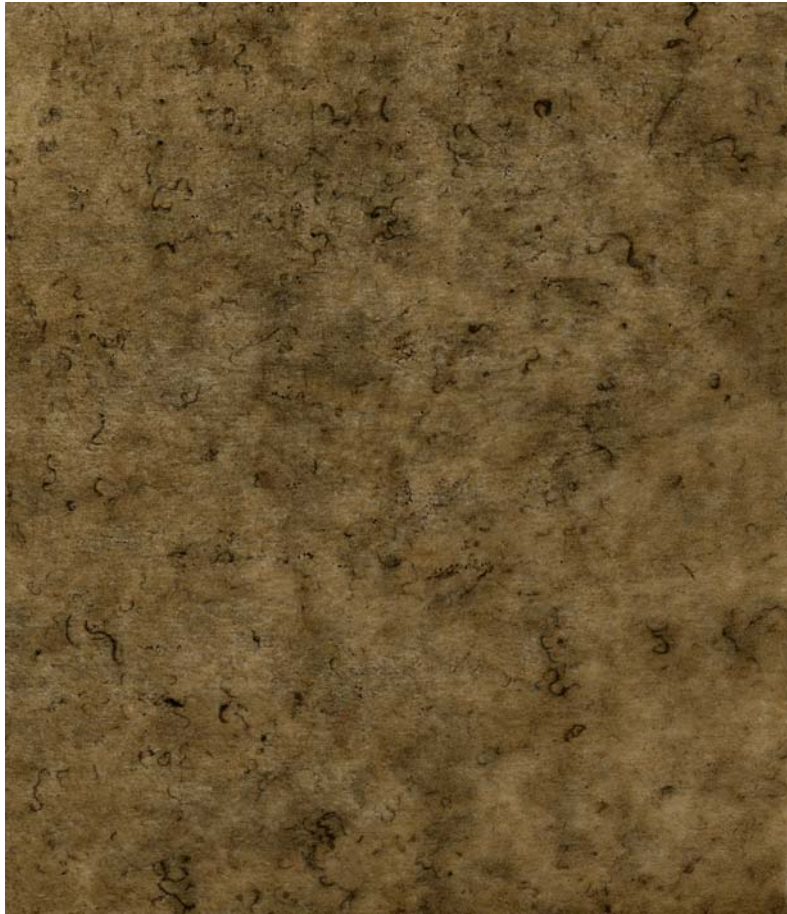
William Anastasi
Sink [54.], 1963
Hot rolled steel, water
1 x 18 x 18 inches
Collection of John Cage Estate, New York



Dove Bradshaw
Contingency [40], 1994
Activated: February 1994; photographed October 1998
Silver, liver of sulfur, varnish beeswax on flax paper
37 x 29 inches
Collection of Heidi Reavis and Steven Engels, New York



Dove Bradshaw
Angles [43], 2004
Oil, gesso on linen over wood
21 ¼ inches each side
Collection of Sol LeWitt, Chester, Connecticut



Dove Bradshaw
Without Title (Carbon Removal) [74], 1992
Dust imprint on carbon paper
5 x 4 inches
Collection of the John Cage Estate, New York



William Anastasi
Relief [45], 1961
Cement, urine
16 x 16 x 2 inches
Collection of the artist

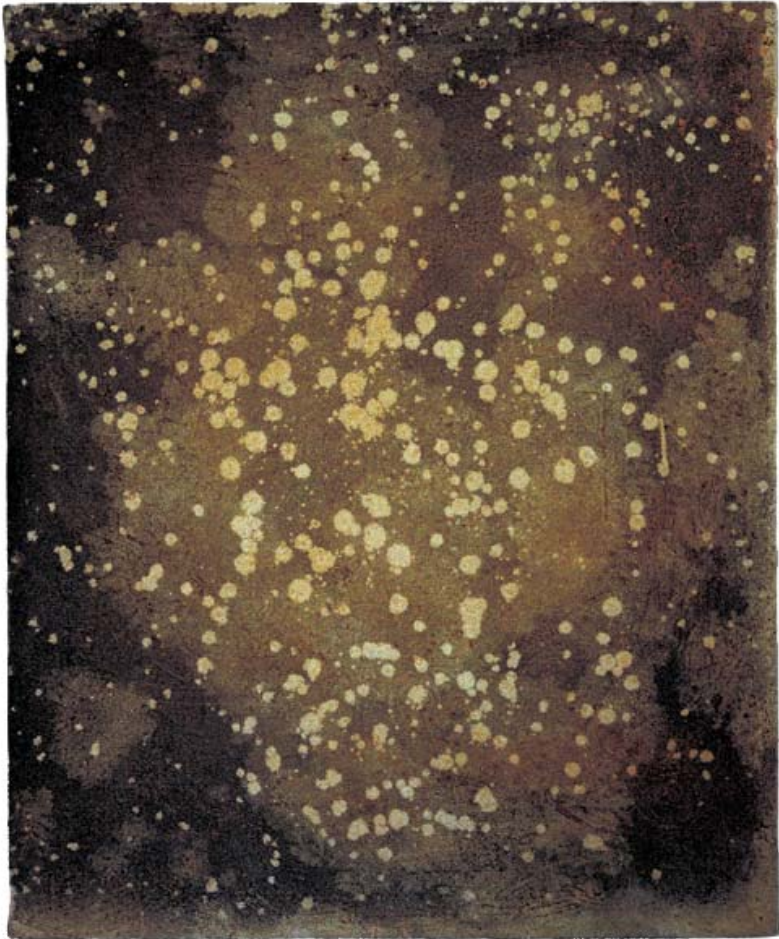


Merce Cunningham
Trackers, 1990
Merce Cunningham Dance Company
Music: Emanuel de Melo Pimento
Décor and Costumes: Dove Bradshaw





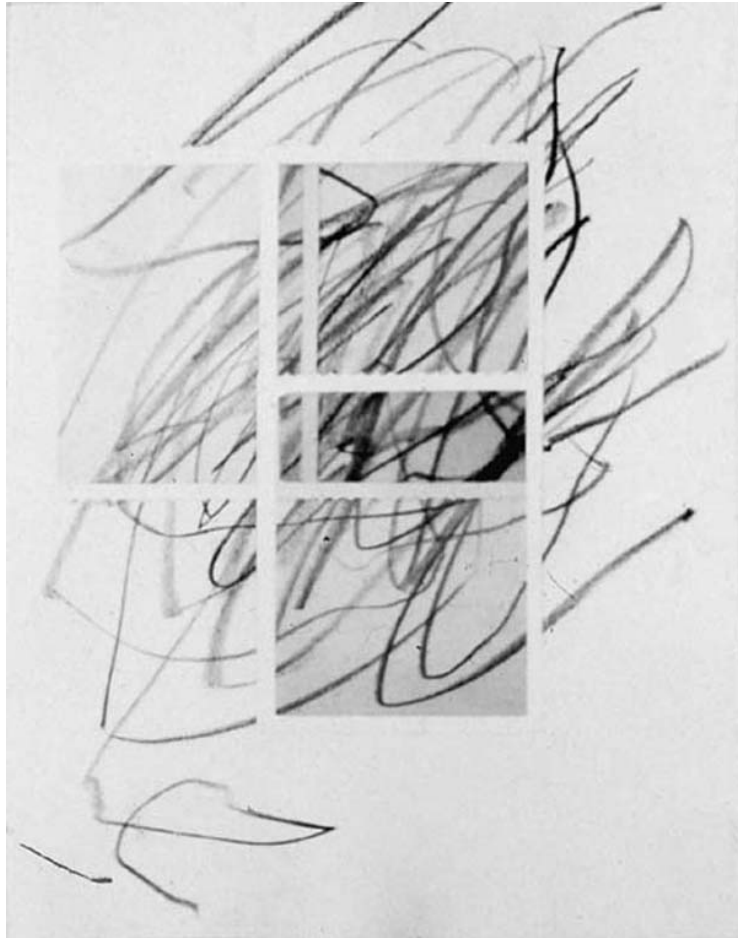
Dove Bradshaw
Equivalents (pair) [67], 1998
Silver, varnish, beeswax on paper
17 x 10 inches each
Collection of the artist



Dove Bradshaw
Inconsistnecy [17], 1993
Zinc sulfate, varnish on linen
17 x 14 inches
Collection of the artist



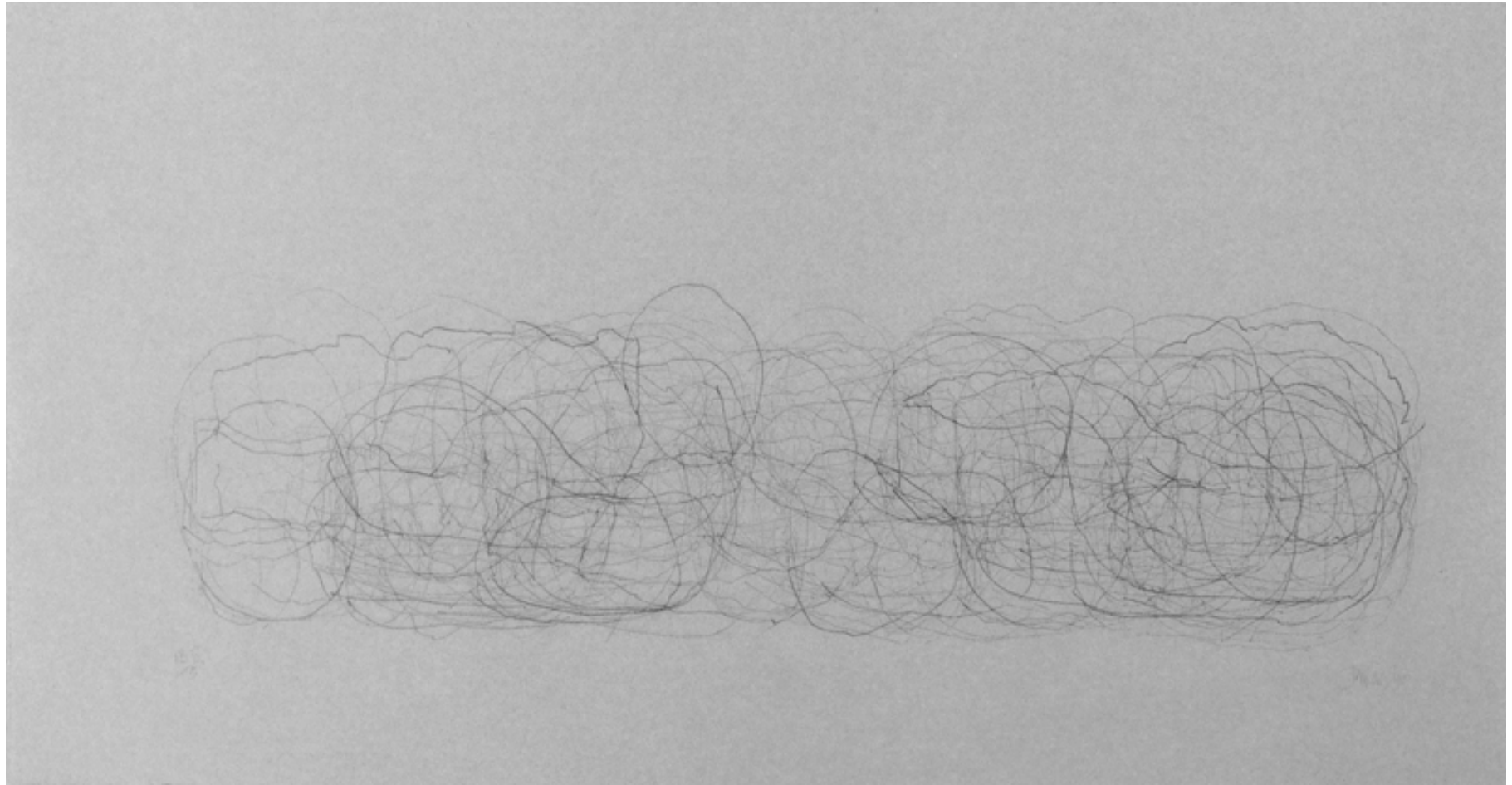
Dove Bradshaw
S [18], 1997
Sulfur, varnish, gesso on canvas
91 ¼ x 76 inches
Collection of the artist



William Anastasi
Without Title [20], 1964
Polaroid, pencil on paper
11 x 8 ½ inches
Collection of the artist



Dove Bradshaw
Notation series [33], 1994
Acetic acid, copper, varnish on wood
13 ¾ x 3 inches
Collection of Sol LeWitt, Chester, Connecticut



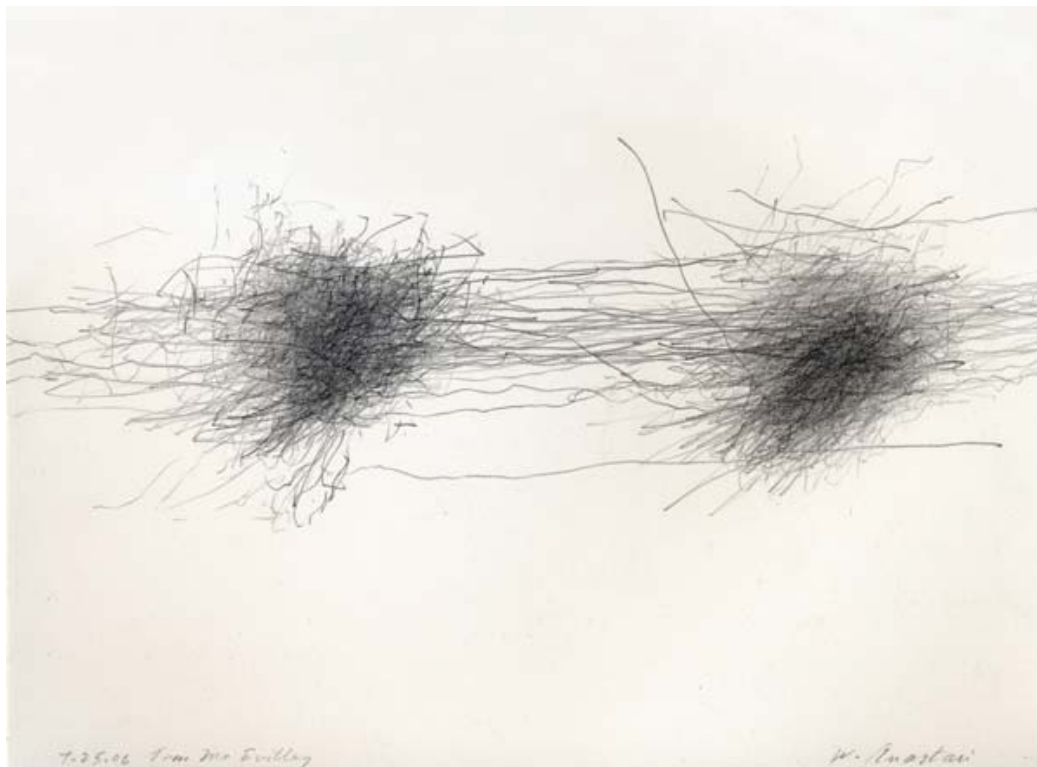
John Cage
R 2/16, 8/84 [22], 1984
Pencil on Paper
11 x 19 inches
Collection of Dove Bradshaw, New York



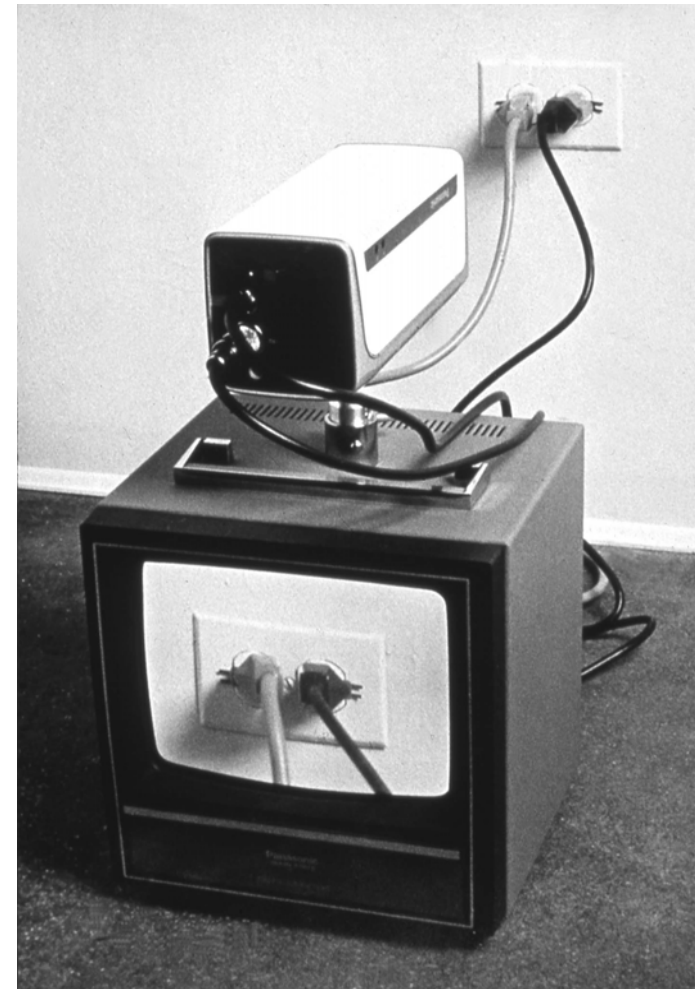
Dove Bradshaw
II Nothing, series II [66], 1969/2004
18 Karat gold
Goose eggshell cast – diameter of 2 ¼ inches each half
Collection of Rosalind Jacobs, New York



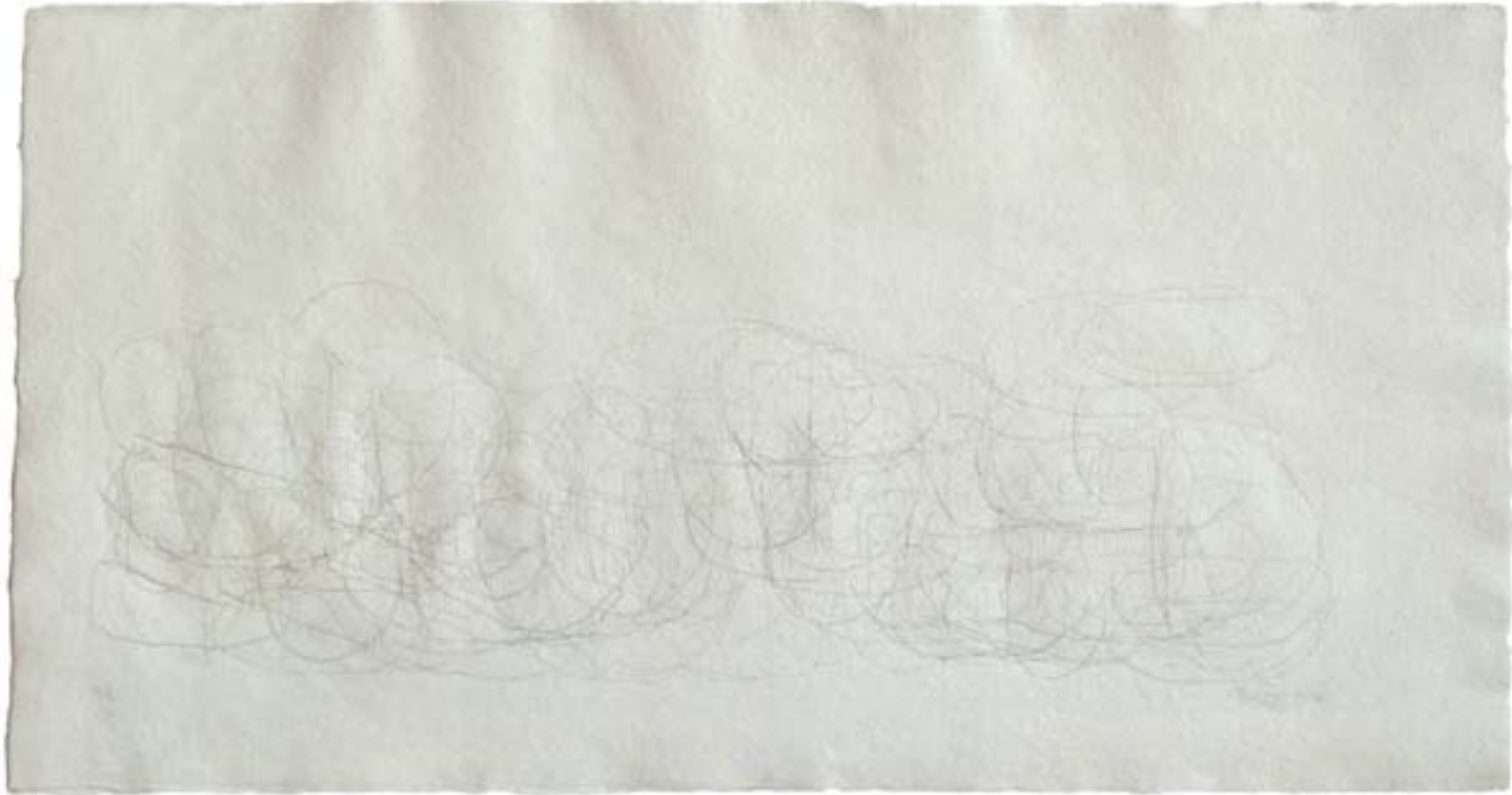
William Anastasi
Abandoned Painting [27], 1995
Oil on canvas
89 ¼ x 74 inches
Collection of the artist



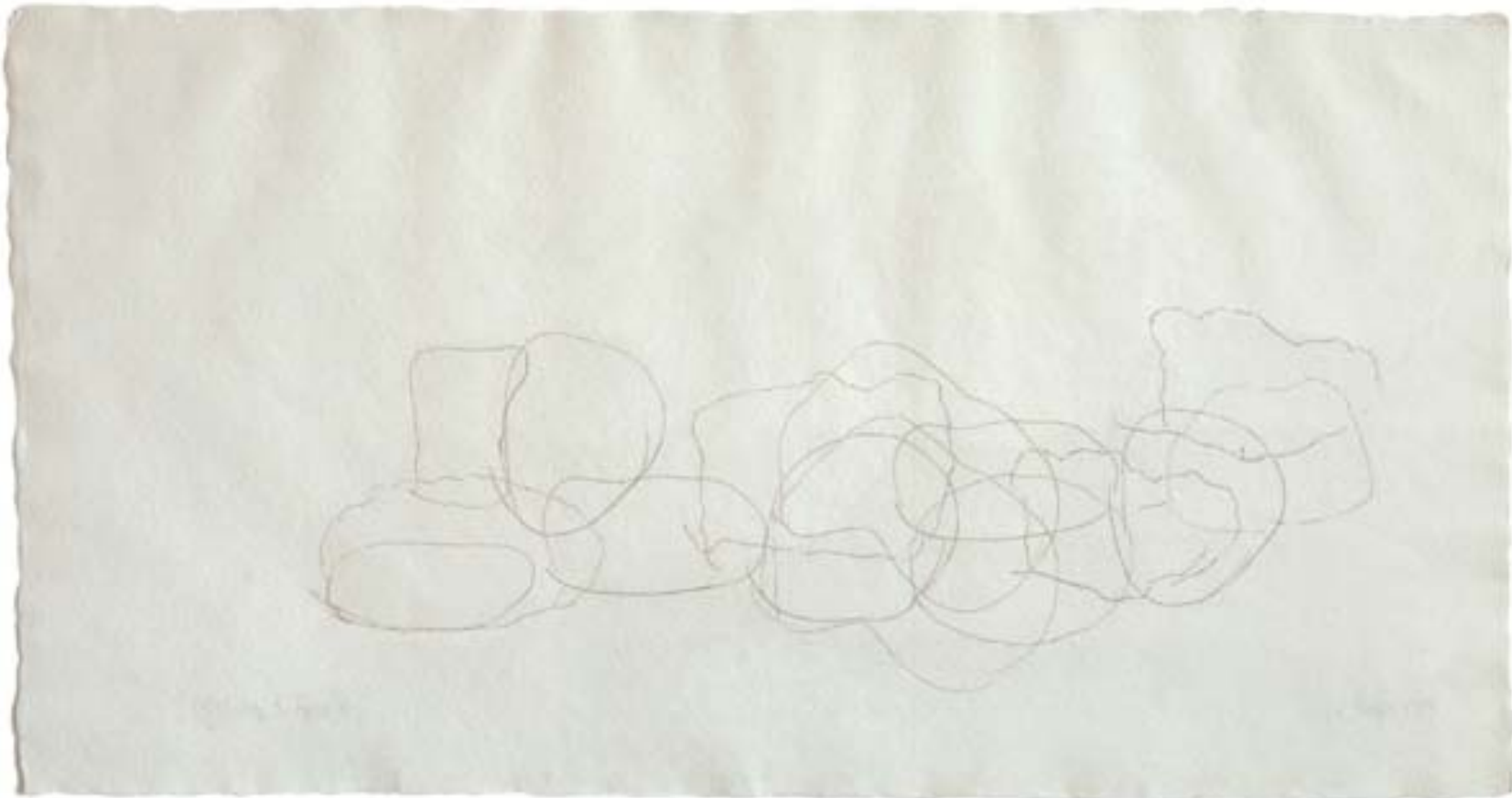
William Anastasi
Without Title (Subway Drawing) [38], 1993
Pencil on paper
11 x 11 ½ inches
Collection of Sally and Wynn Kramarsky, New York



William Anastasi
Transfer [41], 1968
Black and white video, monitor and camera
32 x 42 x 36 inches
Collection of the Whitney Museum of American Art, New York



John Cage
7 R/S, 9/84 [36], 1984
Pencil on paper
11 x 20 inches
Collection of William Anastasi, New York



John Cage
R 2 (were R = Ryoanji) [23], 1984
Pencil on Paper
19 x 10 1/8 inches
Collection of Dove Bradshaw, New York



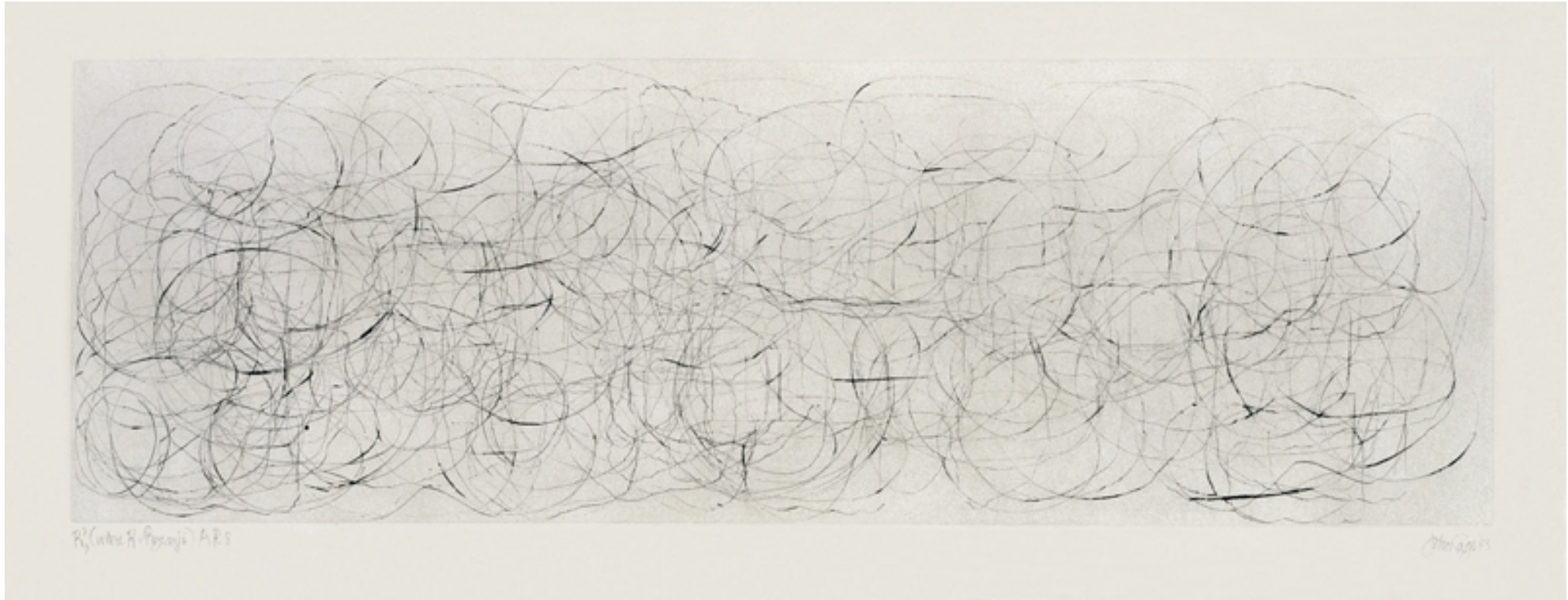
John Cage
Déka 15 [14.], 1987
Etching, colored ink on Kozo Kizuki paper
16 x 19 ¼ inches
Collection of William Anastasi, New York



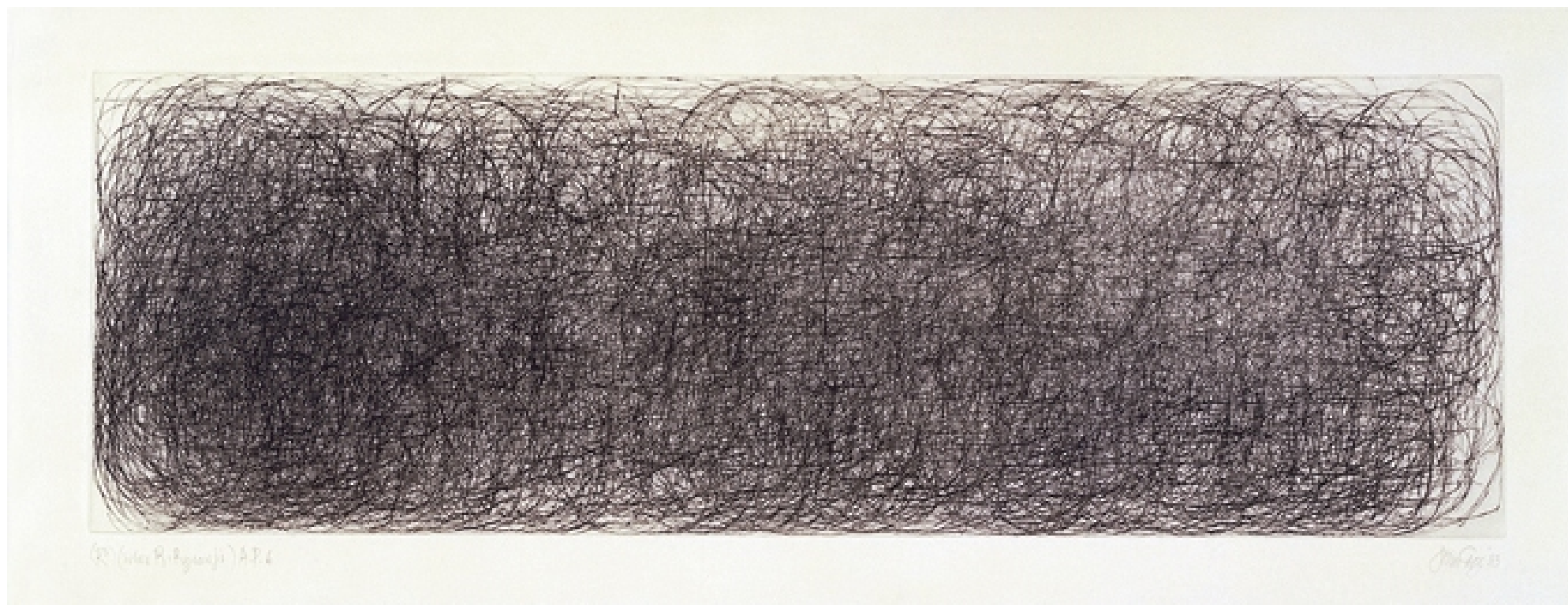
Dove Bradshaw
Indeterminacy IX [26.], 1996
Vermont marble, pyrite
10 x 16 x 9 inches
Collection of Norman James and Jeanette Bower, New York



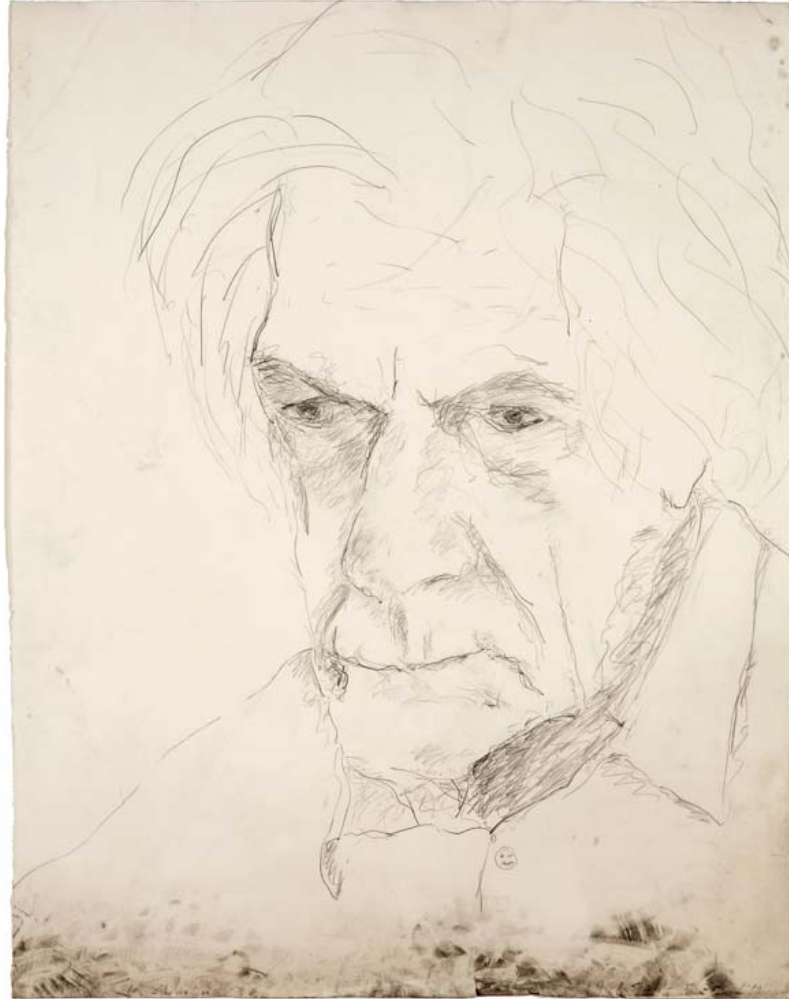
William Anastasi
Without Title [Pocket Drawing], 1969
Pencil on paper
10 1/8 x 14 inches
Collection of the Museum of Modern Art, New York, gift of Sally and Werner H. Kramarsky



John Cage
R 3 (where R=Ryoanji) AP2 [56], 1983
Drypoint, black ink on cotton abaca paper
10 ¼ x 19 ¼ x 1 ¼ inches
Collection of Dove Bradshaw, New York



John Cage
R (where R=Ryoanji) AP3 [60], 1983
Etching, black ink on cotton abaca paper
10 ¼ x 19 ¼ x 1 ¼ inches
Collection of William Anastasi, New York



William Anastasi
Without title, June 14, 1986 (Cage Portrait) [80], 1986
Pencil on paper
30 x 22 inches
Collection of the artist

Acknowledgements

Marianne Bech, Director of the Museum of Contemporary Art, Roskilde, Denmark for inaugurating *Anastasi Bradshaw Cage*, January 6 – March 11, 2001
Jane Hart, Director of the University Art Museum, University of California at Charlottesville, United States for inaugurating *Anastasi Bradshaw Cage Cunningham*, January 27- March 27 , 2005
Kathleen Stoughton, Director of the University Art Gallery, University of California at San Diego, United States for *Anastasi Bradshaw Cage Cunningham*, October 7- December 10, 2005

Thanks for their generosity and creativity

John Cage
Merce Cunningham
William Anastasi
Robert Gordon

Photography

Anastasi, William 8; Behl, David, 66; Bessler, John, 18, 29; Bradshaw, Dove 13, 14, 19, 20, 21, 24, 25, 26, 28, 32, 38, 41, 53, 62, 63, 65, 72; courtesy The Birmingham Museum, Birmingham, Alabama 42; Clark, Kevin 17; Courtesy Crown Point Press, 22, 56, 57, 58, 60; Courtesy The Museum of Modern Art, New York *Pocket Drawing*; Peterson, Karl, 9, 10, 16, 18, 20, 27, 29, 30, 33, 37, 40, 45, 55, 67, 69, 74, 83; Morrison, Bonnie, 31, 43, 80; Tornberg, Anders 54; Thesander, Torben 34, 70, 71, 73, 83; Merce Cunningham photographs, Schiller, Baker, JoAnn *Phrases*; Beatriz *Arcade*, *Cargo X*; *Fabrications*

University Art Museum, University of Virginia at Charlottesville
University Art Gallery, University of California at San Diego