

Advance Exhibition Schedule

Fall 2021 – Winter/Spring 2022

This schedule is current as of October 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

Thaddeus Mosley: Forest

October 17, 2021 – March 27, 2022

How Do We Know the World?

November 14, 2021 – September 2023

All Due Respect

November 14, 2021 – April 3, 2022

On Certainty: Gifts from the Collection of Suzanne F. Cohen

November 14, 2021 – September 18, 2022

Richard Yarde: Beyond the Savoy

November 21, 2021 – April 24, 2022

The Rembrandt Effect

December 12, 2021 – April 10, 2022

Matisse: The Sinuous Line

December 12 – April 24, 2022

Jaune Quick-to-See Smith: Inhabited Land *

December 12, 2021 – April 10, 2022

Joan Mitchell

March 6 – August 14, 2022

Guarding the Art

March 27 – July 10, 2022

Current Exhibitions & Installations

Screen House

August 4 – October 31, 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

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

October 3, 2021 – January 2, 2022

Color and Illusion: The Still Lives of Juan Gris

September 12, 2021 – January 9, 2022

Mickalene Thomas: A Moment's Pleasure

November 24, 2019 – May 29, 2022

Spencer Finch: Moon Dust

February 21, 2018 – October 14, 2024

Upcoming Exhibitions



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: Forest

October 17, 2021 – March 27, 2022

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.



Rashid Johnson. *Fatherhood*. 2015. The Baltimore Museum of Art: Gift of the Artist; and purchased as the gift of Jeffrey and Shari Aronson, Peter Marino Charitable Foundation, Thomas Wilhelmsen, and an Anonymous Donor. BMA 2021.166. Courtesy the artist and Hauser & Wirth © Rashid Johnson

How Do We Know the World?

November 14, 2021 – September 2023

This major reappraisal of the BMA’s contemporary collection builds on the museum’s ongoing efforts to embrace an expansive range of voices and narratives within its holdings. Nine galleries featuring 56 objects center the way artists engage with the historic, social, political, and environmental constructs that shape our world, capturing stories of personal and communal relevance. By grounding the installation in social history, the BMA departs from the focus on chronology and the evolution of style typically found in presentations of museum collections and offers visitors a more meaningful way to experience and connect with the art on view by emphasizing how artists observe, understand, and respond to our shared everyday circumstances. *How Do We Know the World?* will be presented in three rotations, with approximately half of the artworks changing with each installment. The first rotation, which will be on view for approximately six months, will feature 56 objects across a wide variety of media created by 52 artists. More than half of the works have never been on view at the BMA and this is the first time works by self-taught artists are firmly established in the contemporary collection. Artists new to the collection are Jadé Fadojutimi, Shirley Gorelick, Nancy Graves, Rashid Johnson, Gisela McDaniel, Martine Syms, Kay WalkingStick, and Wilmer Wilson IV. Several works are by artists with ties to Baltimore, such as Theresa Chromati, Jerrell Gibbs, Nate Lewis, Soledad Salamé, and Wickerham & Lomax. By the conclusion of the third rotation, the galleries will have featured more than 100 artists—many of them new to the BMA.

Organization: This installation is curated by Jessica Bell Brown, BMA Associate Curator of Contemporary Art and Leila Grothe, BMA Associate Curator of Contemporary Art.



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: Gifts from the Collection 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: Beyond the Savoy

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. This exhibition, debuting in the BMA's new Nancy Dorman and Stanley Mazaroff Center for Prints, Drawings and Photographs, presents over 80 works that connect exemplary prints by the Dutch master with 19th- and 20th-century etchings by European and American artists such as Eugène Delacroix, Jean-Baptiste-Camille Corot, Édouard Manet, James A. M. Whistler, Mary Cassatt, John Sloan, and Käthe Kollwitz. For these artists, Rembrandt's prints provided a touchstone for translating etching into a medium for the modern aesthetic and demonstrating its potential to convey interior and exterior worlds through print.

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



Henri Matisse. *The Serpentine*. 1909 (cast c. 1930). The Baltimore Museum of Art, Gift of a Group of Friends. BMA © Succession H. Matisse, Paris/Artists Rights Society (ARS), New York

Matisse: The Sinuous Line

December 12, 2021 – April 24, 2022

The inaugural exhibition in the new Ruth R. Marder Center for Matisse Studies showcases Henri Matisse’s graceful use of line with 15 works from the BMA’s collection. Inspired by a masterpiece of line and movement, *The Serpentine* (1909), the exhibition features several of Matisse’s explorations of the reclining figure in bronze, which show him moving from a classical style toward a more streamlined treatment of the body. The same theme can be seen in several works on paper, including two pen and ink drawings, a linocut, and innovative etchings and lithographs. Although best known as a painter, Matisse’s ability to convey his models’ personality with just a few lines is part of his great contribution as a draftsman and printmaker.

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

Jaune Quick-to-See Smith: Inhabited Land *

December 12, 2021-April 10, 2022

Jaune Quick-to-See Smith has been reconceptualizing the representation of land and place for decades. A citizen of the Confederated Salish and Kootenai Nations, she portrays the indelible connection between land and its Indigenous inhabitants through a combination of pictographic and abstract forms that draw upon traditional American Plains imagery and 20th-century modernism. This selection of recently acquired works on paper by Quick-to-See Smith conveys her intention to counter the historical narrative that the American West was “empty” and free for the taking. Her exuberantly colorful depictions of human and animal movements within the changing season cycle make clear that the stolen land was already settled and cared for by its Indigenous populations.

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



Jaune Quick-to-See Smith. *Wallowa Waterhole: Burnt Grass*. 1979. The Baltimore Museum of Art: Gift of Garth Greenan, BMA 2020.88. Courtesy the artist and Garth Greenan Gallery, New York



Joan Mitchell. *My Landscape II*. 1967. Collection of Smithsonian American Art Museum. © Estate of Joan Mitchell

Joan Mitchell

March 6 – August 14, 2022

This retrospective will explore the full arc of Joan Mitchell’s artistic practice, from her exceptional New York paintings in the early 1950s to the majestic, large-scale multi-panel works made in France later in her career. Co-organized with the San Francisco Museum of Modern Art, the exhibition brings together approximately 60 works from public and private collections in the U.S. and Europe—including rarely seen sketchbooks, charcoal drawings, and pastels on paper—to show Mitchell’s cyclical way of working, in which subjects and gestures appear and resurface years later. A selection of projects created with and for writers like Frank O’Hara and Jacques Dupin will underscore the role of poetry in her life and work; others signal themes including her relationships with music and the artists of the 19th century. A scholarly catalogue accompanying the exhibition provides further essential insights into Mitchell’s artistic achievements and the inspirations that drove them.

Organization: *Joan Mitchell* is co-curated by Katy Siegel, BMA Senior Research & Programming Curator and Thaw Chair of Modern Art at Stony Brook University, and Sarah Roberts, SFMOMA Andrew W. Mellon Curator and Head of Painting and Sculpture.

Tour: The exhibition was presented at SFMOMA September 4, 2021 – January 17, 2022, and will be shown at the Fondation Louis Vuitton in Paris, France in fall 2022.

Sponsors: Bank of America is the lead sponsor of Joan Mitchell. This exhibition is generously sponsored by The Alvin and Fanny B. Thalheimer Exhibition Endowment Fund and is made possible in part by a major grant from the Henry Luce Foundation. Generous support has been provided by the Terra Foundation for American Art, sponsor of the international tour, and the Joan Mitchell Foundation. This project is supported in part by an award from the National Endowment for the Arts. Additional support is provided by The Stoneridge Fund of Amy and Marc Meadows, Ilene and Michael Salcman, and Komal Shah and Gaurav Garg.



Grace Hartigan. *Pallas Athena—Fire*. 1961. The Baltimore Museum of Art: Gift of Valerie B. and J. Woodford Howard, Jr., Baltimore. BMA 2013.290

Guarding the Art

March 27 – July 10, 2022

Curated entirely by 17 members of the museum’s security team, this exhibition comprises approximately 25 works of art from the BMA’s collection with each work selected by one of the participating officers. As guest curators, the officers are collaborating with leadership and staff across the museum to select and reinterpret works from a variety of eras, genres, cultures, and mediums—offering a particularly human-centered lens through which to consider the objects. In addition, the team is working with renowned art historian and curator Dr. Lowery Stokes Sims, who is providing additional mentorship and professional development. Among the works selected for the exhibition are a seated male figure (6th- to 10th-c.) from the Quimbaya civilization in Colombia, *Waiting an Answer* (1872) by Winslow Homer, *Head of Medusa (Door Knockers)* (1925) by Emile-Antoine Bourdelle, *Still Life with Large Shell* (1939) by Max Beckmann, *Spring* (1948-49/1984) by Louise Bourgeois, *Pallas Athena—Fire* (1961) by Grace Hartigan, *Evening Glow* (1972) by Alma W. Thomas, *50 Dozen* (2005/2008) by Jeremy Alden, and *Resist #2* (2021) by Mickalene Thomas.

Organization: *Guarding the Art* is curated by Traci Archable-Frederick, Jess Bither, Ben Bjork, Ricardo Castro, Melissa Clasing, Bret Click, Alex Dicken, Kellen Johnson, Michael Jones, Rob Kempton, Chris Koo, Alex Lei, Dominic Mallari, Dereck Mangus, Sara Ruark, Joan Smith, and Elise Tensley, with support from Dr. Lowery Stokes Sims; Dr. Asma Naem, BMA Eddie C. and C. Sylvia Brown Chief Curator; Sarah Cho, BMA Curatorial Assistant for Decorative Arts and American Painting and Sculpture; and Katie Cooke, BMA Curatorial Assistant to the Chief Curator.

Sponsors: This exhibition is generously sponsored by the Pearlstone Family Foundation, Mr. and Mrs. Jeffrey Legum, Kwame Webb and Kathryn Bradley, David and Elizabeth Himelfarb Hurwitz, and Michael Sherman and Carrie Tivador.

Current Exhibitions & Installations



Kandis Williams. *Annexation Tango* (Still). 2020. The Baltimore Museum of Art: Gift of Andrew Xue, Singapore, BMA 2021.180. Courtesy of the artist and Night Gallery

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. Artists previously featured were Tom Boram and Jackie Milad, Ariel René Jackson, and Ada Pinkston (August 4–29) and TT the Artist (September 1–26). Kandis Williams’s *Annexation Tango* (September 29–October 31) was produced as a site-responsive commission for the Institute for Contemporary Art at Virginia Commonwealth University. The video shows aerial footage of prison facilities, plantation-style homes, open fields, and pastures on land that formerly held the Lorton Reformatory and the Virginia State Prison Farm. These images are superimposed with a dancer performing a tango for one, providing an uncanny convergence of past and present architectures of oppression. 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.



Keith M. Martin. *Portrait of a Lady (Adelyn Breeskin)*. 1966. The Baltimore Museum of Art: Gift of the Artist, Baltimore. BMA 1976.88.1

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.



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 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* was presented at the Dallas Museum of Art March 14 – July 25, 2021.

Sponsor: This exhibition is generously supported by the Dorothy Wagner Wallis Charitable Trust. The exhibition is also supported by an indemnity from the Federal Council on the Arts and the Humanities.



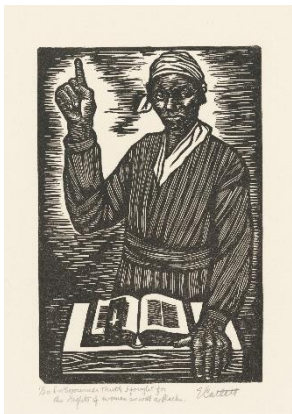
Henri Matisse. *Etta Cone (V/VI)*. 1933-1934. The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.12.69. © Succession H. Matisse/Artists Rights Society (ARS), New York

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, the Richard C. von Hess Foundation, and The Alvin and Fanny B. Thalheimer Exhibition Endowment Fund. Additional support is provided by Jeanette Cone Kimmel, Laura Freedlander, and the Robert Lehman Foundation.



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 Rights Society (ARS), NY

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. Photo by Mitro Hood

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	410-889-3399
Programs & Events	443-573-1832
Website	artbma.org

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