Mark Bradford:

Worth, Texas.


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[i]ARTNEWS

[prepackaged and sold—these images are just the] course, darling.” The best part is that it wasn’t billboard ready. I feel like he is looking down from epidemic. It’s been great to see that so many have mobilized in this moment for positive change and have [practice?]

Bradford created a billboard installation for the museum’s “Modern Billings” program in downtown Fort [Bradford’ s] [Bradford created a billboard installation for the museum’s “Modern Billings” program in downtown Fort] [of Mega-Galleries Was e’ Specter’ Pictures:]

Evening Sale, 2020, mixed medium on canvas, 72 by 96 inches; at Hauser & Wirth.

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[What initially prompted you to incorporate end papers into your abstract paintings?] What initially prompted you to incorporate end papers into your abstract paintings?

What to Know About Halston’s Party

(2003), appropriating in Texas through January 10, 2021. In conjunction with the show, [impulses. In my practice, they have always gone together.]

In my practice, they have always gone together. [The narratives of working as a hairdresser in South Central started to eclipse other parts of my work. But I entered the art world—like taking an old friend along when you go somewhere]

entered the art world—like taking an old friend along when you go somewhere [You entered the art world—like taking an old friend along when you go somewhere] and come directly from the world in which I was living. I don’t see my [conversation about abstraction, but the end papers also serve a purpose]

conversation about abstraction, but the end papers also serve a purpose. [As I was working on each of them and all the things that I was struggling with. Some were a little bit more tumultuous]

as I was working on each of them and all the things that I was struggling with. Some were a little bit more tumultuous of working in the salon and trying to give women the hairstyles they wanted based on pictures. I think that

of working in the salon and trying to give women the hairstyles they wanted based on pictures. I think that [working at the salon doing perms. Not only was the salon a source of]

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Every time I ran up against a problem with the material, I developed a new visual vocabulary. It reminded me [in opaque materials, like billboard and poster paper, the paintings looked flat. That’s when I began dunking]

in opaque materials, like billboard and poster paper, the paintings looked flat. That’s when I began dunking