

DOVE BRADSHAW

ARTISSIMA

Turin

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The two works Contingency [Sticks & Stones], 2013, silver, liver of sulfur, varnish on gesso on linen and Negative Ions II, 1996/2021, salt, 1000 ml separatory funnel, water—though typically static as a painting and a sculpture, in fact are each designed to change over time. The Contingency Series surfaced with pure silver that began in 1984 as such are subject to change from light, air and humidity, but are further activated by the chemical liver of sulfur. They change and continue to change without ever fully settling down. They darken in hue and in humidity may “bleed” down the surface. Concurrently showing in Bergamo in *Nothing Is Lost* at the GAMeC Museum, a Contingency Painting was left outside for eight hours in a snowstorm. When brought inside the melting snow from acid in New York City atmosphere etched drip-lines into its surface. The Contingency compositions are formed by blindly throwing organic matter onto the silvered surface when lying flat. The chemical is then loosely applied following their outlines. For Sticks & Stones the “sticks” of the title had originally been gathered for firewood, when impulsively I decided to use them for a chance composition.

After making paintings that change both in color and composition, I made sculptures that change shape and structure. Negative Ions II that began in 1996 is remade anew each time it is shown: a pile of rough granulated salt used in snow melt or salting fish is subjected to approximately seven drops per minute from a water-filled funnel. The water slowly bores a hole into the salt forming fractals at its mouth, while if left long enough rivulets form at its base. Not only is the shape changed but the crystalline structure of the salt also changes. The two works are coupled by the element of time thus they are to be *experienced* over time.