

## **BMA OPENS *SHIFTING VIEWS: PEOPLE & POLITICS IN CONTEMPORARY AFRICAN ART* ON DECEMBER 18**

*First exhibition from museum's contemporary African art collection explores political themes*

BALTIMORE, MD (December 2, 2016)—The Baltimore Museum of Art (BMA) presents *Shifting Views: People & Politics in Contemporary African Art*, the first exhibition of contemporary African art drawn from the museum's collection. It features a selection of powerful prints, drawings, and photographs by seven artists who offer pointedly political perspectives on the lives of Africans and their diasporic descendants. The exhibition is on view in the African Art Galleries December 18, 2016–June 18, 2017.

"*Shifting Views* provides visitors with an opportunity to experience a broader range of African art from the BMA's outstanding collection," said BMA Dorothy Wagner Wallis Director Christopher Bedford. "These works on paper demonstrate the common viewpoints of contemporary African artists examining the effects of global capitalism."



Exhibition highlights include Senam Okudzeto's *All Facts Have Been Changed to Protect the Ignorant* drawings, reminiscent of early capitalist drives that fueled the trade of Africans into slavery; Julie Mehretu's *Landscape Allegories* (2003–04), which mark the journeys of migrants in and explore the environmental impact of late-stage capitalism; William Kentridge's upending racial presumptions in *Industry & Idleness* (1986–87); and Gavin Jantjes' critique of state-sponsored racial violence in his famed *A South African Colouring Book* (1974–75). David Goldblatt quietly confronts the intersections of capitalism and racism in a 1970 photograph taken on assignment for *Anglo American*, a giant gold mining conglomeration; Robin Rhode's *Pan's Opticon Studies* (2009) addresses race-based surveillance measures; and Diane Victor's *Smoke Screen (Frailty and Failing)* of 2010 re-presents the disappeared: people missing and incarcerated.

The exhibition is curated by Associate Curator for African Arts Shannen Hill, along with Kevin Tervalá, Former Curatorial Fellow in the Arts of Africa, the Americas, Asia & the Pacific Islands.

### **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.

### **VISITOR INFORMATION**

General admission to the BMA is free. Special exhibitions may be ticketed. The BMA 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, 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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**Image:** Senam Okudzeto. Fragment from the series *All Facts Have Been Changed to Protect the Ignorant*. 2000-01. The Baltimore Museum of Art: Nathan L. and Suzanne F. Cohen Contemporary Art Endowment. BMA 2002.20.