Advance Exhibition Schedule

Spring/Summer 2023

This schedule is current as of June 2023 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

Tiona Nekkia McClodden: Play Me Home
September 13, 2023 – May 12, 2024

Making Her Mark: A History of Women Artists in Europe, 1400-1800
October 1, 2023 – January 7, 2024

Art/Work: Women Printmakers of the WPA
November 5, 2023 – June 30, 2024

Etched in Memory: Matisse's Early Portraits
November 5, 2023 – April 21, 2024

Eyewinkers, Tumbleturds, and Candlebugs: The Art of Elizabeth Talford Scott
November 12, 2023 – April 28, 2024

Raúl de Nieves
November 19, 2023 – May 2025

Joseph Education Center Reopening
December 2023

Current Exhibitions & Installations

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

Martha Jackson Jarvis: What the Trees Have Seen
May 7, 2023 – March 24, 2024

Recasting Colonialism: Michelle Erickson Ceramics
May 7 – October 1, 2023

The Matter of Bark Cloth
May 7 – October 1, 2023

Matsumi Kanemitsu: Figure and Fantasy
May 14 – October 8, 2023

Wild Forms: Fauve Woodcuts
May 14 – October 15, 2023

Histories Collide: Jackie Milad x Fred Wilson x Nekisha Durrett
April 26, 2023 – March 17, 2024

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

**Tiona Nekkia McClodden: Play Me Home**

**September 13, 2023 – May 12, 2024**

Tiona McClodden’s genre-defying work, Play Me Home (2021), is a newly acquired four-channel installation that blends narrative fiction and documentary portraiture, reflecting the Philadelphia-based, Blytheville, Arkansas-born artist’s three-year journey of delving into her family history and funerary traditions in the South. This ambitious installation of film and sculptural objects begins with a filmic portrait of the four o’clock flower, a variety of trumpet flower known for its ability to thrive on land hostile to most plant life. An adjacent gallery features three interconnected but nonlinear channels. Her camera captures landscape views of her family’s land, cultivated across several generations of farmers in the Delta. Another channel features scenes of McClodden burying and planting the same dying four-o’clock flower on land in the Lower Ninth Ward alongside two trumpets witnessing her act of veneration. Four o’clock flower seeds and horns also appear as objects in the installation, along with a closed script that follows the story of a young doctor in Philadelphia named Daniele who connects with Genie, an aging former jazz musician who desires to travel back to New Orleans for her homegoing celebration. A final channel shows closely cropped footage of the artist interviewing family members and moving through county archives in Mississippi and Louisiana.

**Organization:** Curated by Jessica Bell Brown, BMA Curator and Department Head of Contemporary Art.

**Making Her Mark: A History of Women Artists in Europe, 1400-1800**

**October 1, 2023 – January 7, 2024**

For centuries, women in Europe who achieved professional artistic careers were deemed anomalous or exceptional, while those who engaged in creative pursuits in the home were dismissed as amateurs, and their works were categorized as material culture rather than art. *Making Her Mark* challenges these erroneous beliefs through more than 200 works ranging from royal portraits and devotional sculptures to embroidered objects, tapestries, costumes, wax sculptures, metalwork, ceramics, graphic arts, and furniture that reflect the multifaceted and often overlooked ways that women contributed to the visual arts of Europe from the 15th to 18th centuries. Major works by artistic heroines such as Sofonisba Anguissola, Rosalba Carriera, Artemisia Gentileschi, Judith Leyster, Luisa Roldán, Rachel Ruysch, and Élisabeth Vigée Le Brun are positioned alongside exquisite objects by lesser-known professional and amateur fine artists, as well as talented but often unnamed makers in collectives, workshops, and manufactories. Sublime examples of ceramics, metalwork, and cabinetmaking from this era demonstrate that women were engaged with every manner of artistic production—from design and execution to the sourcing and processing of materials. A fully illustrated catalog accompanies the exhibition.

**Organization:** *Making Her Mark: A History of Women Artists in Europe, 1400-1800* is co-organized by the Baltimore Museum of Art and the Art Gallery of Ontario. Co-curated by Andaleeb Badiee Banta, Senior Curator and Department Head, Prints, Drawings & Photographs at the BMA, and Alexa Greist, Curator and R. Fraser Elliott Chair, Prints & Drawings at the AGO.

**Tour:** Art Gallery of Ontario, March 2024
**Sponsors:** This exhibition is generously supported by the Alvin and Fanny B. Thalheimer Exhibition Fund, the National Endowment for the Humanities, The Gladys Krieble Delmas Foundation, and the Samuel H. Kress Foundation.

**Art/Work: Women Printmakers of the WPA**  
**November 5, 2023 – June 30, 2024**

In 1943, the U.S. General Services Administration entrusted to the BMA’s care nearly 1,000 prints made by artists employed by the Works Progress Administration’s Federal Art Project (WPA/FAP), which began in 1935 to offer employment to millions of workers affected by the Great Depression, including women artists. This exhibition features approximately 50 prints designed and created by women printmakers who gave visual form to the fraught state of American society throughout the 1930s and early 1940s. These artists focused their print production on the human faces of labor and poverty in alignment with swelling communist and socialist movements in the U.S.—calling out racial, gendered, and class-based inequities exacerbated by the temporary collapse of a capitalist economy. Reexamining the contributions of WPA women artists offers fresh insight into both their moment and the ways these challenges still manifest today. An adjacent gallery highlights how both women and men WPA artists used the printing press to oppose fascism, creating work about the Spanish Civil War (1936-39) even while U.S. citizens were banned from aiding Spain.

**Organization:** Curated by Andaleeb Banta, BMA Senior Curator and Department Head of Prints, Drawings, and Photographs; Virginia Anderson, BMA Curator of American Art and Department Head of American Painting & Sculpture and Decorative Arts; and Robin Owen Joyce, BMA Getty Paper Project Fellow.

**Etched in Memory: Matisse’s Early Portraits**  
**November 5, 2023 – April 21, 2024**

Henri Matisse began creating etchings—a printing technique that allowed him to work quickly and concisely—at the start of the 20th century, but for a significant period beginning in 1914, he made dozens of intimate portraits of family and friends in his inner circle. During the tumultuous early years of World War I, Matisse’s home served as a meeting point and respite for friends, neighbors, and refugees. The artist had also recently acquired a small second-hand printing press that allowed him to produce rapid etchings that gave the immediacy of snapshots. Approximately 15 of these etchings are on view in this exhibition with images of Madame Matisse, Josette Gris, Walter Pach, and others.

**Organization:** Curated by Katy Rothkopf, The Anne and Ben Cone Curator BMA Senior Curator and Department Head of Prints, Drawings, and Photographs; Virginia Anderson, BMA Curator of American Art and Department Head of American Painting & Sculpture and Decorative Arts; and Robin Owen Joyce, BMA Getty Paper Project Fellow.


**Eyewinkers, Tumbleturds, and Candlebugs: The Art of Elizabeth Talford Scott**

**November 12, 2023 – April 28, 2024**

Twenty innovative mixed-media fiber works demonstrate Elizabeth Talford Scott belief in artmaking’s ability to offer people an opportunity to break free of social limitations, evolve new ways of communicating, and nurture dreams. Her works bridge the gap of fine art and craft by incorporating unconventional objects such as stones, buttons, and sequins in heavily layered surfaces and organic, unstructured shapes embedded with personal and worldly narratives and symbols. Among the highlights of the presented in this exhibition are the late Baltimore-based artist’s majestic *Plantation* (1980), a dazzling quilt that envisions the big dipper as a matriarchal beacon of freedom; *Joyce’s Quilt* (1983), a tribute to her daughter with bold blocks of color; and *Grandfather’s Cabin / Noah’s Ark* (1993–96), an exquisite story quilt that recalls memories of the cabin her grandfather built on Blackstock Plantation in South Carolina. A community celebration of the artist’s work with eight other exhibitions at Baltimore museums and colleges will be presented from February to May 2024.

**Organization:** Guest-curated by MICA Curator-in-Residence Emeritus George Ciscle and organized by BMA Associate Curator of Contemporary Art Cecilia Wichmann in dialogue with MICA Exhibition Development Seminar students.

**Sponsors:** This exhibition is generously supported by Lorraine Whittlesey & Markell Whittlesey and Robbye & Kevin Apperson.

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**Raúl de Nieves**

**November 19, 2023 – May 2025**

Raúl De Nieves is a multimedia artist, performer, and musician who often creates joyful, interactive installations that investigate notions of beauty and transformation. For the BMA’s Robert E. Meyerhoff and Rheda Becker Biennial Commission, de Nieves is creating a new work that engages with ideas of metamorphosis in the natural world.

The centerpiece is a 27-pane faux stained-glass window that evokes the migratory patterns of Monarch butterflies across the United States and Mexico, a Crested Caracara falcon who came to the artist in a dream, and Brood X (or Great Eastern Brood) cicadas, among other symbolic imagery that reflects wild transformation. The installation also includes a multi-tiered chandelier, light box installations, and opulently decorated figurative sculptures placed for direct visitor interaction. Together, these vibrant works immerse audiences in de Nieves’ distinctive visual language, which draws on Mexican craft traditions, costumes and adornment, religious iconography, mythology, and folktales.

**Organization:** Curated by Leila Grothe, BMA Associate Curator of Contemporary Art.

**Sponsor:** This exhibition is sponsored by Robert E. Meyerhoff and Rheda Becker Biennial Commission.
**Joseph Education Center Reopening**  
**December 3, 2023**

This major renovation and reconceptualization of the Patricia and Mark Joseph Education Center introduces more opportunities for dynamic, hands-on engagement through the creation of a larger interactive gallery that features new site-specific installations made by internationally acclaimed artists Derrick Adams, Mary Flanagan, and Pablo Helguera. Other elements of the 5,625 square-foot center include the development and refurbishment of classrooms that expand available space for art-making and the reimagining of the school tour entrance with an interactive Wall of Wonder that captures the vision and unites the architecture of the center.

**Current Exhibitions & Installations**

**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 Andrée Purnell, SLAM’s Audience Development Manager.

**Tour:** Saint Louis Art Museum (August 25, 2023, to January 1, 2024), Cincinnati Art Museum (June 28–September 29, 2024), Art Gallery of Ontario (November 23, 2024–March 23, 2025)

**Sponsors:** This exhibition is generously supported by the Henry Luce Foundation, The Andy Warhol Foundation for the Visual Arts, and the National Endowment for the Arts. Additional support is provided by The Alvin and Fanny B. Thalheimer Exhibition Endowment Fund. Beats, rhymes, culture, and finances for this exhibition are generously provided by hip hop ambassadors “DJ Fly Guy” Flynn & Nupur Parekh Flynn, inventor of BAGCEIT®
Martha Jackson Jarvi: What the Trees Have Seen
May 7, 2023–March 24, 2024

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 13 grandly scaled works on paper and a selection of smaller paintings on paper inspired by the meditative form of the mandala. 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 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 them into meditations on the emotions from bravery to fear and serenity that he may have felt on his journey. 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.

Recasting Colonialism: Michelle Erickson Ceramics
May 7–October 1, 2023

A mid-career artist of Middle Eastern descent who grew up near Colonial Williamsburg, Michelle Erickson (b. 1960, Hampton, VA) 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. For this exhibition, the BMA presents 16 contemporary ceramic works by Erickson with more than 30 17th- through 19th-century Asian and European ceramics from the BMA’s collection to examine the persistence of racism and exploitation in post-colonial countries. 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. This is the first exhibition in 50 years which uses the BMA’s European ceramic collection as its inspiration.

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

Matsumi Kanemitsu: Figure and Fantasy
May 14–October 8, 2023
Considered one of the most talented draughtsmen of the Abstract Expressionist movement, Matsumi Kanemitsu (American, 1922-1992) began his artistic career while living and working in Baltimore and attending the Maryland Institute College of Art. This exhibition of approximately 60 works offer glimpses of the artist’s 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. Kanemitsu explores autobiographical subjects such as his boyhood in Japan, his fascination with local flora and fauna, and his dual experience as both a prisoner of the U.S. military and an enlisted U.S. soldier who completed a tour of duty in Europe. He also created portraits of those who formed his community in Baltimore. Kanemitsu’s first museum exhibition was presented at the BMA in 1954 and these works are on view for the first time in seven decades.

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

Wild Forms: 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. 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.
Histories Collide: Jackie Milad x Fred Wilson x Nekisha Durrett
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.

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 Tennhardt 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 Martíné, 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 Luberda, 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.
**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. The artworks presented in central galleries of the Contemporary Wing show 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 six rotations, with approximately half of the objects changing every six months. The June 2023 installation includes a substantial number of artists with ties to Baltimore, such as Mequitta Ahuja, Erin Fostel, Mary Hambleton, Grace Hartigan, Charles Mason III, Valerie Maynard, Jackie Milad, Lavar Munroe, Anne Truitt, and Monsieur Zohore. Recent acquisitions of works by Lucy Bull, Rachel Jones, Nengi Omuku, Kenny Rivero, and Shikeith are also on view. By the conclusion of the last rotation, the galleries will have featured more than 200 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.

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**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.

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