

Fall
2025

BMA TODAY

THE BALTIMORE MUSEUM OF ART

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#178

Amy Sherald: American Sublime
November 2, 2025–April 5, 2026





Cover

Amy Sherald. *Kingdom*. 2022. The Broad Art Foundation. © Amy Sherald. Photo by Joseph Hyde, courtesy the artist and Hauser & Wirth

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BMA Today

Baltimore Museum of Art
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HOURS & ADMISSION

Wednesday, Friday through Sunday: 10 a.m. to 5 p.m.
Thursday now open from 10 a.m. to 9 p.m.

Closed Mondays and Tuesdays, New Year's Day, Juneteenth, July 4, November 22, Thanksgiving, and Christmas Day.
Free general admission—for everyone, every day!

There may be a charge for certain special exhibitions.
BMA Members receive unlimited free admission to ticketed exhibitions.

Ongoing support for free admission at the BMA has been provided through generous endowment gifts from the Cohen Family Fund for Free Admission, Lord Baltimore Capital Partners, LLC, Mary J. and James D. Miller, the James S. Riepe Family Foundation, and the DLA Piper Fund.

The BMA would like to thank the following donors for their generosity: City of Baltimore, Citizens of Baltimore County, and Howard County Government and Howard County Arts Council. Major support is also provided in part by the Maryland State Arts Council.

ACCESSIBILITY

The Zamoiski East Entrance, the Museum, and the Sculpture Garden are wheelchair accessible. A limited number of wheelchairs are available for use free of charge. Van-accessible parking spaces are available in the BMA East and West Lots. Please check in at the Welcome Desk in the Lobby upon arrival.

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The Yellow Dress

Henri Matisse, 1869–1954

Henri Matisse. *The Yellow Dress*. 1929–1931. Baltimore Museum of Art, The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.256. © 2025 Succession H. Matisse / Artists Rights Society (ARS), New York

The Yellow Dress by Henri Matisse marks a major change in his style. Although he had painted women in interiors throughout the 1920s, this oil on canvas combines the familiar elements of his Nice works—patterned floors and walls, shuttered windows—with an innovative, assertively monumental pose and central position of the figure. It took about two years for Matisse to complete this portrait. Travel abroad kept him away from home for months at a time, so he tended to alter the painting when

he returned to it. He left evidence of his many changes, such as enlarging the arms and shoulders and moving the facial features, in the final work.

The sitter is Élise (Albertine Henriette) Löwengard-Clarnète, known as Lisette (1910–2001). The niece of an antique dealer and friend who supplied Matisse with old frames, Lisette was welcomed into the Matisse home by the artist and his wife. She became both a model and a caretaker of sorts: she was a great help to Madame Matisse and massaged Matisse's arms when the artist suffered from neuritis, a nerve condition that causes pain and numbness.

In *The Yellow Dress*, Lisette wears a long, full-skirted gown with a fitted bodice; small bows are dotted down the center of the dress, and a large bow graces the bustline. Although this dress appears in only a few of Matisse's works, the importance of certain items of clothing and accessories to the artist is clear: he put great effort into conveying the shimmering effect of this fabric, which appears to shift from yellow to green or blue in its folds.

Etta Cone purchased the work in 1932, and it became one of her favorite paintings by Matisse. When she went to his studio the following year on one of her regular trips to France, he had no canvases to offer her because he was busy with other projects. However, he did not disappoint her. On her arrival, she recalled: "He said, 'I have a surprise for you' & presently I turned & there sat the model in the yellow taffeta dress with the large yellow hat on, just in front of the window—the exact reproduction of my latest painting. His bed-room (which is his studio when he is well) was the scene of this picture. Needless to say I was thrilled." Cone gave *The Yellow Dress* to the Museum in 1949, upon her death.



Baltimore Sublime

What a year we have been having here at the BMA! So many of you have joined us for our *Turn Again to the Earth* initiative, enjoying *Black Earth Rising* and our many environmentally focused presentations, as well as reveling in our Sculpture Garden and new Meadow. This fall will prove no less thrilling, daresay historic, for our beloved Museum. Amy Sherald, one of the most sought-after artists in the world, is coming back to Baltimore. *Amy Sherald: American Sublime* will open at the BMA this November—in the vibrant city she once called home and blocks away from her former studio.

Years ago, before she won the hearts and imagination of so many, Amy and I met each other at the National Portrait Gallery. I remember beaming with pride and instantly hugging her as soon as I heard that she was a Baltimore girl. Amy's story is a Baltimore story: she graduated from MICA and spent many formative years here. Today, even though Amy is an internationally acclaimed art star, she still carries Baltimore with her. As she puts it: "Baltimore has always been part of my DNA as an artist. Every brushstroke carries a little of its history, its energy, its people, and my time there." In ways big and small, this exhibition will be a jubilant homecoming. And in November, the love for Amy continues as we honor her as an Artist Who Inspires at our BMA Ball.

Speaking of BMA Ball Artists Who Inspire, you may remember Sir John Akomfrah, the pioneering London-based artist and filmmaker, as one of the inaugural honorees at the BMA Ball last year. This fall, the Museum will be unveiling a co-commissioned major new video work by Akomfrah that brings together archival footage of young activists during the U.S. Civil Rights Movement in the 1960s with newly filmed materials, connecting the past and present in profound ways.

The BMA is lifting up the stories of so many Baltimoreans. When artists thrive, our community thrives. We are honored to steward works of artistic excellence across history and of today—from our hometown and beyond. We have so much to celebrate this fall. I look forward to seeing you in the galleries.

Asma Naeem

Dorothy Wagner Wallis Director

PHOTO BY CHRISTOPHER MYERS



Amy Sherald, *Michelle LaVaughn Robinson Obama*, Oil on linen, 2018. National Portrait Gallery, Smithsonian Institution. The National Portrait Gallery is grateful to the following lead donors for their support of the Obama portraits: Kate Capshaw and Steven Spielberg; Judith Kern and Kent Whealy; Tommie L. Pegues and Donald A. Capoccia. Courtesy of the Smithsonian's National Portrait Gallery.

Caring for the Collection

The Conservation Department consists of seven full-time conservators and technicians who preserve the Museum's collection of nearly 97,000 works. Staff members care for paintings, frames, three-dimensional objects and sculpture, textiles, books, prints, drawings, and photographs. In 1963, the BMA established its in-house department with one conservator. As the department grew, the role of conservation expanded from treatment to education and outreach, artist engagement, research on artists' materials and techniques, and improved methods for exhibition, loan, and storage of the collection.



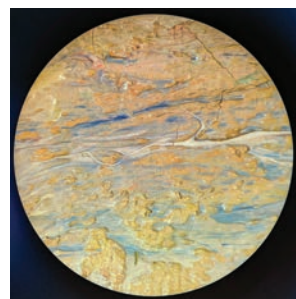
7,000+

tiles of Jack Whitten's monumental painting *9.11.2001* were dusted and examined in preparation for loan to the exhibition *Jack Whitten: The Messenger*, the Museum of Modern Art's retrospective on the artist.



5

footcandles is the light level the department sets for textiles and works of art on paper, to help prevent fading and discoloration. Conservators use light meters to check light levels.



3

stereomicroscopes in the lab are used for examination and treatment. The photomicrograph above shows Pissarro's beautiful impasto in *The Highway (La Côte du Valhermeil, Auvers-sur-Oise)*.

Above: Photos courtesy of BMA Conservation Department; **Above, right:** Camille Pissarro. *The Highway (La Côte du Valhermeil, Auvers-sur-Oise)*. 1880. Baltimore Museum of Art, The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.280; **Far Right:** Photos by Mitro Hood.



40

outdoor sculptures are condition-checked and washed every year. The bronze sculptures receive a special wax treatment that takes two days, on average, to complete.



2

limestone lions on Art Museum Drive have darkened surfaces that are the direct result of automobile exhaust fumes, coal, and other emissions released into the air. In 2004, the BMA conservators and facilities staff treated the statues; however, over the past 20 years, sulfur dioxide—a colorless gas formed from burning fossil fuels—has mixed with water and calcite to form a layer of gypsum, a mineral that traps particles of dust and other pollutants.

\$15,980

is the amount it will cost to reduce the surface discoloration on the two limestone lions. This can only happen with the support of generous individuals.



To donate to this special conservation fund, please scan the QR code.

Turn Again to Earth Community Gallery

Through March 8, 2026



Maryland-based artist V Walton blurs the boundary between the Museum's interior and the world outside in their large-scale installation created as part of the BMA's *Turn Again to the Earth* initiative. In the Community Gallery, visitors can rest, reflect on nature, and consider their place within it.

In their practice, Walton explores the intimate connection between the human body and the earth. By embracing local soil and clay as powerful, healing materials, Walton's work challenges harmful associations with mud, poverty, and uncleanness. In the installation *To Be of the Earth*, greenery, soil, and clay create a partial natural environment emerging from a large cavity in a gallery wall. A forest floor sprawls out of this space, and tall grasses line a gallery wall. From smaller, higher openings in the wall, ivy unfurls and cascades down toward viewers. Walton intended for this darkened room to call to mind nearby Gwynns Falls and Patapsco State Park.

Across from *To Be of the Earth*, *One Body*, a video and performance work showing Walton's body morphing into a forest floor, is projected onto a wall with immersive ambient sound. The Community Gallery is a chance for visitors to ponder in an intimate space Baltimore's natural environment. According to Walton: "Our reaction to the organic becomes a reflection of us."

The *Turn Again to the Earth* initiative is generously supported by the Cohen Opportunity Fund, the Henry Luce Foundation, Nancy Dorman and Stanley Mazaroff, Baltimore Gas and Electric, Johns Hopkins University & Medicine, the Eileen Harris Norton Foundation, CareFirst BlueCross BlueShield, and the Clayton Baker Trust.



Left, top: Photo by iya symone; Left, bottom: Still from *One Body*.



Matisse This Spring

The BMA is home to the largest and most comprehensive collection of works by French artist Henri Matisse in a public museum, and this spring brings a trio of exciting exhibitions celebrating this iconic artist.

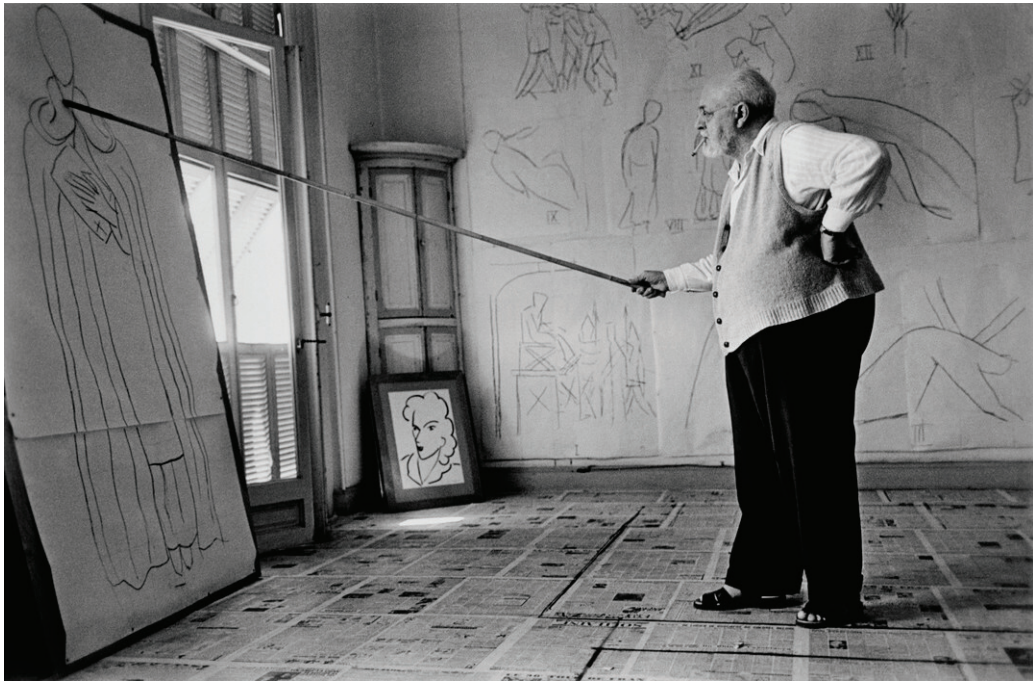


The Ruth R. Marder Center for Matisse Studies

This beloved resource dedicated to the study of Matisse shines a spotlight on the BMA’s Matisse collection, first established in the early 20th century through the vision and philanthropy of Baltimore sisters Claribel and Etta Cone. The Cone sisters’ internationally renowned collection was bequeathed to the Museum in 1949. Among the highlights of the Cone Collection are more than 600 works by Matisse, including paintings, sculptures, drawings, prints, and illustrated books. To this incredible group of objects, the BMA has added over the years approximately 900 works by the artist—many of them from his family.

Visit artbma.org/matisse to learn more about the Center.

Above: Photo by Mitro Hood.



Matisse in Vence: The Stations of the Cross

March 29–June 28, 2026

In 1943, to escape the threat of bombardment during World War II, Henri Matisse moved from Nice to nearby Vence, France. This is where he renewed ties with a former model who had been his nurse and was in the process of becoming a Dominican nun under the name of Sister Jacques-Marie. Their reconnection led to a four-year commission to design the interior and exterior of a chapel in the town.

The Chapelle du Rosaire (Chapel of the Rosary), the only large-scale architectural project created by Matisse, is considered one of the highlights of his late career. The chapel is best known for its remarkable stained-glass windows; however, Matisse designed every detail of the space, including the building, all the interior elements, the priest’s vestments, and three large-scale black-and-white ceramic murals, including one depicting the 14 stations of the cross.

Co-organized by the Musée Matisse in Nice and the BMA and guest curated by the distinguished scholar Yve-Alain Bois, this exhibition of approximately 80 works on paper aims to advance the scholarship and understanding of this powerful mural, which represents Christ’s journey to Calvary. The show both examines and contextualizes the designs for this large composition—in the form of sketches, preparatory drawings, and photographs. *Matisse in Vence: The Stations of the Cross* will be the first thorough consideration of this mural and will include drawings that have never been exhibited. Bringing together loans from the Musée Matisse, the Chapel of the Rosary, and private collections, this show will offer visitors the invaluable opportunity to see and study a critical body of work related to a single, significant project from the final years of the artist’s life.

Guest curated by Yve-Alain Bois, Professor Emeritus, Institute for Advanced Study at Princeton University, with assistance from Alix Agret, art historian and researcher. The BMA presentation is supported by Katy Rothkopf, the Anne and Ben Cone Memorial Director of the Ruth R. Marder Center for Matisse Studies and Senior Curator of European Painting and Sculpture.

Matisse in Vence: The Stations of the Cross is co-organized by the Musée Matisse Nice and the Baltimore Museum of Art. The exhibition is on view at Musée Matisse Nice from October 1, 2025, through January 19, 2026 (as *Henri Matisse. The Stations of the Cross—Drawing the Passion*). The Baltimore presentation is supported by Nancy Dorman and Stanley Mazaroff and the Estate of Carolyn Lee Smith.

Above: Henri Matisse drawing with bamboo pole tipped with charcoal in his studio, Nice, France. Photographed by Robert Capa. The Robert Capa and Cornell Capa Archive, Gift of Cornell and Edith Capa, 2010



Fratino and Matisse: To See This Light Again

March 11–September 6, 2026

Born in Annapolis, Maryland, and educated at the Maryland Institute College of Art, artist Louis Fratino got to know well the great strengths and depths of the BMA’s Matisse collection over many years of visits. He was influenced by the French artist, among others, and chose to focus his own work on domestic spaces and intimate portraits.

Fratino and Matisse: To See This Light Again juxtaposes figure studies, interiors, still-lives, and self-portraits by both artists. Fratino’s study of the male figure as a central subject complements Matisse’s portrayals of female models, highlighting the individuality of each artist’s point of view. Drawn from the BMA’s Cone Collection, loaned works, and new paintings by Fratino, this exhibition sheds light on the continuing influence of one of the most important artists of the 20th century for artists working today.

Co-curated by Virginia Anderson, Curator of American Art and Department Head of American Painting & Sculpture and Decorative Arts, and Katy Rothkopf, The Anne and Ben Cone Memorial Director of the Ruth R. Marder Center for Matisse Studies, Senior Curator of European Painting and Sculpture.

This exhibition is supported by Nancy Dorman and Stanley Mazaroff.

Above: Louis Fratino. Richardson Street living room. 2020. © Louis Fratino, courtesy of Sikkema Malloy Jenkins

Matisse and Martinique: Portraits and Poetry

March 18–October 25, 2026

From 1946 to 1953, Henri Matisse (1869–1954) created 28 lithographs for a book of poetry by John-Antoine Nau (born Eugène Léon Édouard Torquet, 1860–1918) titled *Poésies Antillaises* (*Antillean Poetry*). Published posthumously in 1972, this volume is one of Matisse’s least-known illustrated books. The images, inspired by the artist’s brief visit in 1930 to the Caribbean island of Martinique, comprise a visual representation of poems in which his elder friend Nau, who himself visited Martinique in the late 19th century, addresses female companions who inspire reveries of travel, music, and oceanic landscapes.

This exhibition is a revelatory exploration of Matisse’s portrayals of Caribbean women as personifications of travel, music, and the island’s oceanic landscape. These images are displayed alongside works by the period’s leading artists from Martinique and Guadeloupe.

Guest curated by Dr. Denise Murrell, Merryl H. and James S. Tisch Curator at Large, Office of the Director, Metropolitan Museum of Art, and former Inaugural Fellow of the Ruth R. Marder Center for Matisse Studies at the BMA (2022–2025).

This exhibition is supported by Nancy Dorman and Stanley Mazaroff.

Below: Henri Matisse. *Poésies Antillaises*. (Detail, left page). 1954, published 1972. Baltimore Museum of Art, Purchase with exchange funds from Garrett Collection, BMA 1987.11





John Akomfrah

Celebrated Filmmaker Discusses His Newest Commission

During the 1960s Civil Rights Movement, Baltimore City was a site of tremendous activity. Local activists led efforts to end racial segregation in the city’s housing, employment, and public spaces; several mass arrests and civil unrest also marked this period. The 1963 protest of Gwynn Oak Amusement Park’s segregation policy, the founding of the transformational Civic Interest Group, and staged sit-ins of lunch counters in the city, organized by students at what is now Morgan State University, are among the many

notable moments of resistance that shaped Baltimore—and the country.

So, it is fitting that this immersive multichannel video installation about civil rights will premiere at the Baltimore Museum of Art this November. Multiple perspectives of young activists during the U.S. Civil Rights Movement in the 1960s are brought together in this installation to raise issues relating to memory and social change. A co-commission of the BMA and the Menil Collection, in Houston, Texas, this film is the latest work from the pioneering

London-based filmmaker and artist Sir John Akomfrah. According to the artist, the installation includes new footage captured in a range of spaces: “fields at dawn, derelict civic buildings, and constructed interiors.” These spaces are not literal sites of protest, the artist explains, “but metaphoric zones—places where history might flicker briefly back into view.” They are overlaid with immersive sound design: “archival fragments, frayed voices, snatches of gospel, the wind threading through trees, the distant thrum of civil unrest.”

Included outside the exhibition space is a sweeping timeline, produced by the BMA in collaboration with esteemed community partners, that charts Maryland’s, and especially Baltimore’s, pivotal role in shaping civil rights history in the United States. From the first arrival of enslaved Africans in the Maryland area

through the Civil War, the fight for Civil Rights, and struggles for justice in the present, the timeline offers a visual history of how activism in Baltimore and Maryland has sparked national change. Activism postcards invite visitors to get involved locally to continue the critical fight for racial justice.

Here, Akomfrah discusses the project with the BMA.

First, what kind of art inspires you?

I’ve always been interested in art that seems to change how people see the world. The art that’s moved me has been made by artists who seem to want to make a difference.

What inspired you to explore activism in the 1960s in the U.S. for this commission?

The 1960s in the United States have always featured heavily on the



edges of my imagination. I grew up reading about figures from the Civil Rights Movement—people I absolutely idolized. It was not merely a time of protest but a moment when Blackness articulated itself with a radical clarity. And as a young Black child in 1970s Britain, I found that profoundly compelling.

For this commission, I was drawn to that radical energy—the convergence of music, resistance, exile, and the speculative. The activists of that era weren’t simply demanding justice; they were crafting a form of cultural authorship, shaping new vocabularies of dignity and defiance. So, returning to that moment, to those voices, is less about nostalgia and more about listening again—and differently.

How has your approach to focusing on activism changed or not in the years since releasing *Handsworth Songs* in 1986 with the Black Audio Film Collective?

In truth, my approach has remained relatively stable. I’m still drawn to contextualizing events and histories in much the same way we approached *Handsworth Songs*.

That film was, in many ways, a response to a moment of crisis—an attempt to wrestle with the silences and erasures surrounding the uprisings in 1980s Britain. We wanted to counter the dominant narratives with a polyphony of dissonant counterhistories.

This project, though, has emerged from a much longer and more ruminative



process. I’m still interested in the afterlives of activism—the way resistance lingers in the body, in the landscape, in the archive. Activism now is not confined to what happens in the streets; it’s bound up with who and how we remember, who and how we mourn, and how we dream forward. The question is less how to represent struggle and more how to trace its echo.

What do you hope visitors take away from this installation?

I’ve never been particularly interested in prescribing what an audience should take away. I’m more

concerned with whether they can be brought into an emotional and contemplative space—open to the possibility of seeing and listening anew.

That said, this work is being released into a very specific social and political moment. The dreams and despairs of 1960s activists still pulse through our contemporary condition, waiting for new forms, new utterances.

Above all, I hope visitors listen. Not just to the words, but to the silences between them. Because in those silences there is a kind of speech—the murmur of what has been lost, and what might still be found.



About the Artist

John Akomfrah founded with artists David Lawson and Lina Gopaul the influential Black Audio Film Collective (1982–1998) and made his directorial debut with *Handsworth Songs* (1986), which addressed the fallout from the riots that took place in the Handsworth district of Birmingham and London in 1985. Lawson and Gopaul remain his collaborators today, alongside Ashitey Akomfrah, as Smoking Dogs Films (1998–present). John Akomfrah’s work has been shown in museums and exhibitions around the world, and his films have garnered multiple awards. He received the Artes Mundi Prize in 2017 and a Knighthood for services to the Arts in the 2023 New Year Honours. The BMA honored him in 2024 as an Artist Who Inspires. As *The Guardian* put it, Akomfrah “has secured a reputation as one of the U.K.’s most pioneering filmmakers [whose] poetic works have grappled with race, identity, and postcolonial attitudes for over three decades.”

Co-curated by Cecilia Wichmann, BMA Curator and Department Head of Contemporary Art, and Michelle White, The Menil Collection Senior Curator, with Oscar Flores-Montero, BMA Curatorial Assistant of Contemporary Art.

Major support for this exhibition has been generously provided by Nancy Dorman and Stanley Mazaroff and the Suzanne F. Cohen Exhibition Fund.

Free admission to this exhibition is provided by Nancy Dorman and Stanley Mazaroff.

Stills from John Akomfrah’s forthcoming multichannel video installation (2025), commissioned by the Baltimore Museum of Art and the Menil Collection, Houston © Smoking Dogs Films; Courtesy Smoking Dogs Films and Lisson Gallery; Above: John Akomfrah. Portrait, 2024 © Smoking Dogs Films; Courtesy Smoking Dogs Films. Photography by Christian Cassiel

BMA BALL

2025

CELEBRATING BRILLIANCE, AUDACITY, AND THE POWER TO INSPIRE CHANGE

In 2024, our community came together in an extraordinary show of support, raising over \$1 million for the Museum. These generous contributions powered groundbreaking exhibitions, transformative education programs, and deep-rooted community partnerships that continue to shape the cultural landscape of Baltimore and beyond.

On November 22, 2025, the BMA Ball and After Party returns, bringing together artists, innovators, and visionaries to honor this year's awardees and raise essential funds for equity, excellence, and access to the arts. We are thrilled to honor Wangechi Mutu and Amy Sberald as our 2025 Artists Who Inspire. These artists challenge conventions and redefine beauty and power through their boundary-breaking work.

We are also honored to present the Changemaker Who Inspires Award to the Sherman Family Foundation, in honor of the late George Sherman. The award

recognizes the foundation's decades-long impact on early childhood development, education, and the arts throughout Baltimore City and across Maryland.

The evening begins at 6 p.m. with cocktails in the BMA's iconic Fox Court, followed by a spirited awards program. At 7:30 p.m., guests will enjoy a seated dinner surrounded by the BMA's world-class collection. Then at 9 p.m., the doors open to the After Party, a high-voltage celebration featuring music, dancing, late-night bites, and an open bar.

THE BALL AND AFTER PARTY WILL SELL OUT!

Visit artbma.org/ball to check ticket availability and learn more about ways to support the Museum.

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GOVERNOR WES MOORE AND FIRST LADY DAWN MOORE

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MEET THE HONOREES



WANGECHI MUTU

ARTIST WHO INSPIRES

Internationally renowned artist Wangechi Mutu creates work that is constantly tearing, repairing, and testing ideas, images, histories, materials, recollections, and methods of representation—particularly of the female form. Her techniques unbind rules of figuration and representation through a consistent and well-honed practice of experimentation. Employing art as a salve,

an archive, an archaeology, and a social critique, Mutu relies on a masterful use of her multimedia lexicon—one that encompasses a variety of techniques as well as sculpture, film, installation, collage-painting, and performance. Mutu uses her exceptional skill to describe and distinguish our shared impulse to recollect, to rebel, to remark, and to react, and she has participated in several major solo exhibitions at institutions worldwide—most recently, *Wangechi Mutu: Black Soil Poems* at the Galleria Borghese in Rome.

Wangechi Mutu. Photo by Khadija M. Farah



AMY SBERALD

ARTIST WHO INSPIRES

Amy Sberald documents contemporary African American experience in the United States through arresting, intimate portraits. She engages with the history of photography and portraiture, inviting viewers to participate in a more complex debate about accepted notions of race and representation and to situate Black life in American art. She received her M.F.A. in painting from

the Maryland Institute College of Art and her B.A. in painting from Clark Atlanta University. She was the first woman and first African American to ever receive the grand prize in the Outwin Boochever Portrait Competition from the National Portrait Gallery in Washington, D.C., and was selected by former First Lady Michelle Obama to paint her official portrait for that institution. Her work is held in major public collections throughout the U.S.

Amy Sberald. Photo by Alex Trebus



THE SHERMAN FAMILY FOUNDATION IN HONOR OF THE LATE GEORGE SHERMAN

CHANGEMAKER WHO INSPIRES

Founded in 1995, the Sherman Family Foundation works to improve the lives of young people and families in Baltimore by prioritizing investments in early childhood and promoting supports for children, youth, and families. The Shermans' profound belief in the power of education to create better opportunities, better communities, and stronger families is at the heart of this work. They established their foundation to make long-term, strategic investments in programs that are scalable and have compelling evidence of helping vulnerable, economically disadvantaged children and their families achieve better outcomes in all aspects of their lives. The foundation maintains a focus on K-12 education, prioritizing math education as well as educator pipelines.

The Sherman Family Foundation. Photo by And Again Docu, Bow + Arrow Entertainment/M. Sherman

AMY SHERALD

AMERICAN SUBLIME

Amy Sherald’s story is a Baltimore story.

Just weeks after her revelatory mid-career survey opens at the BMA, Sherald will receive the Museum’s Artist Who Inspires Award—only two miles from the Maryland Institute College of Art, where she studied under famed painter Grace Hartigan, and from the Motor House Studios, where Sherald transformed American portraiture.

“Baltimore has always been part of my DNA as an artist,” said Sherald. “Every brushstroke carries a little of its history, its energy, its people, and my time there. To bring *American Sublime* to Baltimore is to return that love.”

Amy Sherald: American Sublime, opening to the public on November 2, traces the evolution of the artist’s vision and practice, from her early, rarely seen works to the iconic larger-than-life portraits of Black Americans in everyday moments. The exhibition features approximately 40 works spanning 2007 to today—many with Baltimore sitters looking out at the viewer. The show is a salve to Sherald. It’s “a call to remember our shared humanity and an insistence on being seen.” Since the early 2010s, Sherald has employed a grayscale palette to render skin as a radical tool



for redirection—a technique that focuses attention on the sitters’ interior lives and the stories within each painting. “Amy’s ability to illuminate the individuality of her sitters while also evoking what unites us as people has made her a cultural force within contemporary art and well beyond,” said Asma Naeem, the BMA’s Dorothy Wagner Wallis Director. “Presenting *American Sublime* at the BMA is a celebration of our creative community and a joyful reunion with those shaped by Amy’s extraordinary power to connect. We’re thrilled to share her

transformational work with our visitors.” In 2016, Sherald made history as the first African American to win the grand prize in the National Portrait Gallery’s Outwin Boochever Portrait Competition for her painting *Miss Everything* (*Unsuppressed Deliverance*). That recognition led to the commission of the official portrait of former First Lady Michelle Obama for the National Portrait Gallery’s collection. Both works are featured in *American Sublime*, among many other highlights, including the cultural touchstone, a portrait of Breonna Taylor; the triptych *Ecclesia* (*The Meeting*

of *Inheritance and Horizons*) created for the *American Sublime* exhibition; and the bold painting *Trans Forming Liberty*. Sherald’s work is grounded in the importance of visibility and, as the artist notes, “in an insistence on being seen.” She chooses sitters for their inherent qualities—poise, style, wit—what she calls their “ineffable spark.” Approximately half of the works on view in *American Sublime* reflect the faces of Baltimore-based sitters. During photoshoots, Sherald fosters an authentic connection, allowing models to pose organically. That intimacy carries into her portraits, where she curates clothing and setting with precision. Outfits often reference history or carry cultural associations, infusing each work with a sense of magical realism.

“My subjects prioritize their own peace and self-realization over how others might perceive them,” Sherald explained. “They are impacted by history but not defined by it.”

The BMA acquired Sherald’s *Planes, Rockets, and the Spaces in Between* in 2018 and has maintained a close relationship with the artist. Presenting *American Sublime* just weeks before the BMA Ball, where Sherald will be honored, amplifies the Museum’s commitment to the artist and her work. For Baltimore, *American Sublime* is more than an exhibition—it’s an occasion of civic pride and cultural affirmation. Sherald’s portraits speak to the richness of the city and the resilience of its people. As the BMA prepares to honor this groundbreaking artist at its annual gala, the exhibition stands as a testament to Sherald’s impact on contemporary art and her enduring connection to Baltimore.

Amy Sherald: *American Sublime* is organized by the San Francisco Museum of Modern Art (SFMOMA) and curated by Sarah Roberts, SFMOMA’s former Andrew W. Mellon Curator and Head of Painting and Sculpture. The BMA’s presentation is organized by Asma Naeem, Dorothy Wagner Wallis Director; Cecilia Wichmann, Curator and Department Head of Contemporary Art; Antoinette Roberts, Assistant Curator of Contemporary Art; and Dylan Kaleikaumaka Hill, Meyerhoff-Becker Curatorial Fellow.

As of September 19, 2025, support for *Amy Sherald: American Sublime* provided by David Imre and Tom Crusse, Robert Meyerhoff and Rheda Becker, Amy Elias and Richard Pearlstone/The Pearlstone Family Fund, Amy and Marc Meadows, The Aaron Straus and Lillie Straus Foundation, Joanne Gold and Andrew Stern, Pat Lasher and Richard Jacobs, John Meyerhoff, M.D. and Lenel Srochi Meyerhoff, Frederick Singley Koontz, and George Petrocheilos and Diamantis Xylas.



Reserve Your Free Member Tickets

BMA Members receive free admission daily to all ticketed exhibitions. Visit artbma.org/amysherald to reserve tickets and explore Member events.

Discover the Stories Behind the Portraits

Stroll through the exhibition guided by curators, collaborators, and sitters, including former First Lady Michelle Obama and Baltimore’s Denzel Mitchell, Jr. Download the Bloomberg Connects app to your phone anytime to access audio content.

At the BMA Shop

Bringing together nearly all of Amy Sherald’s artwork to date, a lavishly illustrated exhibition catalog encompasses the full arc of the artist’s career. Purchase your copy at the BMA Shop, where Members save 10% on all purchases.

Opposite: Amy Sherald. *A God Blessed Land* (*Empire of Dirt*). 2022. Tymure Collection. © Amy Sherald. Photo by Joseph Hyde, courtesy the artist and Hauser & Wirth. **Left, top:** Amy Sherald. *Miss Everything* (*Unsuppressed Deliverance*). (Detail). 2014. Private Collection. © Amy Sherald. Photo by Jon Etter, courtesy the artist and Hauser & Wirth. **Left, bottom:** Amy Sherald. *Breonna Taylor*. (Detail). 2020. The Speed Art Museum, Louisville, Kentucky, museum purchase made possible by a grant from the Ford Foundation; and the Smithsonian National Museum of African American History and Culture, purchase made possible by a gift from Kate Capshaw and Steven Spielberg/The Hearthland Foundation. © Amy Sherald. Photo by Joseph Hyde, courtesy the artist and Hauser & Wirth. **Above:** Amy Sherald. *Trans Forming Liberty*. 2024. Courtesy the artist and Hauser & Wirth. © Amy Sherald. Photo by Kelvin Bulluck

Free Family Sundays

Every Sunday, 2-5 p.m.

Explore exhibitions and works from the collection through hands-on art-making workshops.

BMA Lexington Market

Thursday-Saturday,
10 a.m.-5 p.m.

Join us at the BMA's branch location inside America's oldest market and enjoy free art experiences.

Adult Tours

Choose from topics including the renowned Cone Collection, BMA Collection Highlights, and Black Artists.

Sunday Shorts

Sundays at 2 p.m.

Join a BMA Gallery Guide for an interactive, 30-minute mini-tour focusing on one or two works of art from across the Museum.

All ages welcome.
No registration required.

Thursday Nights

The BMA is the place to unwind, connect, and get inspired every Thursday from 5-9 p.m. Every week offers a unique experience, from art-making sessions to Art History Happy Hour.

Baby Art Date

Members: Free
Non-Members: \$5

Baby Art Date invites children under two and their caregivers to explore art together through play and discovery. Each session introduces a theme with multisensory gallery activities

that support early development and model ways to engage little ones with art. Morning sessions welcome babies on the move; afternoon sessions center on lap-based activities.

Registration required.

Family Art Adventures

This free, drop-in program welcomes young children (ages 0-5) and their caregivers to enjoy the Museum together. Spend time in the classroom with age-appropriate toys and sensory activities for babies through preschoolers, and adventure into the galleries for hands-on activities that bring art to life.

Art History Happy Hour

Thursday, October 23,
6-8:30 p.m.

Members: \$25
Non-Members: \$35

Grab a specialty drink at the bar and enjoy a fun talk on *Deconstructing Nature: Environmental Transformation in the Lucas Collection*.

Teacher Workshop: The Way of Nature

Saturday, October 25,
9 a.m.-1 p.m.

Members: \$25
Non-Members: \$35

Connect with educators during a hands-on workshop exploring the BMA's *Turn Again to the Earth* initiative. The morning includes a light breakfast, private tour of *The Way of Nature*, guided art-making session exploring traditional Chinese watercolor, and more. Plus, enjoy 10% off at the BMA Shop!



Teacher Night: Turn Again to the Earth

Thursday, November 6,
4:30-7 p.m.

Educators are invited to explore the BMA initiative *Turn Again to the Earth* in the galleries, connect with BMA educators, get creative in our classroom, and discover ways the Museum can support your teaching. Perfect for instructors across disciplines.

Registration required.

In Conversation: John Akomfrah and Sherrilyn Ifill

Sunday, November 16,
2-3 p.m.

The Museum is proud to host this powerful and timely conversation between artist and filmmaker John Akomfrah and Sherrilyn Ifill, BMA Trustee, civil rights lawyer and founding director of the 14th Amendment Center for Law & Democracy at the Howard University School of Law. Akomfrah's multichannel

film installation at the BMA features the perspectives of young activists during the U.S. Civil Rights Movement. See pages 10 and 11 for more information on the artist's work.

Registration required.

Alice and Franklin Cooley Composer-in-Residence Performance

Thursday, January 22, 2026

As the BMA's inaugural Composer in Residence, abdu mingo ali presents *between every breath, there is the ocean*—a sonic and visual performance that considers how the atmospheric and ecological conditions of Maryland affect contemporary Black Baltimorean ontology.

Registration required.

Visit artbma.org for program schedules, registration details, and more. Unless otherwise noted, all programs are free.

Above: Installation view of *Deconstructing Nature: Environmental Transformation in the Lucas Collection*. Photo by Mitro Hood



AMY SHERALD AMERICAN SUBLIME

This fall, don't miss these momentous events in celebration of Amy Sherald, a visionary artist with deep ties to Baltimore. From an artist-led conversation and educator workshop to a vibrant community celebration and late-night event, there is a program for you!

Above: Amy Sherald. *A Bucket Full of Treasures (Papa Gave Me Sunshine to Put in My Pocket)*. (Detail), 2020. Private Collection. © Amy Sherald. Photo by Joseph Hyde, courtesy the artist and Hauser & Wirth

Amy Sherald: American Sublime Community Day

Sunday, November 2,
11 a.m.-2 p.m.

Celebrate the opening of *Amy Sherald: American Sublime* during this free event for all ages. Explore the special exhibition and enjoy art-making activities, live music, and pop-up performances that bring Sherald's themes of identity, imagination, and everyday beauty to life.

Connect with friends and neighbors, create your own works of art, and experience the Museum as a space of joy, reflection, and community.

Exhibition capacity is limited. Timed-entry tickets are required to access the exhibition and can be reserved online beginning October 1 for Members.

A Baltimore Homecoming: Amy Sherald & Asma Naeem in Conversation

Sunday, November 2, 2 p.m.

Members: Free
Non-Members: \$10

Acclaimed artist Amy Sherald returns to Baltimore for the opening of *American Sublime* and a special conversation in the Joseph and Rebecca Meyerhoff Auditorium with BMA Director Asma Naeem. Together, they will reflect on the power of art to shift our perspective, shape our understanding, and ignite our imagination. Don't miss this chance to hear from two visionary voices—in the city that shaped them.

Tickets are required and will be available online and on-site beginning October 1 for Members.

Art After Hours: Step into the Sublime

Friday, December 5,
8-11 p.m.

Members: \$35
Non-Members: \$45

Baltimore's favorite late-night art party returns with an unforgettable evening of art, music, and creative expression inspired by the special exhibition *Amy Sherald: American Sublime*. Guests can sip curated cocktails, wander the galleries, enjoy live performances, and connect with friends and fellow creatives through hands-on art-making activities that channel Sherald's radiant vision of Black identity and everyday beauty. Together, we'll revel in the creativity and sublime within us all.

The price of admission includes one free food or drink ticket and exhibition admission. Capacity to the exhibition is limited; timed tickets will be available on a first-come, first-served basis. This event is for adults 21 and older.

Teacher Night: Amy Sherald: American Sublime

Thursday, December 11,
4:30-7:30 p.m.

Educators are invited to celebrate *Amy Sherald: American Sublime*. Enjoy free access to the exhibition and explore how Sherald's portraits—rooted in themes of identity, representation, and visual storytelling—can spark meaningful connections in your classroom. BMA educators will be on hand to share resources and brainstorm how to bring Sherald's work into your curriculum. Mingle with fellow educators, enjoy light refreshments, and make art inspired by Sherald's work. All educators are welcome! Drop in anytime.

Registration requested.



Members Preview Days

Members are invited to be the first to experience these exciting new exhibitions.

Amy Sherald: American Sublime

Friday and Saturday, October 31 and November 1

Reserve your free Member tickets for these special preview days and future visits at artbma.org/amysherald.

John Akomfrah

Friday and Saturday, November 14 and November 15

No registration required.

Contributors Brunch and Talk: The Way of Nature

Saturday, October 11, 8:30-10:30 a.m.

Frances Klapthor, Interim Department Head, Arts of Africa, the Americas, Asia, and the Pacific Islands, and Associate Curator of Asian Art, will discuss how the exhibition highlights East Asian views of nature as spiritually powerful and interconnected with humanity, contrasting them with Western traditions. Featuring works from the BMA's collection, the show reflects on both harmony with nature and the effects of modern life. Members can enjoy a buffet brunch in Gertrude's Chesapeake Kitchen before or after the talk. This event is open to Members at the Contributor level and above.

To upgrade your Membership, call 443-573-1800.

Reservations required; invitations will be emailed.

Corporate Council Night

Thursday, October 16, 6-8 p.m.

All employees of the Corporate Council Members are invited to bring a guest to enjoy late-night access to all exhibitions, music, and a happy hour with beer, wine, and light bites in the Joseph Education Center.

Reservations required; invitations will be emailed.

Members Holiday Shopping Days

Friday, December 12-Sunday, December 14

Double your Members discount at the BMA Shop to save up to 20%!

There's a Dragon in the Tree House and He Won't Come Down! The Making of a Picture Book

Saturday, December 13, 2-4 p.m.

Join author and illustrator Nancy Patz for this fun, behind-the-scenes look at how her picture book *There's a Dragon in the Tree House and He Won't Come Down!* came to life. Kids will view sketches, studies, and finished illustrations as Nancy shares her creative process in an engaging, hands-on talk designed to inspire young imaginations. The event is open to Members at all levels.

Reservations required; invitations will be emailed.

Above: Amy Sherald. *Ecclesia (The Meeting of Inheritance and Horizons)*. 2024. Courtesy the artist and Hauser & Wirth. © Amy Sherald. Photo by Kelvin Bulluck; Right: Photos by Maximilian Franz



The John Russell Pope Society Planned Giving at the BMA

Ensure your passion for art lives on by including the Museum in your estate plans. Your generosity will fund educational programs and exhibitions that inspire creativity and encourage critical thinking.

Ways to Give

Support the future of art—while potentially providing tax benefits for you and your heirs.

- Include the BMA in your will or trust
- Name the BMA as a beneficiary of your retirement plan or life insurance policy
- Establish a charitable gift annuity

Join Our Legacy Society

By notifying us of your planned gift, you'll become a member of our John Russell Pope Legacy, named for the distinguished 20th-century American architect who designed the magnificent 1929 building at the heart of the BMA.

Contact Us

To learn more about creating your legacy or to notify us of your planned gift, please contact Anna Lincoln Whitehurst at alwhitehurst@artbma.org. All inquiries are confidential and without obligation.



Member Benefits

Are you taking advantage of all your BMA Member benefits?

All Members Receive

- ✉ Invitations to exclusive Member events
- 🎫 Free admission to ticketed exhibitions
- 📅 10% discount at the BMA Shop every day and 20% off on your birthday
- 🛒 Twice-yearly shopping days with 20% discount
- 🍴 10% discount at Gertrude's Chesapeake Kitchen
- 📍 Special offers at area restaurants and cafés
- 🚗 Discounted parking during Museum hours at the BMA East and West lots
- 🧳 Opportunity to travel with the BMA on Travel Program day trips
- 💰 Members pricing for innovative BMA programs and performances
- 💻 Access to digital programming
- 📖 Subscription to the Members magazine, *BMA Today*, and a monthly newsletter delivered to your inbox

For more information about the benefits offered at higher levels of Membership, visit artbma.org/join, call 443-573-1800, or email membership@artbma.org.

Black Earth Rising Talk and Reception

May 18, 2025

Council Members had exclusive late-night access to the exhibition and attended a lecture from renowned guest curator Ekow Eshun. After the talk, Council Members enjoyed an elegant reception in Antioch Court.

Photos by Maximilian Franz



Black Earth Rising Members Preview Breakfast

May 18, 2025

Open to Members at all levels, this event marking the opening of *Black Earth Rising* gave guests early access to the exhibition and a light breakfast in Gertrude's.

Photos by Erika Nizborski

Joshua Johnson Council (JJC) 40th Anniversary Celebration

June 26, 2025

JJC Members and friends came together to honor four decades of championing Black artists in Baltimore. It was particularly special to have in attendance past and present JJC Artists-in-Residence James Phillips, Nicoletta Darita de la Brown (Nicoletta Darita D.), Charles Mason III, Ainsley Burrows, Murjoni Merriweather, and Qrcky. Here's to 40 more years of artistic excellence and community building!

Photos by Maximilian Franz



Art After Hours: Solstice

June 20, 2025

Art After Hours: Solstice brought visitors to the Museum to explore the galleries and dance to the sounds of Afro-house, Latin, ambient, and Afrobeats curated by multi-hyphenate creative, DJ, and visual alchemist MUSE(O)FIRE. Guests also attended an in-gallery talk exploring *Heavy with History: Devin Allen and the Baltimore Uprising*, experienced a capoeira movement ceremony, took part in an ecological fortune-cards session, learned about sustainable fashion, and made recycled brooches to take home. H3irloom Food Group served tasty solstice-themed cocktails and hors d'oeuvres.

Photos by Maximilian Franz

Lauded by *Food & Wine*, *Travel & Leisure*, *The Washington Post*, *Edible DC*, and *The Baltimore Sun*, this multiyear winner of *Baltimore* magazine's "Best of Baltimore" serves locally sourced farm-fresh food that preserves Chesapeake culinary traditions.

HOURS

Monday and Tuesday
Closed

Wednesday–Friday
11:30 a.m.–8 p.m.

Saturday
Brunch: 11:30 a.m.–3 p.m.
Dinner: 4:30–8 p.m.

Sunday
Brunch: 10 a.m.–3 p.m.
Dinner: 4:30–7 p.m.

RESERVATIONS

gertrudesbaltimore.com
or 410-889-3399.

BMA MEMBERS SAVE 10%

Please note the 10% BMA Member discount is not valid during select events.

Thursdays with Gertie

Thursdays, 5–8 p.m.

Thursdays with Gertie is back!

This dinner special features \$20 entrees or a \$36 three-course meal that includes appetizer, entrée, and dessert. Some wines are \$25 a bottle. Don't miss this perfect date night!



Gertrude's Chesapeake Kitchen

Celebrate the Season

Gertrude's is the perfect place for holiday meals with family and friends. Book your special gathering with us and enjoy our delicious seasonal menu and festive décor this holiday season. Make your reservation today!

PHOTO BY ERIKA NIZBORSKI

Our Picks

Members save 10% or more at the BMA Shop

Proceeds from the BMA Shop benefit the Museum's educational programs.

1. Handmade Matisse Pillow, \$64.50
2. Matisse Crew Socks, \$12.95
3. Sun Parrot Porcelain Hoop Earrings, \$75
4. Melanie or Miffy Matisse Dolls, \$38.95
5. *Matisse: Invitation to the Voyage*, \$75
6. *Henri Matisse: The Cut-Outs*, \$65
7. Netted Market Tote, \$24



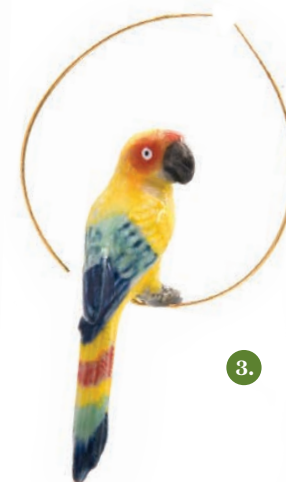
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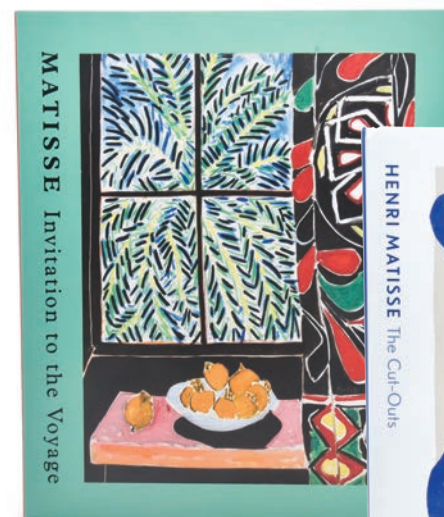


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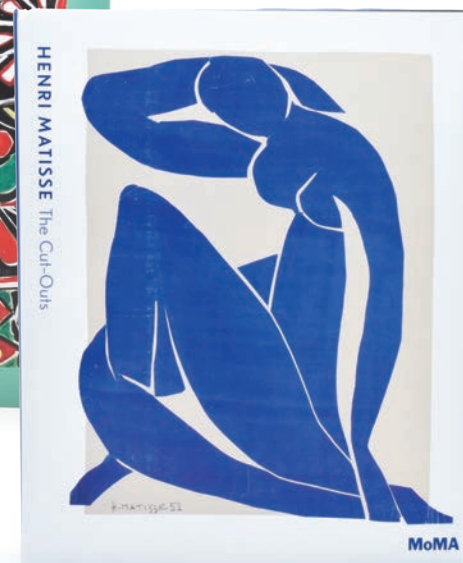


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PHOTOGRAPHY BY NICOLE MILLER

Ongoing Exhibitions

Malcolm Peacock: a signal, a sprout
Through October 26, 2025

Heavy with History: Devin Allen and the Baltimore Uprising
Through November 30, 2025

Deconstructing Nature: Environmental Transformation in the Lucas Collection
Through January 11, 2026



Engaging the Elements: Poetry in Nature
Through February 8, 2026

Air Quality: The Influence of Smog on European Modernism
Through February 22, 2026



The Way of Nature: Art from Japan, China, and Korea
Through March 8, 2026

Raúl de Nieves: and imagine you are here
Through December 2026



October

5 SUNDAY
Free Family Sunday, 2–5 p.m.

11 SATURDAY
Contributor’s Brunch and Talk: The Way of Nature, 8:30–10:30 a.m.

12 SUNDAY
Free Family Sunday, 2–5 p.m.

16 THURSDAY
Corporate Council Night, 6–8 p.m.

19 SUNDAY
Free Family Sunday, 2–5 p.m.

23 THURSDAY
Art History Happy Hour, 6–8:30 p.m.

25 SATURDAY
Teacher Workshop: The Way of Nature, 9 a.m.–1 p.m.

26 SUNDAY
Free Family Sunday, 2–5 p.m.

30 THURSDAY
The BMA and BMA Shop close at 5 p.m.

31 FRIDAY
Members Preview Day: Amy Sherald: American Sublime

November

1 SATURDAY
Members Preview Day: Amy Sherald: American Sublime

2 SUNDAY
A Baltimore Homecoming: Amy Sherald & Asma Naeem in Conversation, 2 p.m.

Community Day: Amy Sherald: American Sublime, 11 a.m.–2 p.m.

Free Family Sunday, 2–5 p.m.

6 THURSDAY
Teacher Night: Turn Again to the Earth, 4:30–7 p.m.

9 SUNDAY
Free Family Sunday, 2–5 p.m.

14 FRIDAY
Members Preview Day: John Akomfrah

15 SATURDAY
Members Preview Day: John Akomfrah

16 SUNDAY
In Conversation: John Akomfrah and Sherrilyn Ifill, 2–3 p.m.
Free Family Sunday, 2–5 p.m.

22 SATURDAY
BMA Ball and After Party, 6 p.m.–Midnight

30 SUNDAY
Free Family Sunday, 2–5 p.m.

December

5 FRIDAY
Art After Hours, 8–11 p.m.

7 SUNDAY
Free Family Sunday, 2–5 p.m.

11 THURSDAY
Teacher Night: Amy Sherald: American Sublime, 4:30–7:30 p.m.

12 FRIDAY
Members Holiday Shopping Day

13 SATURDAY
Members Holiday Shopping Day
There’s a Dragon in the Tree House and He Won’t Come Down! *The Making of a Picture Book, 2–4 p.m.*

14 SUNDAY
Members Holiday Shopping Day
Free Family Sunday, 2–5 p.m.

21 SUNDAY
Free Family Sunday, 2–5 p.m.

January

4 SUNDAY
Free Family Sunday, 2–5 p.m.

11 SUNDAY
Free Family Sunday, 2–5 p.m.

18 SUNDAY
Free Family Sunday, 2–5 p.m.

22 THURSDAY
Alice and Franklin Cooley Composer-in-Residence Performance, 6 p.m.

25 SUNDAY
Free Family Sunday, 2–5 p.m.

Far left, top: Installation view of *Deconstructing Nature: Environmental Transformation in the Lucas Collection*. Photo by Mitro Hood; **Far left, bottom:** Installation view of *Air Quality: The Influence of Smog on European Modernism*. Photo by Mitro Hood; **Above, top:** Amy Sherald. *If You Surrendered to the Air, You Could Ride It*. (Detail). 2019. Whitney Museum of American Art, New York; purchase, with funds from the Painting and Sculpture Committee, Sascha S. Bauer, Jack Cayre, Nancy Carrington Crown, Nancy Poses, Laura Rapp, and Elizabeth Redleaf. © Amy Sherald. Photo by Joseph Hyde, courtesy the artist and Hauser & Wirth

Meet the New Trustees



Kwame Webb

Kwame Webb is a managing director and senior portfolio manager at Brown Capital Management. Previously, he was a senior equity analyst at Morningstar, Inc., and an investment analyst and vice president at T. Rowe Price Group, Inc. Webb earned an MBA in finance from the Wharton School of the University of Pennsylvania as a Robert Toigo Fellow; he has a BBA in finance from the College of William & Mary, where he was a William & Mary scholar and graduated magna cum laude. A chartered financial analyst (CFA) charterholder and member of CFA Society Baltimore, Webb was honored with the Toigo Foundation’s “40 Under 40” designation in 2015. He has previously served on the BMA’s Board of Trustees.

Photo by Maximilian Franz



Amanda Kimbers Mfume

Amanda Kimbers Mfume is a Baltimore native and the head of investor relations at Continental Realty Corporation, where she leads all aspects of investor communications, reporting, and fundraising. She also serves on the firm’s Diversity, Equity, & Inclusion Committee. Prior to joining Continental Realty in 2020, she worked at LaSalle Investment Management Securities, where she focused on global product development and strategy. Mfume is also a member of the Board of the Pratt Contemporaries, which supports the mission and programs of the Enoch Pratt Free Library. She earned both a BA and an MPS from Georgetown University.

Photo courtesy of Amanda Kimbers Mfume



Margaret de Cuevas

Margaret de Cuevas, PhD, is a research scientist in the Department of Cell Biology at Johns Hopkins University School of Medicine. Her work uses the fruit fly *Drosophila melanogaster* as a model organism for understanding the biology of adult stem cells. She and her husband Eric Schott, also a research scientist, have lived in the Evergreen neighborhood of Baltimore City since 1994. They have two grown daughters, two rescue dogs, and a large native plant garden. In addition to the BMA, she serves on the Boards of Trustees of the Baltimore Symphony Orchestra and the Enoch Pratt Free Library.

Photo by Maximilian Franz



Tyce Henry

Tyce Henry recently joined Alvarez & Marsal, a global management consulting firm, as a managing director in the firm’s public-sector practice. He advises senior executives, primarily in the education and private-equity sectors, on strategic planning, performance improvement, and merger and acquisition due diligence and integration. Previously, Henry was a managing director and partner with Boston Consulting Group (BCG), where he spent 20 years helping to build the firm’s education and employment practice. He holds an MBA from the Wharton School of the University of Pennsylvania and a BA from the University of Virginia. He also serves on the board of iCivics, a national nonprofit dedicated to providing high-quality, nonpartisan civic education opportunities.

Photo courtesy of Tyce Henry



Linda Owen

Director of Conservation Cares for the Prints, Drawings, Photographs, and Books in the BMA

How did you become a conservator?

Most conservators come from one of three different areas of study: studio art, art history, or the sciences. I have an arts background; I received a BFA from the Maryland Institute College of Art with a minor in art history and received my master's degree in art conservation from Queen's University in Canada. I completed fellowships at a regional lab in Cleveland, the Intermuseum Conservation Association, and the National Gallery of Art in Washington, D.C. Internships before graduate school are an excellent opportunity to see if the field is a good fit—conservation can seem glamorous but can sometimes be very repetitive, and it requires a lot of patience!

What is your most memorable experience conserving an artwork?

One of the most memorable experiences was early on in my career. I treated a Robert Mapplethorpe photogravure that, while being shipped in a crate, had been pierced by a forklift. The prong tore through the work's silk and the paper, creating a complex tear that was more than 5 inches in diameter; there was significant loss in the image as well. The work was printed in the manner of *chine collé*; in this case, it meant that the image was printed onto silk that was adhered to paper. In *chine collé*, the two supports are attached during the printing process. I mended the paper support and collaborated with a textile conservator to

reweave the torn silk. The tear was highly visible because it was in the otherwise pristine black background, and a significant amount of printing ink was lost. I had to inpaint the area of loss and experiment with many different types of black and brown pigment to match the color. Matching the sheen of the ink on the silk was a real challenge. In the end, the owner was very pleased with the result—a happy ending to a dramatic incident!

What do you wish visitors knew about the work that conservators do?

Every work of art on view at the Museum has passed through conservation in one way or another, either by a condition check to determine if the work is able to go on view or an actual treatment to stabilize an issue. Most of the time, our work is not readily visible, and that's our goal: we want the visitors to enjoy the art and not be distracted by condition issues.

Most of the time, our work is not readily visible, and that's our goal: we want the visitors to enjoy the art and not be distracted by condition issues.

That said, we do more than treat objects that go on our walls. Preventative conservation is crucial; the environment, both macro and micro, in which the artworks are kept is very important to help reduce damage. For example, light levels are set to reduce fading and discoloration, and we use ultraviolet-filtered plexiglass to block the most harmful wavelengths.

What do you love most about the BMA?

We have an amazing collection, and I am very proud to help care

for it, but I think I love most how committed everyone at the BMA is to our work and the institution. The BMA is a really collaborative place to work, and that makes it a very special place.



What's your favorite artwork in the Museum?

I have so many pieces that I love in the collection. As a paper conservator, I know the works on paper the best, and when works are selected for exhibition, I get to spend some time with them and learn more about them. A work that I particularly love is currently on view in *Engaging the Elements: Poetry in Nature. Nothing Gold Can Stay 2* is a mixed-media work on paper by Jowita Wyszomirska, an artist based in Baltimore. Wyszomirska often works in cyanotype—the photographic process used for blueprints—and eco-print, where the chlorophyll and other materials in plants are used to create the image. The artist made the composition with eco-print, colored pencils, pastel, ink, and porous-tipped pen. I love learning about an artist's techniques and materials, especially when they result in such a stunning artwork.

Above, left: Photo by Nicole Miller; **Above, right:** Jowita Wyszomirska. *Nothing Gold Can Stay 2*. 2023. Baltimore Museum of Art, Sidney M. Friedberg Acquisitions Endowment for Prints and Drawings, BMA 2024.6. © Jowita Wyszomirska



Crocodile Mosaic

Fathi Hassan

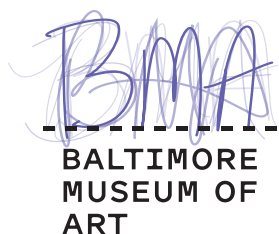
Fathi Hassan. *Crocodile Mosaic*. 2024. Baltimore Museum of Art, The Amy Gould/Matthew Polk Fund, BMA 2025.20. © Fathi Hassan

In *Crocodile Mosaic*, an eye-catching multimedia collage on paper, every inch buzzes with texture and pattern. Paper cutouts, loose strings, lace, fabric, and layered pigments combine to create a richly tactile surface that draws viewers in. Upon this closer inspection, they see the artist's references to displacement and a lost homeland.

Fathi Hassan (born Cairo, 1957) makes paintings, drawings, installations, and collage. His work often explores his Nubian heritage and questions experiences of migration. Across *Crocodile Mosaic*, he uses architectural motifs, ceramic vessels, and a large crocodile to reference his family's Nubian roots. He also evokes them via the lettering, which is an imagined script based on Kufic, an ancient form of calligraphy used in the Nubian kingdoms. These elements combine in ways that present Hassan's severed but still potent connection to his heritage. In this work and others, the artist is interested in how language and oral traditions are often lost as a result of migration and movement, forced or voluntary.

The area known as Nubia, located south of present-day Cairo, boasts a long history of kingdoms that were in cultural, political, and economic exchange with ancient Egyptian and Ethiopian kingdoms. Hassan's father was Sudanese, and his mother was from southern Egypt. The building of the Aswan High Dam in 1952 displaced both of Hassan's parents. Hassan himself was born in Egypt and then received a grant to attend the Naples Art School to study art. Although this move to Italy was voluntary and expanded his artistic practice, it put even more distance between the artist and his roots. Hassan cites his education in Italy and exposure to great works of Italian art as the catalyst for him seeing the need to distinguish his own heritage from that of Europe.

Fathi Hassan's work is held in collections around the world, including the Victoria and Albert Museum, the British Museum, and the Smithsonian National Museum of African Art, among others. *Crocodile Mosaic*, the first work by Hassan to enter the BMA, aligns perfectly with its broader collecting emphasis to spotlight global modernisms.



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