

TOMORROW IS ANOTHER DAY, THE ACCOMPANYING CATALOGUE TO MARK BRADFORD'S EXHIBITION FOR THE U.S. PAVILION AT THE 2017 VENICE BIENNALE, EXPLORES THE CREATIVE PROCESS AND HISTORIC AND SOCIAL CONTEXTS FOR THE ARTIST'S WORK

Catalogue Features Original Essays by Zadie Smith and Anita Hill, Among Others

BALTIMORE, MD – April 13, 2017 —The Baltimore Museum of Art, the presenter of the U.S. Pavilion at the 2017 Venice Biennale along with the Rose Art Museum at Brandeis University, today announced the publication of *Tomorrow Is Another Day*, the official catalogue accompanying the exhibition of the same name featuring new work by Mark Bradford for the U.S. Pavilion. The catalogue was created in close collaboration with the artist and Poly-Mode, the design studio of Silas Munro, and is published by Gregory R. Miller & Co. in conjunction with The Baltimore Museum of Art. *Tomorrow Is Another Day* includes new essays by Zadie Smith, Anita Hill, and others about the importance of Bradford's work in the current social climate. The catalogue also delves into the development of Bradford's career as an artist with behind-the-scenes images of Bradford's creative process and vibrant photography of the art created for the Venice Biennale.

"The catalogue for *Tomorrow Is Another Day* goes beyond the exhibition of Mark Bradford's work for the U.S. Pavilion," said Christopher Bedford, commissioner of the U.S. Pavilion and Dorothy Wagner Wallis Director of The Baltimore Museum of Art. "With essays by important authors, historians, and cultural critics, the catalogue places Mark's work within the context of our society's vital conversations about race, gender, and identity."

Tomorrow Is Another Day was envisioned as a companion to Mark Bradford's exhibition of the same name, both contextualizing Bradford's works for the U.S. Pavilion and directly responding to them. The catalogue opens with an essay by the co-curators of the U.S. Pavilion exhibition, Christopher Bedford and Katy Siegel, the inaugural Eugene V. and Clare E. Thaw Endowed Chair in Modern American Art at Stony Brook University and BMA Senior Programming and Research Curator. The introduction prefaces a spectrum of historical and critical writings responding to Bradford's art and also his social activism, in Los Angeles, New Orleans, Venice, and elsewhere:

- *Architecture and Black Autonomy* by Peter James Hudson, Assistant Professor of History and African American Studies, UCLA
- *Speaking Truth* by Anita Hill, Professor of Social Policy, Law, and Women's, Gender and Sexuality Studies, Brandeis University
- *Biography of a Painting* by Katy Siegel, Eugene V. and Clare E. Thaw Chair, Stony Brook University
- *The Art of Productive Dissent* by Sarah Lewis, Assistant Professor of History of Art and Architecture and African and African American Studies, Harvard University
- *Niagra* by Zadie Smith, award-winning novelist and essayist for *The New York Review of Books*

The volume additionally features excerpts from two historical texts: W.E.B. Du Bois' *Black Reconstruction in America* and James Baldwin's *Go Tell It On the Mountain*. In Siegel's words, "Together, these two voices intertwine the magisterial, panoramic view of history, and the texture and physicality of an individual life—mutually inflecting, and equally devoted to truth-telling. Nothing could be more appropriate at a moment when truth and Black lives are both urgent matters of concern."

The volume is illustrated with a stunning collection of archival photographs that similarly intertwine personal experience and social history, from Bradford's own childhood photos to images of conflict and possibility dating from the nineteenth century forward.

Completing this collection of historical and current critical writings is an extended interview with Mark Bradford by longtime collaborator Christopher Bedford. In this interview, Bradford discusses his life and his career with unprecedented frankness, revealing the social and material spark for his art and his activism.

Advance copies of *Tomorrow Is Another Day* will be available beginning May 9 in Venice. The book will be widely available to the public in June 2017. ARTBOOK | D.A.P. will distribute the book in outside of Europe and Asia. Hatje Cantz will co-publish and will distribute the book in Europe and Asia. Printed in Italy by Conti Tipocolor, the hardbound catalogue is held within a cloth cover printed with gold foil.

About Mark Bradford

Mark Bradford was born in 1961 in Los Angeles, where he lives and works. He received a BFA (1995) and MFA (1997) from the California Institute of the Arts in Valencia. Best known for his large-scale abstract paintings that examine the class-, race-, and gender-based economies that structure urban society in the United States, Bradford's richly layered and collaged canvases represent a connection to the social world through materials. Bradford uses fragments of found posters, billboards, newsprint, and custom-printed paper to simultaneously engage with and advance the formal traditions of abstract painting.

Solo exhibitions include *Scorched Earth* at the Hammer Museum (2015), *Sea Monsters* at the Rose Art Museum (2014), Aspen Art Museum (2011), *Maps and Manifests* at Cincinnati Art Museum (2008), and *Neither New Nor Correct* at the Whitney Museum of American Art (2007). In 2009, Mark Bradford was the recipient of the MacArthur Foundation 'Genius' Award. In 2010, *Mark Bradford*, a large-scale survey of his work, was organized by Christopher Bedford and presented at the Wexner Center for the Arts, Columbus, before traveling to the Institute of Contemporary Art/Boston; Museum of Contemporary Art, Chicago; Dallas Museum of Art; and San Francisco Museum of Modern Art. Beginning November 2017, the artist will present *Pickett's Charge*, a monumental commissioned cyclorama of paintings at the Smithsonian's Hirshhorn Museum and Sculpture Garden in Washington, D.C.

His work has been widely exhibited and has been included in group shows at LACMA Los Angeles County Museum of Art (2014), Whitney Museum of American Art (2013), the 12th Istanbul Biennial (2011), Seoul Biennial (2010), the Carnegie International (2008), São Paulo Biennial (2006), and Whitney Biennial (2006).

About Poly-Mode

Poly-Mode, a full-service graphic design studio led by Silas N. Munro, primarily works with cultural institutions and community-based organizations, including The Center for Urban Pedagogy, Housing Works, The Museum of Modern Art (MoMA), Walker Art Center, and Wynwood in Miami, Florida. These collaborations have led to everything from information design about New York City Public City Schools,

graphics at Housing Works for protesting activists, publication design for the Jacob Lawrence Migration Series at MoMA, and the identity of a formerly predominately Puerto Rican neighborhood in Miami. Community-based projects have been supported by grants and residencies from Designers Talking, Sappi Ideas that Matter, and the John S. and James L. Knight Foundation.

About the Rose Art Museum at Brandeis University

Founded in 1961, the Rose Art Museum at Brandeis University is an educational and cultural institution dedicated to collecting, preserving, and exhibiting the finest of modern and contemporary art. The programs of the Rose adhere to the overall mission of the university, embracing its values of academic excellence, social justice, and freedom of expression. The museum's permanent collection of postwar and contemporary art is unequalled in New England and is among the best at any university art museum in the United States. For more information, visit www.brandeis.edu/rose.

Founded in 1948, Brandeis University is named for the late Louis D. Brandeis, the distinguished associate justice of the United States Supreme Court, and reflects his ideals of academic excellence and social justice. The only nonsectarian Jewish-founded institution of higher learning in the United States, Brandeis is one of the world's youngest private research universities. Located west of Boston, Brandeis' distinguished faculty are dedicated to the education and support of 3,600 undergraduates and more than 2,000 graduate students. It has been ranked among the top 35 national universities by U.S. News & World Report every year since the rankings' inception. For more information, visit www.brandeis.edu.

About The Baltimore Museum of Art

The Baltimore Museum of Art is home to an internationally renowned collection of 19th-century, modern, and contemporary art. Founded in 1914 with a single painting, the BMA today has 95,000 objects—including the largest public holding of works by Henri Matisse. Throughout the museum, visitors will find an outstanding selection of American and European painting, sculpture, and decorative arts; works by established and emerging contemporary artists; significant artworks from China; stunning Antioch mosaics; and an exceptional collection of art from Africa. The BMA's galleries also showcase examples from one of the nation's finest collections of prints, drawings, and photographs, and exquisite textiles from around the world. The 210,000-square-foot museum is distinguished by a grand historic building designed in the 1920s by renowned American architect John Russell Pope and two beautifully landscaped sculpture gardens. As a major cultural destination for the region, the BMA hosts a dynamic program of exhibitions, events, and educational programs throughout the year. General admission to the BMA is free so that everyone can enjoy the power of art. For more information, visit www.artbma.org.

Publication Details:

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