

Advance Exhibition Schedule Winter/Spring 2022

This schedule is current as of February 2022 and is subject to change. Please discard earlier versions and verify all information with BMA Communications before publishing. * Indicates working title or tentative date

Media Contacts

Anne Brown
410-274-9907
abrown@artbma.org

Sarah Pedroni
410-428-4668
spedroni@artbma.org

Upcoming Exhibition & Installations

Joan Mitchell

March 6 – August 14, 2022

Guarding the Art

March 27 – July 10, 2022

Elle Pérez: Devotions

April 24, 2022 – March 19, 2023

Shapeshifting: Transformations on Paper

May 8 – October 2, 2022

Matisse: The Sinuous Line

May 8 – October 2, 2022

William Cordova: on the lower frequencies i speak 4 u

May 15 – October 2, 2022

Beatrice Glow: Once the Smoke Clears

May 15 – October 2, 2022

Salman Toor: No Ordinary Love

May 22 – October 23, 2022

A Movement in Every Direction: Legacies of the Great Migration

October 30, 2022 – January 23, 2023

Current Exhibitions & Installations

Thaddeus Mosley: Forest

October 17, 2021 – March 27, 2022

All Due Respect

November 14, 2021 – April 3, 2022

The Rembrandt Effect

December 12, 2021 – April 10, 2022

Jaune Quick-to-See Smith: Inhabited Land

December 12, 2021 – April 10, 2022

Matisse: The Sinuous Line

December 12 – April 24, 2022

Richard Yarde: Beyond the Savoy

November 21, 2021 – April 24, 2022

Mickalene Thomas: A Moment's Pleasure

November 24, 2019 – May 29, 2022

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

November 14, 2021 – September 18, 2022

How Do We Know the World?

November 14, 2021 – September 2024

Spencer Finch: Moon Dust

February 21, 2018 – October 14, 2024

Upcoming Exhibitions



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

Joan Mitchell

March 6 – August 14, 2022

This comprehensive exhibition co-organized by the BMA and San Francisco Museum of Art brings together 70 works from public and private collections to explore the full arc of 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. Among the exhibition highlights are her vibrant responses to New York City such as *To the Harbormaster* (1957); lush abstract French landscapes like *Mon Paysage* (1967) and *No Rain* (1976); the grand two-panel painting *South* (1989); plus a selection of her intensely declarative late paintings from 1991-92. Suites focused on a single subject, such as Mitchell's brilliant *Sunflower* paintings, demonstrate her cyclical way of working. Additionally, the exhibition features transitional paintings that unfold her process, and emphasize for the first time Mitchell's exquisite small paintings, pastels, and works on paper.

The exhibition features numerous loans from public and private collections in the U.S. and Europe that have not been shown publicly in decades and never in a single exhibition. The Joan Mitchell Foundation Archives has provided a selection of the artist's sketchbooks and archival photographs and letters, to offer further insights into the artist's process and daily life. An immersive soundscape evokes the music, poetry, and places that colored Mitchell's life, featuring quotes taken from her writing and interviews, as well as with literature and music dear to Mitchell, from jazz standards to opera. The experience is optimized for headphones in the gallery and accessible for visitors through an app on their mobile device or a player borrowed from the museum. A scholarly catalogue accompanying the exhibition provides further insights into Mitchell's artistic achievements.

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. A new presentation will be shown at the Fondation Louis Vuitton in Paris, France October 5, 2022 – February 27, 2023.

Tickets: Tickets are available beginning February 7. Prices are \$15 for adults, \$13 for seniors, \$12 for groups of 7 or more, \$5 for students with ID, and \$5 for youth ages 7-18. BMA Members, children ages 6 and under, and student groups are admitted free. For more information, call 443-573-1701.

Sponsors: Bank of America is 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, the Clair Zamoiski Segal and Thomas H. Segal Contemporary Art Endowment Fund, Ilene and Michael Saleman, and Komal Shah and Gaurav Garg, Martha Macks-Kahn/Goya Contemporary, and Stephen M. Salny.



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 current and former members of the museum's security team, this exhibition comprises 26 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 has been working with renowned art historian and curator Dr. Lowery Stokes Sims, who provided 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 Naeem, 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.



Elle Pérez. *t.* 2019. Courtesy of the artist and 47 Canal, Forum.084.02

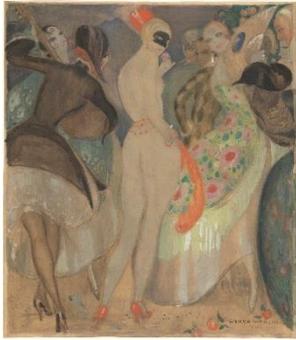
Elle Pérez: Devotions

April 24, 2022 – March 19, 2023

Organized by Carnegie Museum of Art, this exhibition debuts a recent body of work by Elle Pérez (born Bronx, NY 1989). Including 13 photographs created between 2019 and 2021, *Devotions* explores the intimacy of relationship building, creating space to reflect on how we navigate ourselves in relation to others and the world. Pérez's carefully composed images dwell in moments of grief and care, pain and desire, self-exploration and transformation. Amidst recurring motifs of water, touch, friendship, and BDSM, intimacy is also conveyed through striking choices in proximity, scale, color, and light. The works will be presented at the BMA as an immersive experience, connecting the John Waters Rotunda and adjacent galleries.

Organization: This exhibition is organized by the Carnegie Museum of Art and curated in Baltimore by Cecilia Wichmann, BMA Associate Curator of Contemporary Art.

Sponsors: This exhibition is 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.



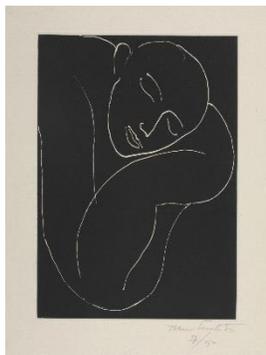
Gerda Wegener. *A Masked Ball*. 1922. The Baltimore Museum of Art: The John Dorsey and Robert W. Armacost Acquisitions Endowment. BMA 2020.5

Shapeshifting: Transformations on Paper

May 8 – October 2, 2022

Explore five centuries of the artifice of identity—from the splendid metamorphoses of classical myths to the posturing and bodily reinvention of contemporary drag culture. *Shapeshifting* includes approximately 50 prints, drawings, photographs, and artists’ books from the BMA’s collection that explore transformation and masquerade as recurring themes of artistic imagination across time and place. Graphic works by Margaret Burroughs, Théodore Chassériau, Zackary Drucker, Samuel Fosso, Hendrick Goltzius, Pablo Picasso, Man Ray, Gerda Wegener, and others depict ever-changing narratives in the physical and social world. Subjects include natural cycles of decay and renewal, mystical transfigurations, gender performance, and art as the foundational act of corporeal transformation. The works on display also showcase hybrid entities that create unexpected connections and challenge standard approaches to categorization. Collectively, these works demonstrate shifting forms of personal and political subjectivity and explore how art subverts traditional structures based on assumed dichotomies of natural/unnatural and gender binary.

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



Henri Matisse. *Sleeping Man*. 1936. The Baltimore Museum of Art: Gift Saidie A. May. BMA 1941.371. © Succession H. Matisse, Paris/Artists Rights Society (ARS), New York

Matisse: The Sinuous Line

May 8 – October 2, 2022

The second iteration of the inaugural exhibition in the BMA’s new Ruth R. Marder Center for Matisse Studies continues the exploration of Henri Matisse’s (1869-1954) graceful use of line with a new selection of works on paper from the 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 that show him moving from a classical style toward a more streamlined treatment of the body. The same theme can be seen in pen and ink drawings, aquatint, 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



William Cordova. *on the lower frequencies i speak 4 u*. 2019. The Baltimore Museum of Art: Women’s Committee Acquisitions Endowment for Contemporary Prints and Photographs. BMA 2021.27 © William Cordova

William Cordova: on the lower frequencies i speak 4 u

May 15 – October 2, 2022

This exhibition showcases William Cordova’s *on the lower frequencies i speak 4 u* (2019), a remarkably complex work that originates from the Peruvian-American artist’s research into individuals, places, and narratives significant to the civil rights movement that intersect with contemporary social and musical history. The edition acquired by the BMA in 2021 includes a suite of 14 mixed-media prints, a wooden boom box with a wire hanger antenna, a handmade glass lens, and eight unique Polaroids. It is accompanied by a field recording made at the Harlem site of a Jimi Hendrix concert

that Cordova (born Lima, Peru 1971) transferred to x-ray film—a technique pioneered in Soviet Russia to evade state censorship of western music. The title is inspired by the epilogue of Ralph Ellison’s landmark novel, *The Invisible Man*, and the work encompasses the artist’s interests in Afro-Caribbean, Funk, and Hip-Hop music; pre-Columbian culture and ethnography; and mythical and spiritual systems from across the diaspora in order to illuminate the resourcefulness of Black and brown communities. By juxtaposing references to the past with more contemporary subjects, Cordova uses material culture as testimony to the ephemeral nature of documentation and memory.

Organization: This exhibition is curated by Leslie Cozzi, BMA Associate Curator of Prints, Drawings, and Photographs and Leila Grothe, BMA Associate Curator of Contemporary Art.

Beatrice Glow: Once the Smoke Clears

May 15 – October 2, 2022

Beatrice Glow (born Santa Clara, CA 1986) is a multi-sensory and multidisciplinary artist whose work explores the social history of plants. For this exhibition, Glow delves into the unseen and unsavory sociohistorical and ecological realities underlying the tobacco industry’s veneer of luxury through her digitally printed and embroidered silk textiles, VR-sculpted and 3D-printed objects, watercolors, and scent experiences. In exploring the global uses of tobacco, Glow questions the embedded histories of visual culture by critiquing unresolved injustices wrought by colonial desires to profit from the lucrative tobacco trade. The artist weaves together tantalizingly decadent surfaces with imagery derived from historical sources, and examines the networks through which tobacco spread across the world. While the works initially appear as a celebration of opulence, closer inspection reveals the cascading impacts of colonialism, capitalism, and inequitable trade networks.

Organization: This exhibition is curated by Sarah Cho, BMA Curatorial Assistant for Decorative Arts and American Painting and Sculpture.



Beatrice Glow. *Snuff bottle with tobacco motif, 2* (Golden silk smoke series). 2021. Courtesy of the artist. Photo by Tom White.

Salman Toor: No Ordinary Love

May 22 – October 23, 2022

Salman Toor’s (born Lahore, Pakistan, 1983) strikingly intimate depictions of contemporary queer culture reimagine Western art historical traditions to make vivid the alternative viewpoints of an artist from the South Asian diaspora. This exhibition features more than 45 paintings and works on paper made between 2019 and 2022 that weave together motifs found in historical paintings with recognizable 21st-century moments to create new worlds based in Toor’s imagination. Among the works made specifically for this exhibition are some that draw inspiration from the museum’s renowned 17th- to 19th-century European collection. Toor’s work embodies his commitment to investigating practices of old masters such as Sir Anthony van Dyck, Peter Paul Rubens, and Jean-Honoré Fragonard, and modern masters like Édouard Manet, Henri Matisse, and Vincent Van Gogh, while also centering brown, queer figures to challenge outdated concepts of power and sexuality. He masterfully interweaves historical painting motifs with recognizable 21st-century moments to



Salman Toor. *Boy with Neck Chain*. 2021. Courtesy the artist and Luhring Augustine, New York. Photo by Farzad Owrang © Salman Toor

create new worlds based in his imagination. A fully illustrated catalogue with essays by Asma Naeem, Evan Moffitt, and Hanya Yanagihara accompanies the exhibition.

Organization: This exhibition is curated by Asma Naeem, BMA Eddie C. and C. Sylvia Brown Chief Curator

Sponsors: Major support is provided by the Wagner Foundation. The exhibition is also made possible in part by The Pulimood Charitable Trust and Fundación Almine y Bernard Ruiz-Picasso para el Arte.



Robert Pruitt. *A Song for Travelers*. 2022. Courtesy the artist.

A Movement in Every Direction: Legacies of the Great Migration

October 30, 2022 – January 23, 2023

The Great Migration saw more than six million Black Americans leave the South for destinations across the United States at the start of the 20th century and well into the 1970s.

This incredible movement of people transformed nearly every aspect of Black life, in both rural towns and urban metropolises, and spurred an already flourishing Black culture. For this major exhibition, the Baltimore Museum of Art and Mississippi Museum of Art co-commissioned works by 12 of the most acclaimed Black artists working today to examine the profound impact of the Great Migration on the social and cultural life of the United States. Mark Bradford, Akea Brionne, Zoë Charlton, Larry W. Cook, Torkwase Dyson, Theaster Gates, Allison Janae Hamilton, Leslie Hewitt, Steffani Jemison, Robert Pruitt, Jamea Richmond-Edwards, and Carrie Mae Weems have each created new works for *A Movement in Every Direction* that explore and reflect on their own relationships to this historic movement, both personally and artistically. The exhibition showcases an incredible richness of artistic vision and endeavor with painting, sculpture, drawing, video, sound, and immersive installations. Together these works offer an insightful rumination on the complexity of the Great Migration as a narrative that is still unfolding.

The exhibition is accompanied by a two-volume publication. The first is a critical reader highlighting pivotal scholarly work around aspects of the Great Migration, from the shaping of American cities to its impact on Black spirituality, music, art, food, and culture. The second volume is a capsule presentation of exhibition content with curatorial essays, artist entries, and new essays by scholars Kiese Laymon, Jessica Lynne, Sharifa Rhodes-Pitts, and Dr. Willie J. Wright.

Organization: This exhibition is co-curated by Jessica Bell Brown, BMA Associate Curator of Contemporary Art, and Ryan Dennis, MMA Chief Curator and Artistic Director of the Museum's Center for Art and Public Exchange.

Sponsors: *A Movement in Every Direction: Legacies of the Great Migration* is co-organized by MMA and BMA with support provided by the Ford Foundation, Teiger Foundation, Henry Luce Foundation, Andy Warhol Foundation for the Visual Arts, Bloomberg Philanthropies, the National Endowment for the Arts, and the National Endowment for the Humanities.

Current Exhibitions & Installations



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 (born New Castle, PA 1926) 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.



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 Badiee Banta, BMA Senior Curator of Prints, Drawings, and Photographs, and Joanna Karlgaard, Assistant 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

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 (born St. Ignatius, MT 1940) 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.



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 (1939-2011) 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 Huddie 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.

Sponsors: This exhibition is supported by Agnes Gund and CareFirst BlueCross BlueShield.



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



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 (born Camden, NJ 1971), 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.



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.



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 2024

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?* is 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.

This exhibition is supported by Transamerica, Michael Sherman and Carrie Tivador, the Suzanne F. Cohen Exhibition Fund, and The Dorman/Mazaroff Contemporary Endowment Fund.



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 (born New Haven, CT 1962) 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. and Thursdays to 9 p.m. beginning March 10. 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	Gertrude's	410-889-3399
BMA Box Office	443-573-1701	Programs & Events	443-573-1832
BMA Shop	443-573-1844	Website	artbma.org

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