

## **BMA'S *IMAGINING HOME* EXHIBITION EXPLORES DIFFERENT ASPECTS OF HOME THROUGH ART FROM AROUND THE WORLD**

*Visitor participation encouraged through interactive experiences woven into the exhibition*

BALTIMORE, MD (UPDATED October 20, 2015)—The Baltimore Museum of Art (BMA) presents an innovative thematic exhibition, *Imagining Home*, in conjunction with the opening of the Patricia and Mark Joseph Education Center. On view October 25, 2015 through August 1, 2018, this extraordinary exhibition presents more than 30 artworks from across the collection in a lively space that incorporates video, audio, and other experiences that encourage visitor participation. More than a third of the objects in the exhibition are light sensitive and will change every six months so there will always be something new to experience.

The artworks in *Imagining Home* represent different ideas and aspects of the places in which we live—whether decorative or functional, real or ideal, celebratory or critical. Visitors can explore objects from many times and places as nearly every area of the BMA's collection is included: paintings, sculptures, decorative arts, textiles, prints, and photographs, along with works from the Americas, Europe, Africa, and Asia, as well as four of the museum's popular miniature rooms. Each object reveals something about the cultural values of its makers and users.

Visitors have three thematic areas to explore in the exhibition:

- **Façades & Thresholds:** Visitors will enter the exhibition through a designed threshold to see objects that reflect how we mediate public and private spaces such as Emile-Antoine Bourdelle's sinister bronze *Medusa Door Knocker* (1925), Walter Henry Williams' painting *A Quick Nap* (1952), and a colorful early 20<sup>th</sup>-century Suzani prayer rug from Central Asia.
- **Domestic Interiors:** Laurie Simmon's *Walking House* (1989, printed 1997) and a selection of chairs, vessels, and other objects from an ancient Greek krater (440-430 BCE) to a modern Toastmaster toaster (c. 1932) and a shower curtain with text by author Dave Eggers from *The Thing Quarterly* (2011-12) invite visitors to consider how we make home.
- **Arrivals & Departures:** Contemporary and historic objects like Alfred Stieglitz's *Steerage* (1907) photograph of passengers boarding a ship and Susan Harbage Page's *Hiding Place No. 3, Laredo, Texas* (2011), a large-scale photograph of a temporary shelter for someone crossing the U.S./Mexico border, show a world of constant transformation and movement.



Laurie Simmons. *Walking House*. 1989, printed 1997. (Full image credit on pg. 3)

A variety of interactive elements are woven throughout *Imagining Home*. **Home Stories** videos reveal how 11 Baltimore-area households experienced living with a reproduction of one of four objects in the exhibition for a month. The engaging interviews explore what they discovered about the artworks and how it affected their thinking about home, art, and the BMA. Six of the artworks have **Soundscapes** that immerse visitors in a wash of sound recorded in the place where the artwork was made. The authentic sounds were recorded at sites in Afghanistan, Algeria, Ghana, Italy, and Maryland. **Home Reflections** show visitors' responses to the prompt "Home is..." projected on the floor of the gallery. These

statements change as new visitor responses are received using an iPad in the exhibition. The BMA's **Go Mobile** smartphone guide has been expanded with insightful details about many of the artworks in the exhibition, including a video of Chicago-based artist Hank Kupjack restoring one of the miniature rooms his father designed for the BMA. Other highlights include California-based artist Tracy Snelling talking about her work *El Mirador* (2005), a mini reproduction of a fictional desert hotel in Mexico that shows six videos through its windows, Baltimore-based artist Ben Marcin talking about his photographs, and public radio producer and writer Starlee Kine talking about her cutting board (2010) from *The Thing Quarterly*. Friendly **Gallery Hosts** will be standing by during weekends and special events to provide information about the objects and experiences. There is also a nook with seating, books, and magazines for visitors to relax and peruse.

An adjacent space called the Commons will reflect the voices and creativity of Baltimore. Baltimore-based mixed-media artist Marian April Glebes, in partnership with the non-profit The Loading Dock, was selected for a year-long **Commons Collaboration** inspired by the theme of home that will be presented in the Commons and at The Loading Dock. Seeing the BMA as a metaphoric house for Baltimore's greatest cultural assets, Glebes anticipates creating an interactive environment where visitors can explore relationships with the materials of home and connect them to the larger notion of place. Visitors can also fill out **Postcards from Home** with their responses to questions posed in the exhibition, then place the postcard into a mailbox to be sent to another visitor whom they've never met. They may write their own address on a return label to receive a postcard as well. Select postcards will be featured on the BMA's blog. The Commons will also host **Open Hours** on the third Saturday of the month beginning in November. These events are organized by anyone who wants to propose an activity connected to the theme of home that promotes a sense of sharing and exchange.

### **Sponsors**

This project was made possible in part by the Institute of Museum and Library Services. The media sponsor is the Maryland Transit Administration.

### **Project Team**

*Imagining Home* was organized by BMA Director of Interpretation & Public Engagement Gamyne Guillotte with Associate Curator of European Painting & Sculpture Oliver Shell, in collaboration with other curators, educators, and designers. The gallery renovation was designed by Ziger/Snead Architects. The exhibition design and installation was created by BMA Director of Exhibition Design & Installation Karen Nielsen, in collaboration with Director of Interpretation and Public Engagement Gamyne Guillotte and Assistant Curator of European Painting & Sculpture Oliver Shell. Interpretation was led by Manager of Interpretation Jessica Keyes. Motion graphics were created by Figure 53. Audio content was produced by Sandy Goldberg. A Community Advisory Panel comprised of artists, educators, and community members, and a Scholarly Advisory Panel comprised of both arts and humanities scholars from across the country also participated in the formation of the exhibition.

### **Patricia and Mark Joseph Education Center**

The Patricia and Mark Joseph Education Center is a new area of the museum that connects visitors with art, creativity, and community. The \$4.5 million, 5,500-square-foot Joseph Education Center continues the BMA's long tradition of pioneering art education that began in 1929 with the opening of one of the first museum education departments in the country. It also concludes the museum's multi-year renovation to provide more imaginative experiences with the artworks in the galleries and improve visitor amenities and infrastructure. The Joseph Education Center includes a

thematic exhibition gallery that draws together works from across the collection, a commons that highlights the voices and creativity of the Baltimore community, a studio for hands-on art making for all ages, a new docent room for the museum's dedicated gallery teachers, and a renovated school group entrance and orientation foyer for the thousands of schoolchildren who visit the BMA each year.

### **Institute of Museum And Library Services**

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### **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 works of art—including the largest holding of works by Henri Matisse in the world. Throughout the museum, visitors will find an outstanding selection of American and European painting, sculpture, and decorative arts; prints and drawings from the 15th century to the present; works by established and emerging contemporary artists; and exceptional objects from Africa and Asia. Two beautifully landscaped gardens display an array of 20th-century sculpture that is an oasis in the city. The 210,000-square-foot museum is distinguished by a grand historic building designed in the 1920s by renowned American architect John Russell Pope. A \$28 million multi-year renovation that began in 2010 has transformed galleries for contemporary, American, African, and Asian art, and improved visitor amenities and essential infrastructure. Since 2006, the BMA has provided free general admission so that everyone can enjoy the power of art.

### **VISITOR INFORMATION**

The Baltimore Museum of Art is open Wednesday through Friday, 10 a.m. – 5 p.m.; Saturday and Sunday, 11 a.m. – 6 p.m. The museum is closed Monday, Tuesday, New Year's Day, July 4, Thanksgiving, and Christmas. The BMA is located at 10 Art Museum Drive at North Charles and 31st Streets, three miles north of Baltimore's Inner Harbor. For general Museum information, call 443-573-1700 or visit [artbma.org](http://artbma.org).

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