

Advance Exhibition Schedule

Fall – Winter 2021

This schedule is current as of August 2021 and is subject to change. Please discard earlier versions and verify all information with BMA Communications before publishing. * Indicates working title or tentative date

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Upcoming Exhibition & Installations

Screen House

August 4 – October 31, 2021

Color and Illusion: The Still Lives of Juan Gris

September 12, 2021 – January 9, 2022

A Modern Influence: Henri Matisse, Etta Cone, and Baltimore

October 3, 2021 – January 2, 2022

Thaddeus Mosley: Forest

October 17, 2021 – March 27, 2022

All Due Respect

November 14, 2021 – April 3, 2022

On Certainty: The Vision of Suzanne F. Cohen

November 14, 2021 – September 18, 2022

Richard Yarde *

November 21, 2021 – April 24, 2022

The Rembrandt Effect *

December 12, 2021 – April 10, 2022

Current Exhibitions & Installations

She Knew Where She Was Going: Gee's Bend Quilts and Civil Rights

March 10 – September 12, 2021

Frieda Toranzo Jaeger: The Perpetual Sense of Redness

June 6 – October 3, 2021

2020 Vision Contemporary

Katharina Grosse: Is It You? Site-Specific Installation

March 1, 2020 – September 19, 2021

Tschabalala Self: By My Self

March 28 – September 19, 2021

Lisa Yuskavage: Wilderness

March 28 – September 19, 2021

Sharon Lockhart: Perilous Life

March 28 – September 19, 2021

Adelyn Breeskin: Curating a Legacy

October 7, 2019 – October 31, 2021

SHAN Wallace: The Avenue

January – November 2021

Women Behaving Badly: 400 Years of Power and Protest

July 18 – December 19, 2021

Mickalene Thomas: A Moment's Pleasure

November 24, 2019 – May 29, 2022

Spencer Finch: Moon Dust

February 21, 2018 – October 14, 2024

Upcoming Exhibitions



Ada Pinkston. *LandMarked Part 5: A Tribute to Fannie Lou Hamer*. 2018. Courtesy of the Artist.

Screen House

August 4 – October 31, 2021

This new series showcases the work of video and film artists with concerns relevant to Baltimore. Each video considers places and spaces with troubling pasts shaped by histories of forced labor, plunder and colonization, and war. The artists included in the initial presentation (August 4–29) are Tom Boram and Jackie Milad, Ariel René Jackson, and Ada Pinkston. Future screenings will feature works by TT the Artist (September 1–26) and Kandis Williams (September 29–October 31). The works are projected inside the museum’s Spring House, a 19th-century Greek Revival structure designed by Benjamin Henry Latrobe. Originally located at an estate near Baltimore’s Roland Park neighborhood, the building was used as a dairy and tended by enslaved people before moving to the BMA in 1932. Now, as a house for new media at the museum, it becomes a space to interrogate history, reimagine familiar stories, and reclaim joy and creativity.

Organization: This exhibition is curated by Leila Grothe, BMA Associate Curator of Contemporary Art.



Juan Gris. *Still Life before an Open Window, Place Ravignan*. 1915. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

Color and Illusion: The Still Lives of Juan Gris

September 12, 2021 – January 9, 2022

The BMA and Dallas Museum of Art have co-organized the first U.S. exhibition in over 35 years dedicated to the Spanish artist Juan Gris. *Color and Illusion* highlights the artist’s pioneering and revolutionary contributions to the Cubist movement by focusing on his fascination with subjects drawn from everyday life. Through more than 40 paintings and collages that span all major periods of the artist’s evolving practice, the exhibition reveals the transformation of Gris’s innovative style and principal motifs from 1911 until 1927, the year of his tragically early death. His exquisite compositions explored the boundary between abstraction and representation, tension and stasis, color, and form. The exhibition is accompanied by a full-color catalogue published by Yale University Press that provides a thorough examination of Gris’s still lifes and an opportunity to reconsider the legacy of this important, yet under-appreciated modernist master.

Organization: *Color and Illusion: The Still Lives of Juan Gris* is co-curated by Katy Rothkopf, The Anne and Ben Cone Memorial Director of The Ruth R. Marder Center for Matisse Studies and Senior Curator of European Painting and Sculpture at the BMA and Nicole R. Myers, The Barbara Thomas Lemmon Senior Curator of European Art at the DMA.

Tour: *Cubism in Color: The Still Lives of Juan Gris* is presented at the Dallas Museum of Art March 14 – July 25, 2021.

Sponsor: This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.



Henri Matisse in Etta Cone's dining room, 1930. The Baltimore Museum of Art Cone Collection Archives.

A Modern Influence: Henri Matisse, Etta Cone, and Baltimore October 3, 2021 – January 2, 2022

This exhibition explores the 43-year friendship between artist Henri Matisse (1869-1954) and Baltimore collector Etta Cone (1870-1949). More than 160 paintings, sculptures, prints, drawings, and illustrated books purchased by Etta, as well as a selection of archival items, will provide new insights into the formation of the renowned Cone Collection, one of the greatest collections of modern art in the United States. Etta, together with her older sister Claribel (1864-1929), acquired more than 600 works by the French master between 1906 and 1949 and bequeathed them to the BMA as part of a gift of 3,000 objects. Matisse realized he could have a presence in a major U.S. museum following a visit to Baltimore in 1930 and began creating and offering Etta works of art with the Cone Collection in mind. Among these works are masterpieces such as *The Yellow Dress* (1929-31) and *Large Reclining Nude* (1935), rarely shown drawings, and the maquette for his first illustrated book, *Poésies de Stephane Mallarmé* (1930-32). This ticketed exhibition demonstrates Cone's increasingly discerning eye for Matisse's work throughout their long partnership. A fully illustrated catalogue includes new scholarship of Etta's correspondence to the artist's family, revealing how her art collection gave her life meaning and purpose.

Organization: This exhibition is co-curated by Katy Rothkopf, The Anne and Ben Cone Memorial Director of The Ruth R. Marder Center for Matisse Studies and Senior Curator of European Painting and Sculpture at the BMA and Leslie Cozzi, BMA Associate Curator of Prints, Drawings, and Photographs.

Sponsors: This exhibition is generously supported by The Pierre and Tana Matisse Foundation and the Richard C. von Hess Foundation. Additional support is provided by the Robert Lehman Foundation.

Thaddeus Mosley: Forest October 17, 2021 – March 27, 2022



Thaddeus Mosley. *Opposing Parallels - Blues Up and Down for G. Ammons and S. Stitt*. 2015. Courtesy of the artist and Karma, New York.

Thaddeus Mosley transforms wood into inventive abstract forms that source inspiration from the art of the African diaspora, jazz, and the European modernist avant-garde. Using only a mallet, chisel, and masterful joinery techniques, the largely self-taught artist reworks felled timber from local sawmills into monumental biomorphic expressions inspired by ancient and modern cultures from around the world. Mosley was nicknamed "the forest" by abstract painter Sam Gilliam, who noted he is the "keeper of old trees, round trees, big trees, heavy trees." The BMA's exhibition will feature five recent large-scale sculptures centered in the John Waters Rotunda, offering visitors a unique opportunity to circumnavigate Mosley's dazzling abstract forms.

Organization: This exhibition is curated by Jessica Bell Brown, BMA Associate Curator of Contemporary Art.

Sponsors: This exhibition is generously supported by the Art Fund established with exchange funds from gifts of Dr. and Mrs. Edgar F. Berman, Equitable Bank, N.A., Geoffrey Gates, Sandra O. Moose, National Endowment for the Arts, Lawrence Rubin, Philip M. Stern, and Alan J. Zakon.



Mequitta Ahuja. *Order*. 2020. The Baltimore Museum of Art: Purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc. BMA 2021.112

All Due Respect

November 14, 2021 – April 3, 2022

New works by Lauren Frances Adams, Mequitta Ahuja, Cindy Cheng, and LaToya Hobbs—all past recipients of Joan Mitchell Foundation recognition with connections to Baltimore—are showcased in this exhibition to emphasize the importance of continued support for artists at all stages in their careers. Whether through the shifting boundaries between self and other, contemplations about the cycles of life, or provocations to the public about shared histories, each artist engages deeply with vital aspects of contemporary culture. Adams presents painted furniture, artist-made wallpaper, and other works meant to articulate and complicate relationships with decorative artworks on display in the BMA's galleries. Ahuja experiments with oil paint sculpturally by applying a thick monochromatic coat of paint which she then pushes and scrapes off the canvas, using loss and removal to depict images of herself with her mother. Cheng uses projection mapping and sculptural installations to investigate the theories of far right-wing conspiracists and further her exploration of otherness and systems of belief and belonging. Hobbs transforms 15 woodblock print panels into painting surfaces, carving into the wood and applying paint and collage to chronicle the waking hours in a single day of a mother—her largest and most ambitious work to date.

Organization: This exhibition is curated by Leila Grothe, BMA Associate Curator of Contemporary Art.

Sponsor: This exhibition is supported by the Joan Mitchell Foundation.



Sol LeWitt. *Irregular Grid*. 1999. The Baltimore Museum of Art: Bequest of Suzanne F. Cohen, Baltimore, BMA 2019.69. © Sol LeWitt / Artists Rights Society (ARS), New York

On Certainty: The Vision of Suzanne F. Cohen

November 14, 2021 – September 18, 2022

In conjunction with the fall 2021 contemporary wing reinstallation, this exhibition will showcase some of the most significant works donated to the BMA by Suzanne F. Cohen (1935-2018), as well as major acquisitions she helped facilitate. Cohen's extraordinary leadership and enduring support for the BMA touched every area of the museum. In addition to chairing the board and numerous trustee committees, Cohen provided funding for free admission, exhibitions, commissions, restorations, public programs, and gifts of art. Highlights of the exhibition include a major multi-panel painting by Ellsworth Kelly and works in various media by conceptualist artist Mel Bochner, with whom Cohen had a decades-long friendship. Important works on paper by Sol LeWitt, Sherrie Levine, Adam Pendleton, Marjetica Potrč, Robert Smithson, and others will be displayed in two installations. The exhibition will also feature ephemera that demonstrates Cohen's passion for art and social justice and her commitment toward the BMA becoming a more inclusive institution.

Organization: This exhibition is curated by Cecilia Wichmann, BMA Associate Curator of Contemporary Art.

Sponsor: This exhibition is supported by the Suzanne F. Cohen Exhibition Fund.



Richard Yarde. *Dancing at the Savoy*. 2007. The Baltimore Museum of Art: Gift of Dorothy and Jerome Preston, Jr., Damariscotta, Maine. BMA 2012.254 @ Estate of Richard Yarde

Richard Yarde *

November 21, 2021 – April 24, 2022

Richard Yarde's virtuosic watercolors transformed the medium with large-scale colorful paintings often composed on multiple attached sheets of paper and executed without preliminary drawing. Equally inspired by historical Black photographers, European post-Impressionists and by a keen political purpose, Yarde drew acclaim early in his career for his masterful portraits of Black leaders—athletes, swing-era dancers, blues and jazz musicians—as well as individuals he knew growing up in the multicultural Boston neighborhood of Roxbury. The success of these early works led Yarde to create an ambitious three-dimensional installation that revived the memory of New York's famous Savoy Ballroom. It was presented at the BMA in 1983 and later hailed by the *New York Times* as “the most spectacular installation of the year” when it opened at the Studio Museum in Harlem. Nearly 40 years later, *Richard Yarde* explores the development of Yarde's watercolors over the course of three decades. Approximately 30 works include representations of Leadbelly, Paul Robeson, Sojourner Truth, and Malcolm X as well as self-portraits and poignant scenes of Black life.

Organization: This exhibition is curated by Oliver Shell, BMA Curator of European Painting and Sculpture.



Rembrandt van Rijn. *A Scholar in his Study ("Faust")*. c. 1652. The Baltimore Museum of Art: Gift of Alfred R. and Henry G. Riggs in Memory of General Lawrason Riggs. BMA 1943.32.239

The Rembrandt Effect *

December 12, 2021 – April 10, 2022

Dutch artist Rembrandt van Rijn (1606-1669) is universally acknowledged as one of history's greatest etchers, uniquely manipulating the etching needle and ink to create contemplative and affecting prints that have engaged viewers across centuries. His influence on the history of Western printmaking is foundational, especially for printmakers of the Etching Revival (ca. 1850-1930), such as Eugène Delacroix, Jean-Baptiste-Camille Corot, Édouard Manet, James A. M. Whistler, Mary Cassatt, Johan Barthold Jongkind, and Käthe Kollwitz. For these artists, Rembrandt's prints provided a touchstone for translating etching into a medium for the modern aesthetic. This exhibition debuts in the new Nancy Dorman and Stanley Mazaroff Center for Prints, Drawings and Photographs, connecting extraordinary works by the Dutch master and European and American graphic artists of the 19th and 20th centuries in their potential to convey the interior and exterior worlds through print.

Organization: This exhibition is organized by Andaleeb Badiee Banta, BMA Senior Curator of Prints, Drawings, and Photographs, and Joanna Karlgaard, Assistant Curator of Prints, Drawings, and Photographs.

Current Exhibitions & Installations



Pearlie Irby Pettway. *Diamond in Square*. c. 1950. The Baltimore Museum of Art: Gift of the Souls Grown Deep Foundation; and purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc., BMA 2020.34. © Pearlie Irby Pettway / Artists Rights

She Knew Where She Was Going: Gee's Bend Quilts and Civil Rights **March 10 – September 12, 2021**

Gee's Bend quilts are among the most celebrated independent craft evolutions in American history. Defined by colorful, syncopated geometric pieces of found and personal materials, they reflect both a lineage of female instruction at home and the freedom of individual expression. This exhibition features five quilts that recently entered the BMA's collection by purchase and gift from the Souls Grown Deep Foundation, a nonprofit organization dedicated to promoting the work of African American artists from the South. The examples presented in this exhibition—*Chestnut Bud* (1960s) by Lucy Mingo (b. 1931), *Four-Block Strip* (c. 1960) by Loretta Pettway (b. 1942), *Housetop* (c. 1970) by Lucy T. Pettway (1921-2004), *Diamond in Square* (c. 1950) by Pearlie Irby Pettway (c. 1893-1955), and *Blocks and Strips* (1971) by Nell Hall Williams (b. 1933)—represent distinct examples of artistic experimentation during a pivotal era in Gee's Bend quilting history.

Organization: This exhibition is curated by Brittany Lubberda, BMA Associate Curator of Decorative Arts with Stella Hendricks, Souls Grown Deep Foundation Intern

Sponsors: The exhibition is supported by PNC Bank and The Jean and Allan Berman Textile Endowment Fund.



Installation view of *Frieda Toranzo Jaeger: The Perpetual Sense of Redness* at the Baltimore Museum of Art, June 2021. Photo by Mitro Hood.

Frieda Toranzo Jaeger: The Perpetual Sense of Redness **June 6 – October 3, 2021**

Frieda Toranzo Jaeger (b. 1988, Mexico City) creates strange, seductive paintings about cars and the female body that collapse traditional depictions of hyper-sexualized femininity—often employed to market the masculine appeal of a vehicle—and reclaims the latent power of the car as a site for unrestrained female sexuality. For the BMA, Toranzo Jaeger will transform the central rotunda of the museum's European art galleries into a kind of fuselage by fabricating a car/spacecraft hybrid. This contained structure, formed by hinged and folded canvases, will embody the inner character of a psychological space. Inspired by the more abstract paintings of Chicago Imagist painter Christina Ramberg, this new multi-panel work will combine oil paint with an embroidery style particular to her indigenous Huichol community in what is now the Mexican state of San Luis Potosi. The artist's family members will be employed to craft the embroidered canvas, which she will paint, stretch, and configure into structures.

Organization: This exhibition is curated by Leila Grothe, BMA Associate Curator of Contemporary Art.

Sponsors: This exhibition is generously supported by The Hardiman Family Endowment Fund and the Art Fund established with exchange funds from gifts of Dr. and Mrs. Edgar F. Berman, Equitable Bank, N.A., Geoffrey Gates, Sandra O. Moose, National Endowment for the Arts, Lawrence Rubin, Philip M. Stern, and Alan J. Zakon.

2020 Vision Contemporary

2020 Vision is generously sponsored by the Ms. Foundation for Women and PNC Foundation.

The 2020 Vision installation of the Contemporary Wing is generously sponsored by BGE, Constellation, and Exelon.



Installation view of *Katharina Grosse: Is It You?* at the Baltimore Museum of Art, March 2020. Photo by Mitro Hood.

Katharina Grosse: *Is It You?*

March 1, 2020 – September 19, 2021

German artist Katharina Grosse's exuberant large-scale, in-situ paintings explore the countless ways in which a painted image can appear in our lives. For this exhibition at the BMA, the internationally acclaimed artist has transformed the central gallery of the Contemporary Wing with an expansive fabric installation that is partially suspended from the ceiling, creating an enveloping cloth "room" with undulating walls. Grosse spray-painted the fabric onsite, allowing the colors and the shapes of the fabric to combine to form a vibrant and immersive experience for visitors.

Organization: This exhibition is curated by Virginia Anderson, BMA Curator of American Art.

Sponsors: This exhibition is generously sponsored by the Suzanne F. Cohen Exhibition Fund and J.P. Morgan Bank.



Sharon Lockhart. *Milena*. 2020. Courtesy of the Artist and Gladstone Gallery, New York and Brussels

Sharon Lockhart: *Perilous Life*

March 28 – September 19, 2021

This exhibition features film, photography, and sculpture that bookend American artist Sharon Lockhart's 10-year engagement with a group of children in Łódź, Poland. The film *Pódworka* (2009) is a series of fleeting interludes that is both a study of a specific place and an evocation of children's resourcefulness. A young girl named Milena became a friend and collaborator over the next decade and inspired Lockhart to create a series of workshops and projects at the Center for Sociotherapy in Rudzienko that empowered young women to find their own voices. Milena remained close with the artist as she moved from adolescence to adulthood. The elegiac photographic still life portrait *Milena* (2020) and the bronze sculpture *Untitled (Siblings)* (2020) pay homage to Milena in the wake of her passing, denoting both the passage and the fixing of time, as well as the enduring power of love and the fragility of life.

Organization: This exhibition is curated by Katy Siegel, BMA Senior Research & Programming Curator and Thaw Chair of Modern Art at Stony Brook University.

Sponsor: This exhibition is supported by The Dorman/Mazaroff Contemporary Endowment Fund.



Tschabalala Self. *Two Women*.
2019. Rubell Museum. ©
Tschabalala Self

Tschabalala Self: By My Self

March 28 – September 19, 2021

The BMA presents 13 paintings alongside two related sculptures that capture the depth, intricacy, and singularity of Self's formal strategy and techniques and includes a suite of three new paintings of a female couple created in response to Henri Matisse's sculpture *Two Women* (1907–08; originally titled *Two Negresses*) in the BMA's collection. The exhibition explores how the compositional process generates meaning in Self's work as the artist uses a variety of reproductive techniques—stencils, tracings, prints, casts, and mechanically stitched lines of thread—to structure artworks that are ultimately singular and unique. The resulting works offer an analogy for the artist's theory of selfhood—a consciousness at once produced by external images and by an ongoing reworking and evolving of forms into a new whole.

Organization: This exhibition is curated by Cecilia Wichmann, BMA Associate Curator of Contemporary Art.

Sponsors: This exhibition is generously sponsored by The Hardiman Family Endowment Fund and The Pulimood Charitable Trust.



Lisa Yuskavage. *Tit Heaven #21*.
1992. Courtesy of the artist and
David Zwirner Gallery, New York.

Lisa Yuskavage: Wilderness

March 28 – September 19, 2021

Co-organized with the Aspen Art Museum, this exhibition brings together more than 15 paintings that show American artist Lisa Yuskavage's expansive treatment of landscape through lush and dexterously crafted compositions that tantalize the eye and beguile the mind. Over a career now spanning 35 years, Yuskavage has produced paintings that are ebulliently colorful, unabashedly explicit, and epic in ambition—and yet elusive in their meaning. Since roughly 2007, the vastness of nature has played a significant role in her most ambitious large-scale paintings. Rather than simply depicting voluptuous nudes with landscape elements, her expansive canvases imagine entire worlds that are both highly detailed and vague in implication, inviting viewers to consider the mysterious societies she has conjured.

Organization: This exhibition is curated by Christopher Bedford, BMA Dorothy Wagner Wallis Director.

Sponsor: This exhibition is generously sponsored by Clair Zamoiski Segal.



Keith M. Martin. *Portrait of a Lady (Adelyn Breeskin)*.
1966. The Baltimore
Museum of Art: Gift of the
Artist, Baltimore. BMA

Adelyn Breeskin: Curating A Legacy

October 7, 2020 – October 31, 2021

The BMA celebrates the remarkable career of Adelyn Breeskin, the museum's former director (1942–62) and first curator of prints (1930–42). Breeskin played a major role in expanding the breadth of the BMA's collection, including securing the renowned Cone Collection of modern art. She also commissioned the U.S. Pavilion for the 1960 Venice Biennale with works by Abstract Expressionist artists Philip Guston, Franz Kline, Hans Hofmann, and Theodore Roszak. Examples by these artists as well as important works she acquired for the museum and archival materials are featured in the exhibition.

Organization: This exhibition is curated by Laura Albans, BMA Assistant Curator of European Painting and Sculpture

Sponsor: This exhibition is generously sponsored by Frederick Singley Koontz.



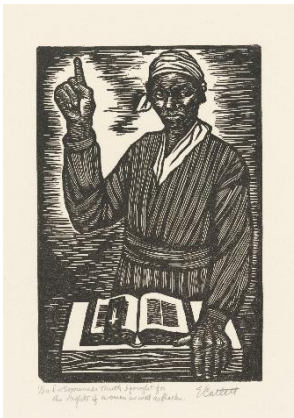
SHAN Wallace: *The Avenue* (detail). Photo by Mitro Hood.

SHAN Wallace: *The Avenue*

January – November 2021

This five-part mural by Baltimore-based artist SHAN Wallace is named for Baltimore’s storied Pennsylvania Avenue, a long-standing Black cultural hub where bandleader Cab Calloway and singer Billie Holiday once performed. The outdoor installation grows out of Wallace’s research into the foundational roles Black Americans have played in U.S. food culture as a means of finding freedom, communion, and joy from the colonial era to the present. The mural was composed in response to the nearby Spring House, a structure in the BMA collection originally used for cold food storage on a nearby plantation. Wallace reinterprets its architecture as a backdrop for Black entrepreneurship, companionship, and home, taking advantage of the digital collage format to collapse time and create an artistic space of memory and imagination that blends the personal and historical.

Organization: This installation is curated by Leslie Cozzi, BMA Associate Curator of Prints, Drawings & Photographs, and Cecilia Wichmann, BMA Associate Curator of Contemporary Art.



Elizabeth Catlett. *In Sojourner Truth I fought for the rights of women as well as blacks.* 1946-1947, printed 1989. Collection of the Smithsonian National Museum of African American History and Culture, Gift of Winifred Hervey. © 2021 Catlett Mora Family Trust / Licensed by VAGA at Artists

Women Behaving Badly: 400 Years of Power and Protest

July 18 – December 19, 2021

More than 75 prints, photographs, and books from the Renaissance to early 20th-century feature depictions of women who have acted in ways deemed contrary to the moral and social standards established by patriarchal authority. The exhibition begins with powerful women from the past presented alongside archetypal imagery that presents female agency in a negative light, such as witches, vampires, and femme fatales. The second section is devoted to the modern era—from circa 1800 to the period of first-wave feminism in the early 20th century—when women actively engaged with rectifying centuries of disenfranchisement and oppression, achieving the passage of the 19th amendment in the United States. It includes representations of formidable women who broke with traditionally domestic designations of wife and mother, expanding their presence into the public sphere as performers, authors, artists, and activists.

Organization: This exhibition is curated by BMA Curator of Prints, Drawings & Photographs Andaleeb Badiie Banta.

Sponsors: This exhibition is supported by The Hackerman Foundation, Clair Zamoiski Segal, Amy and Marc Meadows, Patricia Lasher and Richard Jacobs, and the Samuel H. Kress Foundation.



Interior view of *Mickalene Thomas: A Moment's Pleasure*. 2019. Courtesy of the artist. © Mickalene Thomas. Photo by Mitro Hood.

Mickalene Thomas: A Moment's Pleasure

November 24, 2019 – May 29, 2022

The inaugural Robert E. Meyerhoff and Rheda Becker Biennial Commission debuts an immersive installation by internationally renowned artist Mickalene Thomas, who has transformed the museum's two-floor East Lobby into a living room for Baltimore.

Thomas has installed a new façade on the exterior that resembles the city's traditional row houses and completely re-envisioned the interior with new wallpapers, furniture, carpeting, and other design elements, altering every surface of the space. The vivid geometric patterns, prints, and textures of the environment reference the aesthetics of black culture in the U.S. during the 1970s and 1980s.

Organization: This exhibition is curated by Christopher Bedford, BMA Dorothy Wagner Wallis Director.



Spencer Finch. *Moon Dust (Apollo 17)*. 2009. Installation view at the Baltimore Museum of Art.

Spencer Finch: Moon Dust

February 21, 2018 – October 14, 2024

Moon Dust (Apollo 17), first presented at the 2009 Venice Biennale, consists of 150 individual chandeliers with 417 light bulbs hung individually from the ceiling to form one large, cloud-like sculpture. The work is also a scientifically precise representation of the chemical composition of moon dust as it was gathered during the Apollo 17 mission. Finch translated the diagrams of the chemical formulas of the molecules by using light bulbs of different sizes and fixtures with varied arm lengths to create a three-dimensional scale model of the moon's atomic makeup, with the smallest for helium and the largest for oxygen.

Organization: This exhibition is curated by Kristen Hileman, former BMA Senior Curator of Contemporary Art.

Sponsor: *Moon Dust (Apollo 17)* is on extended loan from the collection of Joanne Gold and Andrew Stern, who are generously sponsoring its presentation at the BMA.



The Baltimore Museum of Art

Founded in 1914, the Baltimore Museum of Art (BMA) inspires people of all ages and backgrounds through exhibitions, programs, and collections that tell an expansive story of art—challenging long-held narratives and embracing new voices. Our outstanding collection of more than 95,000 objects spans many eras and cultures and includes the world’s largest public holding of works by Henri Matisse; one of the nation’s finest collections of prints, drawings, and photographs; and a rapidly growing number of works by contemporary artists

of diverse backgrounds. The museum is also distinguished by a neoclassical building designed by American architect John Russell Pope and two beautifully landscaped gardens featuring an array of modern and contemporary sculpture. The BMA is located three miles north of the Inner Harbor, adjacent to the main campus of Johns Hopkins University, and has a community branch at Lexington Market. General admission is free so that everyone can enjoy the power of art.

Free Admission

General admission to the BMA is free for everyone—every day! Special exhibitions and programs may be ticketed.

Hours

The BMA is open Wednesday through Sunday from 10 a.m. to 5 p.m. The Sculpture Gardens are open Wednesday through Sunday, 10 a.m. to dusk (weather permitting). The museum and gardens are closed New Year’s Day, Juneteenth, July 4, Thanksgiving Day, and Christmas Day.

Location

The BMA is located on Art Museum Drive at North Charles and 31st Streets, three miles north of Baltimore’s Inner Harbor, and is accessible by CityLink Silver (formerly No. 3) and LocalLink 51 (formerly No. 11) buses and the Purple Route of the Charm City Circulator. Parking is available on the street, in the BMA lots, and in JHU’s South Garage on Wyman Park Drive.

Contact Information

General	443-573-1700	BMA Box Office	443-573-1701
BMA Shop	443-573-1844	Gertrude’s Chesapeake Kitchen	410-889-3399
Public Programs & Events	443-573-1832	Website	artbma.org

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