

SCULPTURE
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DOVE BRADSHAW
Björn Ressle Gallery

Dove Bradshaw's work exists at the interstices of time, magic, alchemy, and natural materials. In her recent solo exhibition, two works stood out: a delicate, cracked, golden goose eggshell, its halves creating ovoid shadows, and an open book whose pages suggest the photo processes that created it – silver interacting with liver of sulfur, which develops images from adjacent facing pages onto each other. Bradshaw's eggs began with her earliest project about indeterminacy in which live doves perched in a wheel hovering over a target and made a nest and laid eggs in it. She discovered the photo-chemical process shortly after that. The book's pages, begun in 1996, have been printing on facing pages, like a contact print, for about 11 years. To protect the pages from being "eaten" by the liver of sulfur, beeswax is first applied to the paper and then polished off with a knife.

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. The resulting interplay of three amoebic forms emerging on sepia to pale white shapes is charged and evocative.

"*Waterstone* (1996), a glass beaker filled with pure water, is suspended from the ceiling on a clear nylon cord; it hangs about 6 inches above a solid limestone cube. The water releases from the beaker slowly, less than one drop in many minutes. Over the years since it was created, the water has created bone-colored rings of discoloration, and a small area about an inch wide shows pitting from the water's interaction with the stone. Another inch or so out, a green area reveals a kind of algae-like growth. This slow-motion lyrical demonstration of the



effects of a "neutral" liquid on solid stone is the opposite of the speeded-up corrosion that Roxy Paine designed last year at the James Cohan Gallery. Both projects, however, are about time's effect on natural materials and the irony that air and water can penetrate stone.

Bradshaw's *Salt, Half Heard* (1996-2007) is part of the Rubin Museum's exhibition of work inspired by the Dalai Lama. Purified water drops through a funnel onto pinkish salt. At a museum talk, the artist compared water on salt to the erosion of a culture, to tears falling for Tibet, and to the notion of persistence in the *I-Ching*, adding, "Time is the fourth dimension in my work."

-Jan Garden Castro