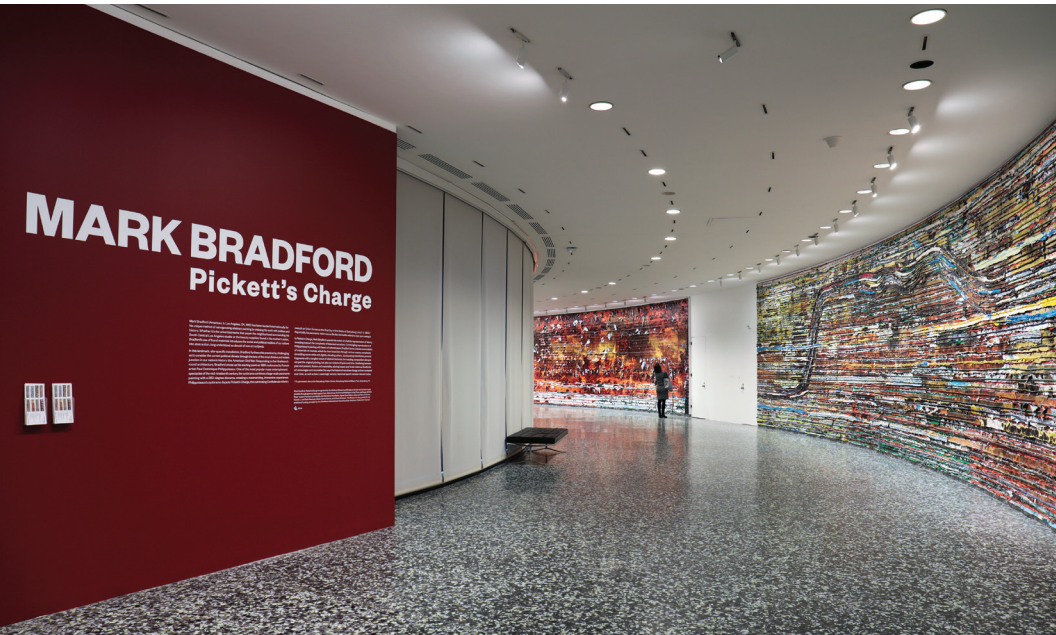


# HIRSHHORN KIDS

**EXPLORE**  
**MARK BRADFORD**  
**Pickett's Charge**



# WELCOME!



Find the entrance to Mark Bradford *Pickett's Charge* on Level 3 near the escalator.

Take a look around, literally. The Hirshhorn Museum has a cylindrical shape, with a hole just slightly off-center. The unique shape gives artists an opportunity to create works that use our curved walls, like Mark Bradford's *Pickett's Charge*.

# MEET THE ARTIST



**Mark Bradford** grew up in Los Angeles, California. He didn't decide to become an artist until he was 30 years old. Before then, he worked in his mom's beauty salon. The materials he found there inspired him to start making art.

Bradford continues to live and work in Los Angeles. He draws inspiration from the city streets, beauty salons, and people he meets. Bradford also gets ideas from world events, and uses his art to help people have conversations about them.



# LOOK CLOSELY



Eight canvases make up the artwork, which wraps 400 feet around the Museum.



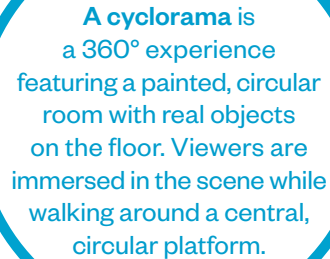
# WALK AROUND!

Look carefully and find


- A tree
- A soldier
- A section with thick layers
- A burn mark
- A dangling cord
- A glob of glue
- A line of blue

# A 360° EXPERIENCE

This painting was inspired by another 360° artwork, Paul Philippoteaux's 1883 **cyclorama**, also called *Pickett's Charge*, illustrating the famous conclusion of the **Civil War** Battle of Gettysburg.



A **cyclorama** is a 360° experience featuring a painted, circular room with real objects on the floor. Viewers are immersed in the scene while walking around a central, circular platform.



A **Civil war** is a war between citizens of the same country.

Reproductions of Philippoteaux's artwork are part of Bradford's work. Can you find pieces of it? What do you see?

# PAINTING WITH PAPER



Mark Bradford calls his process “painting with paper.” This work uses colorful paper and large prints of Philip-poteaux’s 1883 cyclorama. **The layers of paper are like years of history.** Bradford cuts, tears, and scrapes through the layers to reveal hidden textures, colors, and patterns. The physical materials and processes represent history. The artist wants us to look beyond the surface.



# REPRESENTATIONAL &

*Pickett's Charge* brings together abstract and representational styles. Look closely at a canvas with soldiers. Find an image of a soldier that is whole, and find another that has been abstracted by layers of paper and rope.

**Representational art** shows objects and people as they are in the real world.

**Find something representational and draw it here.**



# ABSTRACT

Abstract art does not attempt to portray objects as they appear in the real world.

**Abstract art** emphasizes elements of art and design (shape, color, and line).

**Find something abstract and draw it here.**



# MIX & MATCH

Mark Bradford used several images and colors again and again to make *Pickett's Charge*. Use some of the shapes from the artwork to make your own sketch. Experiment with layering shapes and lines on top of each other.



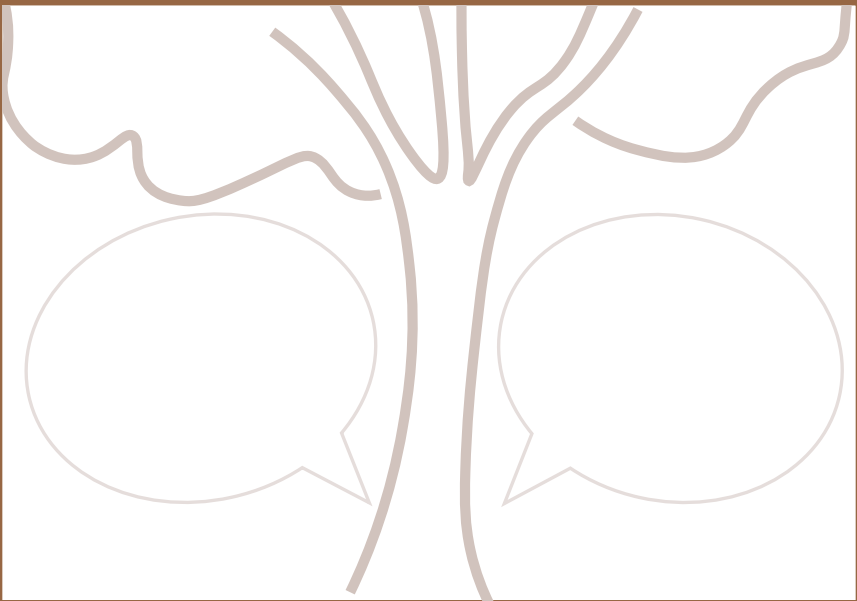


# WITNESS TREE

Find the canvas titled “Witness Tree.” A witness tree is a tree that was present for a major moment in American history, like the Civil War. While a witness tree may have “seen” history, it cannot tell anyone.

Telling stories is an important part of creating history, but what happens when you cannot tell your story?

Look at the panel, first from far away and then up close. Do you see a tree? You might not at first. Look closely to find the abstracted green-ish tree form. What would you ask the tree, if it could talk?



# HOW ARE STORIES REMEMBERED?

*“What’s past is prologue.”*

—William Shakespeare, *The Tempest*

The Civil War was an important moment for the United States. Before the Civil War, millions of people of African descent were enslaved. Slaves were people who were owned and forced to work for another person for no pay, and given no rights.


Following the Civil War, slavery was abolished, and no longer allowed. Despite this, the effects of slavery have lingered for a long time. People of color still face many injustices today.

Mark Bradford wants us to question the stories we learn about the past and present. He challenges us to examine the different perspectives and stories told about important events.

# MAKING CHOICES

Look closely at the artwork's layers. Notice that Mark Bradford placed a photo reproduction of a painting of the past as the top layer. **Why did he choose to do this? How would the artwork be different if the photo was placed on the bottom layer?**

**Write your ideas or draw below.**

A large, empty white rectangular area with a thin grey border, intended for students to write their ideas or draw their responses to the prompt above.



# ART CAN CREATE CHANGE



*“I’m standing in the middle of a question about where we are as a nation.”*

*—Mark Bradford*

We can’t change history, because it has already happened. We can change the way people think about the past and work to make today’s world better. Mark Bradford is an artist and an activist: He uses art to start conversations about the past and present. Through his artwork, Bradford communicates change and helps people see the world from new perspectives.

# REFLECT

What is most interesting about Mark Bradford's *Pickett's Charge*? What do you find challenging or confusing? What questions do you still have?

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# STANDING WITHIN HISTORY



March on Washington for Jobs and Freedom, August 28, 1963

The Hirshhorn Museum and Sculpture Garden sits right on the edge of the National Mall, which has many important monuments and memorials (and museums!). Throughout US history, people have gathered here to protest and celebrate.

**Why might Mark Bradford want this artwork to be placed here at the Hirshhorn Museum, on the National Mall, in Washington, DC?**

# REPURPOSE THIS GUIDE

**Paint with paper!** There's a simple way you can explore Mark Bradford's complex process at home. Experiment with layering paper with rope or string, and pulling them apart to create something new.

## MATERIALS

- This guide, cut or torn into strips
- Water and flour
- Surface (cardstock, cardboard, canvas)
- Rope, string, yarn, sticks, or other found material

## PROCESS

- Mix water & flour to the consistency of heavy cream
- Soak paper strips in water/ flour mixture
- Squeeze excess liquid off the paper
- Apply wet paper and rope, string, or other found material to your surface
- Explore the possibilities as you create

# CREDITS

## Cover & Inside Cover

Installation view of *Mark Bradford: Pickett's Charge* at the Hirshhorn Museum and Sculpture Garden, 2017. Courtesy of the artist and Hauser & Wirth.

Photo: Cathy Carver.

## Pages 1

Mark Bradford in his Los Angeles studio with details of *Pickett's Charge*, 2017, mixed media. Courtesy of the artist and Hauser & Wirth.

Photo: Agata Gravante.

## Page 2

Visitors to the Hirshhorn take a close look.

Photo: Erin Schaff.

## Page 5

Mark Bradford at the Hirshhorn Museum and Sculpture Garden with details of *Pickett's Charge*, 2017. Courtesy of the artist and Hauser & Wirth.

Photo: Cathy Carver.

## Page 12

Mark Bradford, *Pickett's Charge* (The High-Water Mark) (detail), 2016-2017. Mixed media. Courtesy of the artist and Hauser & Wirth.

Photo: Joshua White.

## Page 14

March on Washington for Jobs and Freedom.

Courtesy of the National Archives.

## Page 17 (Last page)

Visitors to the Hirshhorn explore *Mark Bradford's Pickett's Charge*.

Photo: Erin Schaff.





# KEEP EXPLORING



Try this Bradford-inspired project at home  
[hirshhorn.si.edu/explore/story-layers](http://hirshhorn.si.edu/explore/story-layers)



Discover more HIRSHHORN KIDS at Home projects  
[hirshhorn.si.edu/explore/kids-at-home](http://hirshhorn.si.edu/explore/kids-at-home)



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