

Media Contacts

Anne Brown

410-274-9907

abrown@artbma.org

Sarah Pedroni

410-428-4668

spedroni@artbma.org

Advance Exhibition Schedule

Winter–Summer 2024

This schedule is current as of January 2024 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

Joyce J. Scott: Walk a Mile in My Dreams

March 24 – July 14, 2024

Preoccupied: Indigenizing the Museum

Dyani White Hawk: Bodies of Water

April 21 – December 1, 2024

Finding Home

May 12 – December 1, 2024

Enduring Buffalo

May 12 – December 1, 2024

Illustrating Agency

May 12 – December 1, 2024

Don't wait for me, just tell me where you're going

May 12 – December 1, 2024

Caroline Monnet *

May 12 – December 1, 2024

Nicholas Galanin *

July 14, 2024 – February 16, 2025

Laura Ortman *

July 17, 2024 – January 5, 2025

Dana Claxton *

August 4, 2024–January 5, 2025

The Art of Pattern: Henri Matisse and Japanese Woodcut Artists

June 2, 2024 – January 5, 2025

Current Exhibitions & Installations

Histories Collide: Jackie Milad x Fred Wilson x Nekisha Durrett

April 26, 2023 – March 17, 2024

Martha Jackson Jarvis: What the Trees Have Seen

May 7, 2023 – March 24, 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

Tiona Nekkia McClodden: Play Me Home

September 13, 2023 – May 12, 2024

Art/Work: Women Printmakers of the WPA

November 5, 2023 – June 30, 2024

How Do We Know the World?

November 14, 2021 – January 5, 2025

Raúl de Nieves: and imagine you are here

November 19, 2023 – May 4, 2025

Joseph Education Center Experience Gallery

December 3, 2024 – December 2026

Upcoming Exhibitions



Joyce J. Scott. *Dead Albino Boy for Sale*. 2021-22.
Courtesy of Goya Contemporary Gallery, Baltimore. © Joyce J. Scott

Joyce J. Scott: *Walk a Mile in My Dreams*

March 24 – July 14, 2024

The BMA and Seattle Art Museum have co-organized the 50-year career retrospective of artist Joyce J. Scott, one of the most significant artists of our time. Best known for her virtuosic use of beads and glass, Scott has upended hierarchies of art and craft across a spectrum of media over the course of five decades—from her woven tapestries and soft sculpture of the 1970s and audacious performances and wearable art in the 1980s to sculptures of astonishing formal ingenuity and social force from the late 1970s to the present moment. The artist's works across all media beguile viewers with beauty and humor while confronting racism, sexism, ecological devastation, and complex family dynamics. The exhibition was developed in close dialogue with the Baltimore-based artist and her collaborators to reveal the full breadth of Scott's singular vision through more than 120 objects from public and private collections across the United States. Significant examples of the artist's sculpture—both stand-alone and wearable pieces—will be presented alongside performance footage, garments, prints, and materials from Scott's personal archive. The exhibition will also feature a newly commissioned installation and an expansive scholarly catalog.

Among the exhibition's highlights are:

- A fashion vignette featuring expressive garments Scott made for herself and friends and sculptural necklaces that bridge performance and sculpture, showing how wearing difficult truths can incite conversations about social justice.
- Significant examples from iconic cycles of work reunited for the first time in many years, including Scott's "Mammy/Nanny" series of the 1980s-90s, riffs on the watermelon trope, and works from her "Still Funny" series that show Scott confronting American history and racial violence in the U.S. and abroad by "messing with stereotypes" to spark meaningful debate.
- Ephemera and rare performance footage that bring to life Scott's earliest performance collaborations
- A participatory weaving and storytelling environment, conceived by the artist as a hub for structured and informal programming.

Organization: The exhibition is co-curated by Cecilia Wichmann, BMA Associate Curator of Contemporary Art, and Catharina Manchanda, SAM Jon and Mary Shirley Curator of Modern and Contemporary Art, with support from Leslie Rose, Joyce J. Scott Curatorial Research Assistant.

Tour: *Joyce J. Scott: Walk a Mile in My Dreams* will be presented at the Seattle Art Museum October 17, 2024, through January 20, 2025.

Sponsors: This exhibition and national tour are made possible by substantial grants from the Ford Foundation, Henry Luce Foundation, Terra Foundation for American Art, and The Andy Warhol Foundation for the Visual Arts. In Baltimore, the exhibition is also supported by the Alvin and Fanny B. Thalheimer Exhibition Endowment Fund, the Suzanne F. Cohen Exhibition Fund, Bank of America, Wagner Foundation, Joanne Gold and Andrew Stern, The Jacques and Natasha Gelman Foundation, Transamerica, the National Endowment for the Arts, the Clair Zamoiski Segal and Thomas H. Segal Contemporary Art Endowment Fund, and Goya Contemporary.



T.C. Cannon (Kiowa/Caddo). *Self Portrait in the Studio*. 1975. © The Estate of T.C. Cannon; Tia Collection, Santa Fe, NM. James Hart Photography

Preoccupied: Indigenizing the Museum

This wide-reaching project radically centers the perspectives, histories, and artworks of Native artists, scholars, and community members to address ongoing hierarchies of colonialism within museums. The initiative includes a series of nine exhibitions, a reexamination and revision of labels throughout the BMA's collection to rectify Indigenous erasure, and public programs and events. There is also an untraditional catalog featuring scholarly and curatorial considerations, perspectives from artists in the exhibitions, a newly commissioned comic and poem, and 50 plates of artwork.

Organization: Curated by Leila Grothe, Associate Curator of Contemporary Art, and Dare Turner (Yurok Tribe), Curator of Indigenous Art at the Brooklyn Museum, with support from Curatorial Research Assistant Elise Boulanger (Citizen of the Osage Nation)

Sponsors: This project is generously supported by the Terra Foundation for American Art and The Andy Warhol Foundation for the Visual Arts. Additional support provided by The Eileen Harris Norton Foundation, the Robert Lehman Foundation, and ArtTable.



Dyani White Hawk (Sičáŋǵu Lakota). *Carry II*. 2019. Walker Art Center, Minneapolis, Minnesota

Dyani White Hawk: Bodies of Water

April 21 – December 1, 2024

Dyani White Hawk (Sičáŋǵu Lakota) presents one new and two existing sculptural works from her *Carry* series. Each *Carry* piece, composed of a large copper bucket and ladle adorned with glass beads, bears extravagantly long fringe whose draping emulates arboreal root structures. Alongside the artist's works, White Hawk selected historic Lakota belongings from the BMA's collection. Through these works, White Hawk insists upon an interdependence between art and function—and by extension art and life—effectively calling into question art history's tendency to devalue craft. These works operate as physical metaphors for the carrying of history, cosmology, generational teaching, and deep thought.



Bear's Heart (Nockkoist (Cheyenne)). *Book of sketches made at Fort Marion, St. Augustine, Fla.* 1877. Massachusetts Historical Society.

Enduring Buffalo

May 12 – December 1, 2024

This exhibition reflects upon the buffalo as essential to Indigenous lifeways on the Plains since time immemorial. Euro-American colonizers and the United States government attempted to eradicate the species in a calculated strategy to subdue Native people and force them onto reservations in the late 19th century. This effort fundamentally transformed Native artmaking, both historically and presently. The critical importance of the buffalo within Plains Indigenous cultures can be felt across artworks that pre- and post-date the attempted eradication of the species. Among the artists included in the exhibition are Bear's Heart (Nockkoist) ((Cheyenne) and Long Soldier ((Hunkpapha Lakḥota).



Tom Haukaas (Lakota (Sioux)). *Cradle*. 1998. © Tom Haukaas. Photography © Denver Art Museum

Finding Home

May 12 – December 1, 2024

This presentation speaks to Native people’s dynamic and powerful relationship with land, home, and sanctuary. While they have beliefs and practices as wide and vast as this continent, Native communities share a recognition that humans exist as part of a larger ecosystem that must stay in balance. As the pressures of colonization and contemporary life have assaulted traditional lifeways, the works in this exhibition demonstrate the resilience and versatility with which Native artists maintain their cultures, community connections, and sense of home. Both historic objects and contemporary works by Duane Linklater (Omasekko Ininiwak from Moose Cree First Nation), Mark Tayac (Piscataway Indian Nation), Marie Watt (Seneca Nation of Indians and German-Scot ancestry), and others are featured.



Julie Buffalohead (Ponca Tribe of Oklahoma). *The Noble Savage*. 2022. Courtesy of Jessica Silverman and Sarah Thornton, San Francisco, CA. Photo by Rik Sferra.

Illustrating Agency

May 12 – December 1, 2024

This exhibition highlights the ways in which Native artists have increasingly asserted agency—the exertion of one’s own power—over representations of their communities and identities over time. In the early 20th century, white arts educators encouraged Native artists to create “authentic” art—as defined by settlers—that embraced traditional subject matter while often neglecting present realities. In the decades that followed, generations of artists have shrugged off settler expectations by depicting their community on their own terms. Such work illustrates the modern Native experience, problematizes harmful stereotypes, and pointedly challenges outsider understandings of Indigenous identity. Among the featured artists are Julie Buffalohead (Ponca Tribe of Oklahoma), T.C. Cannon (Kiowa/Caddo), Jaune Quick-to-See Smith (Citizen of the Confederated Salish and Kootenai Nation), Wendy Red Star (Apsáalooke (Crow)), and Rose B. Simpson (Santa Clara Pueblo).



Lindsay McIntyre (Inuk). *seeing her* (still). 2020. Courtesy of the artist.

Don’t wait for me, just tell me where you’re going

May 12 – December 1, 2024

Sky Hopinka (Ho-Chunk Nation and descendant of the Pechanga Band of Luiseño Indians) is curating a film program that will be presented on a continuous loop in the BMA’s Black Box gallery. A founding member of COUSIN, a collective supporting Indigenous artists expanding the form of film, Hopinka has selected experimental films by five Native filmmakers: *We Only Answer Our Landline* (2019) by Olivia Camfield (Muscogee Creek Nation) and Woodrow Hunt (Cherokee, Klamath, and Modoc Tribes descendent); *All-Around Junior Male* (2012) and *seeing her* (2020) by Lindsay McIntyre (Inuk); *✧ B L V O O P O D ☆ m a t e r i a l s ✧* (2021) by Fox Maxy (Mesa Grande Band of Mission Indians and Payómkawichum); and *Cerro Saturno* (2022) by Miguel Hilari (German/Aymara).

Image not available

Caroline Monnet *

May 12 – December 1, 2024

For this new solo site-specific installation, Caroline Monnet (Anishinaabe/French) interweaves inspiration from eel trap pots made by Indigenous people of the Chesapeake Bay watershed along with traditional Anishinaabe longhouses. The artist responds to the BMA's architecture as a departure point for her distinct aesthetic vocabulary, which inscribes traditional Anishinaabe motifs and cultural practices within contemporary forms and materials. Optically vibrating and resonating outwards, the forms forcefully claim space while also reflecting both a sense of reception and transmission. Through doing so, the artist and her work affirm the long-denied place of Indigenous peoples within the world of museums and the fabric of society at large.



Nicholas Galanin (Tlingit and Unangax̂). *Unconverted/Converted*. 2022. Courtesy the artist and Peter Blum Gallery, New York

Nicholas Galanin *

July 14, 2024 – February 16, 2025

Nicholas Galanin's (Tlingit and Unangax̂) exhibition presents existing works alongside new work inspired by his continued critical examination of cultural appropriation, colonization, and the complexities of Indigenous identity in the contemporary world. His work in Baltimore finds root in his conversations with the local Native community, which sparked directions for his sculptural installations and interventions.



Laura Ortman (White Mountain Apache). *My Soul Remainer*. 2017. 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.

Laura Ortman *

July 17, 2024 – January 5, 2025

This exhibition puts Laura Ortman's (White Mountain Apache) *My Soul Remainer* into conversation with a historic Apache fiddle by Amos Gustina. Ortman's video work features the artist playing her violin against the dramatic backdrop of the Southwestern landscape, while her collaborator Jock Soto (Diné) assumes reverential postures.

Ortman's original score builds upon, then radically departs from the overwhelmingly white, male canon of classical music—her score samples a classical Mendelssohn piece, which bleeds into an atmospheric and ethereal composition. The pairing of the piece with the Apache fiddle insists upon the ingenuity and enduring community traditions of the Southwest.



Dana Claxton (Hunkpapa Lakota). *Lasso*. 2018. Courtesy the artist and Vancouver Art Gallery

Dana Claxton *

August 4, 2024 – January 5, 2025

Dana Claxton (Hunkpapa Lakota) presents a solo exhibition of her large-scale, backlit, color transparency photography, which she terms "fireboxes." Works from her "Lasso" and "Headdress" series, including a newly commissioned "Headdress" portrait, portrait draw together contemporary Native subjects with regalia and items from the subject's own cultures. The exhibition situates many of the objects depicted in the firebox images alongside objects from the BMA's historic Native art collection. Together, these recognize cultural belongings as extensions of the people who made them, provoking a consideration of personal and institutional care.



Keisai Eisen. Publisher: Tsutaya Kichizo. *The Courtesan Kiseigawa of the Owariya House and Mt. Fuji from Izu Province*. From the series "Views of Fuji from Various Provinces (Shokoku Fuji Zukushi)" Early 1830s. The Baltimore Museum of Art: Gift from the Estate of Julius Levy. BMA 1933.67.1

The Art of Pattern: Henri Matisse and Japanese Woodcut Artists

June 2, 2024–January 5, 2025

This new exhibition pairing Matisse's work with those of Japanese woodcut artists explores the global appeal of color and pattern in early 19th-century Japan and early 20th-century France. A selection of paintings and prints show Matisse's models posed surrounded by heavily patterned interior backgrounds, reflecting his interest in layering his scenes with decorative items from other parts of the world and using prints and patterns in his compositions to create and define spaces, constructing a theatrical setting for his models to inhabit. In contrast, 19th-century Japanese woodblock artists depicted their female subjects more often in public spaces clothed in ornately decorated and many-layered kimonos. Prints by some of Japan's most popular woodblock artists—Kikugawa Eizan, Keisai Eisen, and Utagawa Kunisada—show glamorized female courtesans and entertainers frequently depicted as though on parade. The exhibition also features an ornately patterned *obi* or kimono sash.

Organization: Co-curated by Frances Klapthor, Associate Curator of Asian Art, and Katy Rothkopf, The Anne and Ben Cone Memorial Curator of the Ruth R. Marder Center for Matisse Studies.

Sponsor: This exhibition is supported by the E. Rhodes and Leona B. Carpenter Foundation.

Current Exhibitions & Installations



Installation view of *Histories Collide: Jackie Milad x Fred Wilson x Nekisha Durrett* at the Baltimore Museum of Art, April 2023. Photo by Mitro Hood.

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 provided 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 are 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, former BMA Director of Public Engagement.

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



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

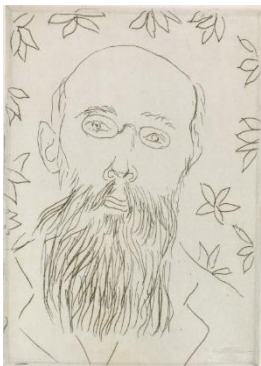
Martha Jackson Jarvis: What the Trees Have Seen

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.

Sponsor: This exhibition is supported by The Hardiman Family Endowment Fund.



Henri Matisse. *Bourgeat Resembling Vassaux*. 1914. The Baltimore Museum of Art: Marguerite Matisse Duthuit Collection, BMA 2010.104. © Succession H. Matisse/Artists Rights Society (ARS), New York

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.



Elizabeth Talford Scott.
Grandfather's Cabin / Noah's Ark. 1993-1996. Delaware Art Museum, Gift of the Alberta du Pont Bonsal Foundation, 2000.
© Estate of Elizabeth Talford Scott at Goya Contemporary Gallery |TALP

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

November 12, 2023 – April 28, 2024

Nearly 20 innovative mixed-media fiber works demonstrate Talford Scott's 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 incorporate unconventional objects such as stones, buttons, and sequins in heavily layered surfaces, with 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: Major support for the BMA exhibition and community partners provided by the Bunting Family Foundation. Music commission supported by Doreen Bolger, Retired BMA Director, and Amy Raehse, Goya Contemporary Gallery, in honor of George Ciscle, an extraordinary curator and creator of MICA's transformative Curatorial Practice program and Exhibition Development Seminar. Community Day supported by Lorraine Whittlesey & Markell Whittlesey. Printed and digital materials supported by the William G. Baker, Jr. Memorial Fund. Accessibility resources supported by Robbye Apperson & Kevin Apperson. In-kind support provided by the Estate of Elizabeth Talford Scott at Goya Contemporary.



Tiona Nekkia McClodden. Still from *Play Me Home*. 2021. The Baltimore Museum of Art: Gift of the Artist and VIA Art Fund. BMA 2022.221. © Tiona Nekkia McClodden

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, Arkansas-born artist's three-year journey of delving into her family history and Southern funerary traditions. This ambitious installation 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 that show views of her family's land in the Delta, scenes of McClodden burying and planting a dying four-o'clock in the Lower Ninth Ward, and the artist interviewing family members and moving through county archives in Mississippi and Louisiana. Four o'clock flower seeds and horns appear as objects in the installation, along with a closed screenplay about 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.

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

Sponsors: This exhibition is generously supported by Michael Sherman and Carrie Tivador.



Ida Y. Abelman. *Child Labor*. 1937. The United States General Services Administration, formerly Federal Works Agency, Works Progress Administration, on extended loan to the Baltimore Museum of Art. Courtesy of the Fine Arts Collection, U.S. General Services Administration, WPA, Federal Art Project, 1935-1943

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.

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



Devin N. Morris. *Come As You Are*. 2022. The Baltimore Museum of Art: 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 2023.89. Courtesy the artist and Deli Gallery, New York, Mexico City.

How Do We Know the World?

November 14, 2021 – January 5, 2025

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 December 2023 installation includes a substantial number of artists with ties to Baltimore and Washington, DC, such as Grace Hartigan, Maren Hassinger, NIA JUNE with Kirby Griffin and APoetNamedNate, Emmanuel Massillon, Valerie Maynard, linn meyers, Tom Miller, Devin N. Morris, Zéh Palito, Jo Smail, and SHAN Wallace. By the conclusion of the last rotation, the galleries will have featured more than 200 artists—many of them new to the museum.

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.



Raúl de Nieves: and imagine you are here installation at the Baltimore Museum of Art, November 2023. Courtesy of the artist and Company Gallery, New York. Photo by Mitro Hood

Raúl de Nieves: and imagine you are here

November 19, 2023 – May 4, 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 has created 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 cicadas, among other symbolic imagery that reflects wild transformation. The installation also includes a multi-tiered chandelier 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.



Derrick Adams' *Dew Drop Inn*. (2023) Photo Maximilian Franz.

Joseph Education Center Experience Gallery

December 3, 2023 – December 2026

The newly renovated Patricia and Mark Joseph Education Center introduces more opportunities for dynamic, hands-on engagement through the creation of a larger interactive Experience Gallery that features new site-specific installations made by internationally acclaimed artists Derrick Adams, Mary Flanagan, and Pablo Helguera. These installations offer what is often forbidden in museums—opportunities for visitors of all ages to touch works of art, socialize, and connect through creativity and curiosity—on their own terms. Flanagan's two *Topophilia* works are inspired by Baltimore landmarks—the large instrument takes its form from the Harbor Tunnel and the topographic lines spanning gallery walls show the evolution of Federal Hill across time. Baltimore native Derrick Adams' *Dew Drop Inn* is a fun space to relax and learn about Black artists in the BMA collection through a Go Fish-like card game featuring works by Zoë Charlton, Jonathan Lyndon Chase, and Valerie Maynard. Helguera's *Flower of Ancient Games* installation offers five games that originated from cultures around the world—Mancala (Africa), Patolli (Meso-America), Backgammon (Iran), Chess (India), and Nine Men's Morris (Europe). 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 centers tactile learning for young visitors and unites the architecture of the center.

Organization: The Joseph Education Center renovation was led by Gamynne Guillotte, former BMA Chief Education Officer and Verónica Betancourt, former Interim Chief Education Officer. Quinn/Evans was the project architect and Whiting Turner was the contractor.

Sponsors: The renovation is sponsored by Patricia and Mark Joseph, The Shelter Foundation.

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

Connect with us through social media: #ARTBMA • [Stories](#) • [Instagram](#) • [Facebook](#) • [LinkedIn](#) • [YouTube](#)