

DOVE BRADSHAW

SPENT

Het Glazen Huis, Amstelpark, Amsterdam

November 6, 2016 – January 8, 2017

Opening November 6, 3 – 5 PM

with artist talk at 3.30 PM

We are pleased to present the first exhibition of the work of the American artist Dove Bradshaw in The Netherlands.

Since the late sixties Dove Bradshaw's work invites the effect of unexpected natural influences to play a role in her focus on culture. Many artists since have engaged in researching alternative relationships between nature and culture while making scientific research an important part of their artistic practice—clearly now her work is more relevant than ever.

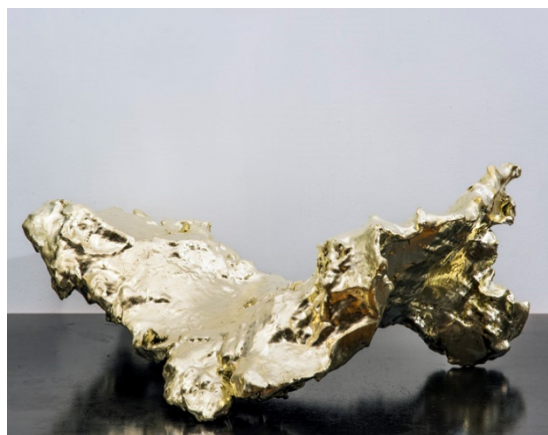


Bradshaw is generally acknowledged as a pioneer who brought the concept of "indeterminacy" from music into the visual arts. From 1969 inspired by the work of the 20th Century composer, John Cage, a long-time friend with whom she collaborated on several occasions, she created paintings using chemicals which change in the atmosphere, erosion sculptures of salt and stone and crystals which capture radio signals. John Cage included her work in his 1993–95 "Roly-holyover Circus," consisting of his selection of

20th Century Art that traveled across America to Japan. Together with her partner of four decades, the conceptual artist William Anastasi, she was Co-Artistic Advisor for the Merce Cunningham Dance Company from 1984 until it's closing in 2011. She designed sets, costumes and lighting for stage and film around the world, notably for the Paris Opera and Lincoln Center, New York.

In the exhibition *SPENT* Bradshaw will introduce work from 1969 to the present. The earliest piece originally from 1969 was cast of a broken eggshell that accompanied an installation with live birds at that time—here a 2004 cast of a goose eggshell in gold will be shown. Accompanying it is *Home*, a nest of threatening Honey Locust thorns that reach higher each time it has exhibited since 2008.

In the 70s, in part as a political statement, Bradshaw transformed *spent* bullets salvaged from the New York Police firing range, then cast them in silver and in gold to be worn as jewelry. Thirty-five years later she 3D printed the .38 caliber slugs enlarging them thirty times and surfacing them in bronze, aluminum, car paint, gold leaf and rubber. Attracted to the speed and impact infused in these objects, again she transformed their reality from their original intent.



Erosion works, salt and stone: *Negative Ions II* and *Waterstone* from 1996, each involve a separatory fun-



nel dropping water forming an indentation, one quickly, the other slowly. The contrast between these materials evidences a dynamic span of time. *SPACETIME*, a film of the 1971 glass timer and level—which will also be on display—is shown in motion, vertically, a timer; horizontally, a level. The film is scored to Cage's *Ryoangi*, 1983-85.

Since the 1970s Dove Bradshaw's work has been widely exhibited in Europe, Korea, Japan, North and South America, as well as in many institutions including the Metropolitan Museum of Art and the Museum of Modern Art, New York, The British Museum, Le Centre Pompidou and the Russian State Museum in St. Petersburg.

**For more information on the exhibition or our organization check www.zone2source.net
You can contact Alice Smits at info@zone2source.net or 0610087543**

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