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Advance Exhibition Schedule

Winter/Spring 2022

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

Upcoming Exhibitions & Installations

The Culture: Hip Hop and Contemporary Art in the 21st Century

April 5 – July 16, 2023

Reconsidering Fred Wilson's Artemis/Bast *

April 26, 2023 – March 17, 2024

Martha Jackson Jarvis *

May 7 – October 1, 2023

Michelle Erickson and 18th-Century Ceramics *

May 7 – October 1, 2023

The Matter of Bark Cloth

May 7 – October 1, 2023

Fauve Woodcuts *

May 14 – October 15, 2023

Matsumi Kanemitsu *

May 14 – October 8, 2023

Current Exhibitions & Installations

A Movement in Every Direction: Legacies of the Great Migration

October 30, 2022 – January 29, 2023

Baltimore, Addressed: Baker Artist Awards

November 13, 2022 – March 12, 2023

Elle Pérez: Devotions

April 24, 2022 – March 19, 2023

Omar Ba: Political Animals

November 20, 2022 – April 2, 2023

Coming Attractions: The John Waters Collection

November 20, 2022 – April 16, 2023

Darrel Ellis: Regeneration

November 20, 2022 – April 23, 2023

Stanley Whitney: Dance with Me Henri

November 20, 2022 – April 23, 2023

Arctic Artistry

July 17, 2022 – May 14, 2023

American Modernism

July 13, 2022 – September 2024

How Do We Know the World?

November 14, 2021 – September 2024

Spencer Finch: Moon Dust

February 21, 2018 – October 14, 2024

Upcoming Exhibitions



Hassan Hajjaj. *Cardi B Unity*. 2017/1438. Courtesy the artist and Yossi Milo Gallery, New York

The Culture: Hip Hop and Contemporary Art in the 21st Century **April 5–July 16, 2023**

Since its emergence in the 1970s, hip hop has grown into a global phenomenon that has made numerous innovations in music, visual and performing arts, fashion, and technology. This major ticketed exhibition co-organized with the Saint Louis Art Museum captures the extraordinary influence of hip hop on contemporary society through approximately 70 works of installation art, painting, sculpture, photography, and video by established and emerging artists. The exhibition also explores how hip hop has and continues to challenge structures of power, dominant cultural narratives, and political and social systems of oppression. Among the artists highlighted in *The Culture* are Derrick Adams, Jean-Michel Basquiat, Jordan Casteel, Lauren Halsey, Arthur Jafa, Deana Lawson, Julie Mehretu, Hank Willis Thomas, and Kehinde Wiley. The exhibition also features significant examples of fashion with looks from Virgil Abloh's collections for Louis Vuitton, legendary streetwear brand Cross Colours, iconic luxury brand TELFAR, as well as a wide range of music ephemera, including wigs from rapper Lil' Kim's hairstylist Dionne Alexander. *The Culture* is accompanied by a comprehensive catalogue with contributions from more than 50 artists, writers, scholars, curators, and arts leaders.

Organization: This exhibition is co-curated by Asma Naeem, the BMA's Eddie C. and C. Sylvia Brown Chief Curator and Interim Co-Director; Gamynne Guillotte, the BMA's Chief Education Officer; Hannah Klemm, SLAM's Associate Curator of Modern and Contemporary Art; and Andréa Purnell, SLAM's Audience Development Manager.

Tour: Saint Louis Art Museum (August 25, 2023, to January 1, 2024)

Sponsor: This exhibition is generously supported by The Andy Warhol Foundation for the Visual Arts.

Reconsidering Fred Wilson's *Artemis/Bast* * **April 26, 2023–March 17, 2024**

Following an open call to artists based in Maryland and contiguous states, Nekisha Durrett and Jackie Milad were selected by a jury of contemporary art experts to create new works in dialogue with Fred Wilson's *Artemis/Bast* (1992). These two artists responded with compelling proposals that engage with the provocation: "What images and thoughts emerge when myths and histories collide?" This initiative provides an opportunity for the artists to explore critical questions integral to their own practices, while also examining the complex and unresolved legacies in Wilson's art, which has at key moments intersected with Baltimore's cultural history. The new installations by Durrett and Milad will be presented in an exhibition with Wilson's work, currently on extended loan to the BMA, in the John Waters Rotunda and two adjacent galleries.

Organization: This exhibition is co-curated by Cecilia Wichmann, BMA Associate Curator of Contemporary Art, and Dave Eassa, BMA Director of Public Engagement.



Fred Wilson. *Artemis/Bast*. 1992. Collection of Karen Reiner, Potomac, Maryland, on extended loan to the Baltimore Museum of Art



Martha Jackson Jarvis. *Keep the Blue Light of Home*. 2020. Courtesy of the artist.

Martha Jackson Jarvis *

May 7–October 1, 2023

Martha Jackson Jarvis (b. 1952, Lynchburg, VA) is a highly acclaimed artist based in Mt. Rainier, Maryland who has created two cycles of mixed-media works that retrace the journey of her great-great-great-grandfather Luke Valentine's service as a free Black militiaman in the American Revolution. The result of her family research is a tour-de-force in abstract history painting with approximately 15 grandly scaled works on paper and a selection of smaller paintings on paper. For the first cycle, Jackson Jarvis imagines her ancestor's movements on foot across shifting terrains—venturing from home into thickets, waterways, weather, and bugs—through a treacherous and verdant landscape. She then continues this body of work by physically retracing Valentine's journey, documenting landmarks and transformations in the environment through photographs and written observations then translating her observations into an immersive environment influenced by the forested landscapes that witnessed her ancestor's fight for national sovereignty in a rarely told aspect of American history. This is the first solo museum exhibition for Jackson Jarvis since 1996.

Organization: This exhibition is co-curated by Leila Grothe, BMA Associate Curator of Contemporary Art, and Cecilia Wichmann, BMA Associate Curator of Contemporary Art.



Michelle Erickson. *Front and Centerpiece (sweetmeat dish)*. 2009. Courtesy the artist and The Chipstone Foundation 2009.3. © Michelle Erickson. Photo: Gavin Ashworth

Michelle Erickson and 18th-Century Ceramics *

May 7–October 1, 2023

This is the first exhibition in 50 years which uses the BMA's European ceramic collection as its inspiration. Approximately 12 contemporary ceramic works by Michelle Erickson (b. 1960, Hampton, VA) are paired with 18th-century Asian and European ceramics from the BMA's collection that invite viewers to examine the continuation of colonialism. A mid-career artist of Middle Eastern descent who grew up near Colonial Williamsburg, Erickson studies the clay bodies and glaze formulas of 18th-century ceramics, which were integral to a vast network of investment, mercantile exchange, and material movement under English Colonial oppression. The artist recreates forms and palettes but alters the decoration to present her viewpoints in ways which are both witty and jarring. Subjects addressed include the importation of Chinese goods, child soldiers in Africa, President Trump, NFL racial discrimination, and the Second Amendment. Within each work, she establishes a source for these problems in 18th-century global exploitation.

Organization: The exhibition is curated by BMA Anne Stone Assistant Curator for Decorative Arts Brittany Luberdia.



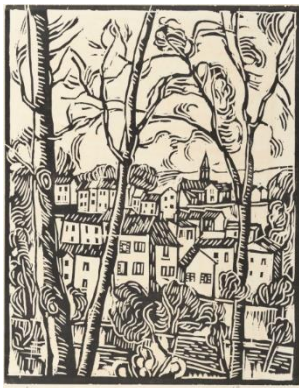
Unidentified Mbuti Artist.
Painted Barkcloth (Pongo or
Murumba). Mid-20th century.
Democratic Republic of Congo.
The Baltimore Museum of Art:
The Amy Gould/Matthew Polk
Fund, BMA 2021.212

The Matter of Bark Cloth

May 7–October 1, 2023

Produced across the world, bark cloth is an artistic object made from the inner bark of trees and is often a critically important artistic product for the communities that produce it. The materiality of this art form—its ability to function as both textile and painted decorative surface—is inextricably intertwined with this importance. However, because Euro-American artists have not historically created artworks from bark, it has been understudied and under collected by Euro-American art museums. It also defies traditional Euro-American categorizations of artistic genre (e.g., painting, textile, work on paper). This presentation, drawn mostly from the BMA's collection, foregrounds the importance of this unique artistic medium with 19 beautifully patterned artworks from across Africa and Oceania that expand our considerations about the nature of art.

Organization: This exhibition is co-curated by Kevin Tervala, BMA Associate Curator of African Art.



Maurice de Vlaminck. *View of Louveciennes (Landscape)*. 1914. The Baltimore Museum of Art: Blanche Adler Memorial Fund. 1050.174

Fauve Woodcuts *

May 14–October 15, 2023

This focus exhibition will examine 15-20 woodcut prints produced early in the careers of Henri Matisse, Maurice de Vlaminck, Raoul Dufy, and Othon Friesz—all members of the influential group of French artists known as the Fauves (or Wild Beasts)—and those associated with them, including Louis Valtat. Best known for their bold and brash use of intense color in their paintings, the Fauves experimented with woodcuts to create innovative and expressive works mostly in black and white. One of the oldest printmaking techniques, the key attraction of producing woodcuts was the medium's distinct possibilities, which required the reduction of form and simplification of line.

Organization: This exhibition is curated by Katy Rothkopf, BMA Anne and Ben Cone Memorial Director of The Ruth R. Marder Center for Matisse Studies and Senior Curator of European Painting and Sculpture.



Matsumi Kanemitsu. *Abstract Composition with Brushstroke Squares of Color and Black Symbol Lines*. 1950. The Baltimore Museum of Art: Bequest of J. Blankford Martenet, BMA 2012.711.34. © The Estate of Matsumi Kanemitsu

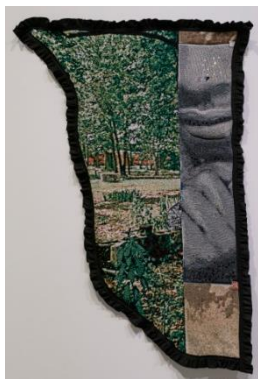
Matsumi Kanemitsu *

May 14– October 8, 2023

Matsumi Kanemitsu (American, 1922-1992) was among the most talented draftsmen of the Abstract Expressionist movement. Born in the U.S., he spent the majority of his childhood in Japan before returning to America on the eve of World War II. Despite enlisting in the U.S. Army, Kanemitsu was arrested after the attack on Pearl Harbor and interned. After being released and completing his tour of service in Europe, he was discharged in Baltimore, where he worked as a carpenter and studied at Maryland Institute College of Art. Kanemitsu's first museum exhibition was presented at the BMA in 1954. This exhibition features approximately 70 works from the BMA's collection that were created while he was living in Baltimore. Collectively, they offer glimpses of daily life and creative endeavor after major personal and social upheaval, as well as a preview of his unique synthesis of eastern and western aesthetics.

Organization: This exhibition is curated by Leslie Cozzi, BMA Curator of Prints, Drawings, and Photographs.

Current Exhibitions & Installations



Akea Brionne. *An Ode to (You) All.* (detail) 2022. Installation at the Baltimore Museum of Art, October 2022. Courtesy the artist. Photo by Mitro Hood.

A Movement in Every Direction: Legacies of the Great Migration **October 30, 2022 – January 29, 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 ticketed exhibition, the Baltimore Museum of Art and Mississippi Museum of Art co-commissioned works by 12 of the most acclaimed artists working today to examine the profound impact of the Great Migration on the social and cultural life of the United States. Akea Brionne, Mark Bradford, Zoë Charlton, Larry W. Cook, Torkwase Dyson, Theaster Gates Jr., 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 Curator of Contemporary Art, and Ryan Dennis, MMA Chief Curator and Artistic Director of the Museum's Center for Art and Public Exchange, with Cynthia Hodge-Thorne, BMA Meyerhoff-Becker Curatorial Fellow.

Tour: Brooklyn Museum of Art in New York (March 3–June 25, 2023); California African American Museum in Los Angeles (August 5, 2023–March 3, 2024); and UC Berkeley Art Museum and Pacific Film Archive in California (Spring 2024).

Sponsors: Generous support is provided by the Henry Luce Foundation, Teiger Foundation, The Andy Warhol Foundation for the Visual Arts, Bloomberg Philanthropies, the National Endowment for the Humanities, and the National Endowment for the Arts. Additional support is provided by The Alvin and Fanny B. Thalheimer Exhibition Endowment Fund, the Suzanne F. Cohen Exhibition Fund, Agnes Gund, Transamerica, BGE, the Robert Lehman Foundation, Inc., and John Meyerhoff and Lenel Srochi-Meyerhoff.

Any views, findings, conclusions, or recommendations expressed in this project do not necessarily represent those of the National Endowment for the Humanities.



Ernest Shaw Jr. *Crossing Gods 2*. 2022. Courtesy the Artist. © Ernest Shaw Jr.

Baltimore, Addressed: Baker Artist Awards

November 13, 2022 – March 12, 2023

Baltimore, Addressed unites works by five Baker Artist Award winners who are responding to the past, present, and imagined future of the city. [Laura Amussen](#) (interdisciplinary, 2020); [David Page](#) (visual arts, 2019); [Ernest Shaw](#) (visual arts, 2022); [Susan Waters-Eller](#) (visual arts, 2020); and [Pamela Woolford](#) (interdisciplinary, 2022) have each created works that speak to their geographic or social experiences in Baltimore. Some delve into the city's complex histories and challenges, while others celebrate the city's rich natural and intellectual resources, painting the future leaders of this American metropolis. Established by the William G. Baker, Jr. Memorial Fund and managed by the Greater Baltimore Cultural Alliance, the Baker Artist Awards were launched in 2009 to recognize Baltimore's talented artists and engage the public in supporting their work. One artist per discipline (visual, literary, film/video, music performance, interdisciplinary) is adjudicated each year to receive a \$10,000 Mary Sawyers Baker Prize and one of those awardees is selected to receive the \$40,000 Mary Sawyers Imboden Prize, the largest art prize in the region. An anonymous jury selects awardees from up to 900 Baltimore-region artists who have created a free, online portfolio at www.bakerartist.org. Selected artists exemplify a mastery of craft, depth of artistic exploration, and a unique vision generated in Baltimore's unparalleled creative community.

Organization: The exhibition is organized by BMA Assistant Curator for Decorative Arts Brittany Luberd. The Baker Artist Portfolios and associated awards were established by the [William G. Baker, Jr. Memorial Fund](#) and are a program of the [Greater Baltimore Cultural Alliance](#).

Sponsor: This exhibition is generously funded by The William G. Baker, Jr. Memorial Fund.

Elle Pérez: Devotions

April 24, 2022 – March 19, 2023



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

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.



Omar Ba. *Naufrage à Melilla*. 2014. Private collection. Courtesy the Artist.

Omar Ba: Political Animals

November 20, 2022 – April 2, 2023

This is the first U.S museum exhibition of Omar Ba (born Dakar, Senegal, 1977), one of today's leading contemporary African artists. The painter is acclaimed for his site-specific installations and kaleidoscopic, large-scale compositions on black backgrounds that merge the intimacy and detail often associated with drawing with the scale and grandeur of contemporary history painting. Thematically, Ba's work explores the exercise of power in all its guises, exemplifying the dictum that humans are by nature political animals. His images encompass a range of people and subjects—from dictators to U.S. foreign aid—as well as real and imaginary creatures that together create a rich social tapestry. This exhibition is a micro-survey of Ba's work with 15 large-scale works on canvas and corrugated cardboard, 21 early works on paper, and two modular wall paintings, including a 14-by-38-foot site-specific mural comprised of 358 boxes. Together these works demonstrate the technical mastery and depth of an artist who fuses scenes of everyday life in Senegal with an experimental and highly unique touch.

Organization: This exhibition is organized by Leslie Cozzi, BMA Curator of Prints, Drawings, and Photographs.

Sponsor: This project is supported in part by an award from the National Endowment for the Arts. Additional support comes from Swiss Arts Council Pro Helvetia, Templon New York, and Wilde Gallery, Switzerland. In-kind support provided by the Embassy of Switzerland in the United States of America.



Catherine Opie. *Portrait of John Waters*. 2022. Courtesy the Artist.

Coming Attractions: The John Waters Collection

November 20, 2022 – April 16, 2023

John Waters' bequest of 372 works by 125 artists brings a particular cutting-edge articulation of American individualism to the BMA's collection, particularly as it relates to outlaw sensibilities and freedom of expression. Waters favors works that are visually witty, abstract, and often refer to the absurdities of the art world. To showcase this provocative gift, queer photographers Catherine Opie and Jack Pierson are guest curating highlights from the collection for the BMA's Nancy Dorman and Stanley Mazaroff Center for the Study of Prints, Drawings and Photographs. The exhibition will include 83 paintings, sculptures, photographs, and prints by Diane Arbus, Nan Goldin, Mike Kelley, Richard Prince, Cindy Sherman, Gary Simmons, Cy Twombly, Andy Warhol, Christopher Wool, and Betsy the Chimpanzee, among others. A brochure featuring portraits of the artworks across Waters' homes in Baltimore, New York City, and San Francisco will accompany the exhibition.

Organization: This exhibition is guest curated by artists Catherine Opie and Jack Pierson with Leila Grothe, BMA Associate Curator of Contemporary Art.

Sponsors: The Nancy Dorman and Stanley Mazaroff Center for the Study of Prints, Drawings and Photographs is generously supported by Nancy Dorman and Stanley Mazaroff, the State of Maryland, the City of Baltimore, the Henry Luce Foundation, the France-Merrick Foundation, the Institute of Museum and Library Services, and The Sheridan Foundation. Generous support for this exhibition is provided by Clair Zamoiski Segal and the Clair Zamoiski Segal and Thomas H. Segal Contemporary Art Endowment Fund.



Darrel Ellis. *Untitled (Katrina Styling Linda's Hair)*. c. 1985 – 1988. Courtesy of Candice Madey.

Darrel Ellis: Regeneration

November 20, 2022 – April 23, 2023

Co-organized with the Bronx Museum of the Arts, this is the first comprehensive museum exhibition of the profoundly moving and complex work of Darrel Ellis (1958–1992). Ellis created a multifaceted body of work that merges painting, sculpture, photography, and drawing before he died of AIDS-related causes at age 33. During his lifetime, his work was included in important contemporary surveys but only now is garnering the posthumous attention it deserves. The exhibition includes 60 works from major public and private collections, as well as loans from artists for whom Ellis's work serves as a crucial influence. Among the most poignant and historically significant works are a group of portraits that demonstrate how Ellis documented the experience of living with the AIDS virus. The largest body of work in the exhibition encompasses variations on portraits of family members that he pictured and re-pictured in varied media. Ellis's approach to appropriation was unique among contemporaries as he often used his deceased father's photographic archives as primary source material. The exhibition also features a selection of ephemera that provides insights into the artist's interventions in the art historical canon as well as technical models that reconstruct his complex working processes.

Organization: This exhibition is organized by Leslie Cozzi, BMA Curator of Prints, Drawings, and Photographs.

Sponsor: In-kind support for this exhibition is thanks to Candice Madey, New York.



Stanley Whitney. *Dance with me Henri (center window sketch)*. 2021. The Baltimore Museum of Art: Commissioned by the Baltimore Museum of Art, supported by 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, BMA 2021.189. © Stanley Whitney

Stanley Whitney: Dance with Me Henri

November 20, 2022 – April 23, 2023

Approximately 15 works on paper celebrate Stanley Whitney's lifelong engagement with Henri Matisse's color, drawing, and composition and reveal his thinking through the stained-glass windows that are now a permanent feature of the BMA's Ruth R. Marder Center for Matisse Studies. Whitney (b. Philadelphia, PA, 1946) has long studied Matisse's use of line and its organic feel and has visited the artist's stained-glass windows at the Chapelle du Rosaire de Vence in southern France several times. His process of building stacks of color and playing with opacity and transparency was a natural fit for the form of the glass window. For this exhibition, Whitney has selected several of his own sketches and prints that will be presented with examples by Matisse from the BMA's collection. Rare lithographs from the 1930s depict the movement of an acrobatic dancer, highlighting Matisse's interest in line, balance, and poise. He also included prints from Matisse's celebrated *Jazz* of 1947. These exuberant explorations of pure color that laid the foundations for Matisse's work in stained glass, in obvious parallel to Whitney's own use of color and light.

Organization: This exhibition is co-curated by Katy Siegel, former BMA Senior Research & Programming Curator and Thaw Chair of Modern Art at Stony Brook University, and Katy Rothkopf, BMA Anne and Ben Cone Memorial Director of The Ruth R. Marder Center for Matisse Studies and Senior Curator of European Painting and Sculpture.

Sponsor: This exhibition is generously supported by AIG Private Client Group.



Unidentified Yup'ik Artist. *Mask*. 1850-1900. The Baltimore Museum of Art: Gift of Alan Wurtzbarger. BMA 1959.9

Arctic Artistry

July 17, 2022 – May 14, 2023

This exhibition explores the evolving role of Indigenous artists of the North American arctic through 20 rarely shown objects in the BMA's collection. Artists are esteemed among the Yup'ik, Iñupiaq, and Inuit people, and have continually responded to their communities' needs. For many generations, they have crafted ornate ritualistic and utilitarian objects like masks and hunting implements, which reflect a deep respect for the creatures that share their world. As traditional nomadic life gave way to settlement, and countless outsiders flooded their lands, artists became vital economic forces that supported their communities in a new way—by producing art such as model kayaks and cribbage boards made for sale to non-Native markets. Over time, artworks transformed again to speak to both internal and external audiences, dancing between the traditional, the functional, and the commercial.

Organization: This exhibition is curated by Darienne Turner, Assistant Curator of Indigenous Art of the Americas

Sponsor: This exhibition is generously supported by Kwame Webb and Kathryn Bradley and the Jean and Allan Berman Textile Endowment Fund.



Lois Mailou Jones. *Untitled (Two Women)*. c. 1945. 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 2020.98

American Modernism

July 13, 2022 – September 2024

A new presentation of the BMA's outstanding American modernism collection challenges pre-conceived notions of what it meant to be "American" and "modern" during the cultural and social upheavals that occurred between 1900 and 1950. Two thematic galleries featuring approximately 60 objects highlight the contributions of immigrant, migrant, and Native artists and invite visitors to draw connections between art and contemporary life. Works by artists and designers such as Richmond Barthé, Jacob Lawrence, Georgia O'Keeffe, and Elsa Tennyhardt in the 'Identities' gallery explore changing ideas around race, gender, and economic status through subjects like performance and leisure. The 'Technologies' gallery brings together works by Greta Grossman, Louisa Keyser, Maurice Martiné, Isamu Noguchi, Horace Pippin, and Joseph Stella, among others, to focus on the rapid societal changes of this period—urbanization, world war, industry, and migration. Recent acquisitions and a selection of works on paper are incorporated throughout the galleries, along with many treasured objects that have not been on view in recent years. Two cases adjacent to the gallery will highlight the influence of towering skyscrapers and high-speed transportation, as well as material innovation, in household objects designed for machine-age living.

Organization: This exhibition is curated by Virginia Anderson, Curator of American Art, and Brittany Lubberda, Anne Stone Assistant Curator of Decorative Arts.

Sponsor: This installation is generously supported by the Sigmund M. and Mary B. Hyman Fund for American Art.



Mequitta Ahuja. *Mother*. 2019. 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 2021.157

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 55 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 third rotation incorporates approximately 20 new works. More than half 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 rotation are Igshaan Adams, Lindsay Adams, Cy Gavin, Hulda Guzmán, Chase Hall, Rachel Jones, and James Luna. Several works are by artists with ties to Baltimore, such as Mequitta Ahuja, Jerrell Gibbs, Shinique Smith, and FORCE: Upsetting Rape Culture, Baltimore and Mexico City. 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 Curator of Contemporary Art, and Leila Grothe, BMA Associate Curator of Contemporary Art.

Sponsors: 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 97,000 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. 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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