



Advance Exhibition Schedule

Winter - Fall 2026

This schedule is current as of January 2026 and is subject to change. Please discard earlier versions and verify all information with BMA Communications before publishing. * Indicates working title or date

Media Contacts

Anne Brown

410-274-9907

abrown@artbma.org

Sarah Pedroni

410-428-4668

spedroni@artbma.org

Upcoming Exhibitions & Installations

Fratino and Matisse: To See This Light Again

March 11 – September 6, 2026

Matisse and Martinique: Portraits and Poetry

March 18 – October 25, 2026

Matisse in Vence: The Stations of the Cross

March 29 – June 28, 2026

Rachel Hovnanian: Nature Deficit Disorder Immersion Room *

April 1 – May 31, 2026 *

Seeing the Essential: The Collection of Sigmund M. and Mary B. Hyman

May 10 – September 13, 2026

Jerrell Gibbs *

September 16, 2026 – Spring 2027 *

Baltimore Photography *

October 4, 2026 – February 2027 *

Current Exhibitions & Installations

Deconstructing Nature: Environmental Transformation in the Lucas Collection

August 27, 2025 – January 18, 2026

John Akomfrah: The Hour Of The Dog

November 16, 2025 – February 1, 2026

Engaging the Elements: Poetry in Nature

September 17, 2025 – February 8, 2026

Air Quality: The Influence of Smog on European Modernism

February 9, 2025 – February 22, 2026

The Way of Nature: Art from Japan, China, and Korea

September 21, 2025 – March 1, 2026

Amy Sherald: American Sublime

November 2, 2025 – April 5, 2026

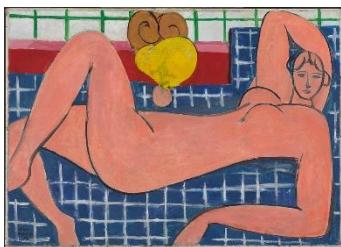
Raúl de Nieves: and imagine you are here

November 19, 2023 – December 2026

Spencer Finch: Moon Dust

Ongoing

Upcoming Exhibitions & Installations



Louis Fratino. *Tom*. 2019. Collection Arturo Herrera, Berlin © Louis Fratino

Henri Matisse. *Large Reclining Nude*. 1935. Baltimore Museum of Art, The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.258 © Succession H. Matisse, Paris/Artists Rights Society (ARS) New York

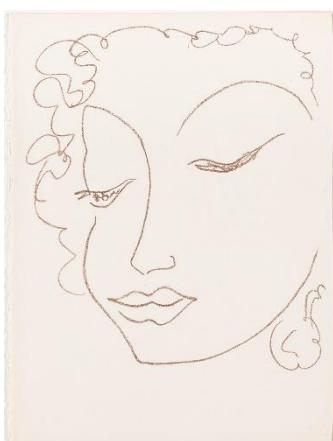
Fratino and Matisse: To See This Light Again

March 11–September 6, 2026

Fratino and Matisse: To See This Light Again is a dynamic, intergenerational dialogue that brings together approximately 30 paintings and works on paper by Henri Matisse (French, 1869–1954) and Louis Fratino (b. 1993), a celebrated painter reshaping the language of figuration today. Fratino was born in Annapolis, Maryland, and was educated at the Maryland Institute College of Art in Baltimore, where he became familiar with the strengths and depths of the BMA's Matisse collection. He was influenced by the French artist and others to focus his work on domestic spaces and intimate portraits. Through luminous figure studies, interiors, still-lifes, and self-portraits, the exhibition juxtaposes his depictions of the male figure with Matisse's portrayals of female models while highlighting the individuality of each artist's point of view. The exhibition also features several new paintings by Fratino created especially for this presentation.

Organization: The exhibition is co-curated by Virginia Anderson, Senior Curator of American Art and Department Head, 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 and Senior Curator of European Painting and Sculpture.

Sponsor: The exhibition is supported by The Pierre & Tana Matisse Foundation and Nancy Dorman and Stanley Mazaroff.



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

Matisse and Martinique: Portraits and Poetry

March 18–October 25, 2026

This focus exhibition of 20 works is primarily drawn from 28 lithographs Matisse created for the book *Poésies Antillaises (Antillean Poetry)* (1946 to 1953) by John-Antoine Nau (born Eugène Léon Édouard Torquet, 1860–1918). It was published posthumously in 1972 and remains one of the artist's least-known illustrated books. The images were inspired by the artist's visit to Martinique in 1930 and comprise a visual representation of Nau's poems, which address female companions who inspire reveries of travel, music, and oceanic landscapes. The exhibition presents these portrayals alongside works by Serge Hélon and Germaine Casse, two of the period's leading artists from Martinique and Guadeloupe, illuminating some of the transatlantic artistic circles that contributed to the development of early modern art.

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

Sponsor: The exhibition is supported by Nancy Dorman and Stanley Mazaroff.



Lucien Hervé. *Le grand atelier au Régina. 26 juin 1949.* (Henri Matisse drawing with bamboo pole tipped with charcoal in his studio at the Régina in Nice, France, June 26, 1949)

Matisse in Vence: The Stations of the Cross

March 29–June 28, 2026

Co-organized by the Musée Matisse in Nice and the BMA, this exhibition is the first thorough consideration of the powerful mural Matisse created for The Chapelle du Rosaire (Chapel of the Rosary) (1947–1951), the artist's only large-scale architectural project and a highlight of his late career. Matisse designed every detail of the building—from its remarkable stained-glass windows to the priest's vestments and three large-scale black-and-white ceramic murals. The final mural depicts the 14 stations of the cross, which represents Christ's journey to Calvary. It is unique among Matisse's works for its "rough" style, narrative storytelling, and Christian iconography. Matisse created an extraordinary number of drawings for The Stations of the Cross and yet, until now, it remains his least studied work. *Matisse in Vence* features approximately 85 sketches and preparatory drawings of the mural, including many works that have never been shown publicly. This ticketed exhibition is also accompanied by a comprehensive catalog published in both English and French.

Organization: *Matisse in Vence: The Stations of the Cross* is co-organized by the Musée Matisse Nice and the Baltimore Museum of Art and guest curated by the distinguished scholar Yve-Alain Bois, Professor Emeritus, Institute for Advanced Study in Princeton, New Jersey, 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.

Tour: 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*).

Sponsors: The Baltimore presentation is supported by Nancy Dorman and Stanley Mazaroff, The Pierre & Tana Matisse Foundation, and the Estate of Carolyn Lee Smith.



November 2024 – May 2026

Throughout its 110th anniversary, the BMA is presenting a series of exhibitions and public programs that explore the relationships between art and the environment across time and geography. *Turn Again to the Earth*, which takes its title from the writing of environmental activist Rachel Carson, also encompasses a new sustainability plan for the museum and an eco-challenge led by the BMA that invites other cultural and civic organizations to engage in conversations about the environment and enact their own plans for a more sustainable future.

Sponsors: *Turn Again to the Earth* 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.



Rachel Hovnanian: Nature Deficit Disorder Immersion Room *

April 1 – May 31, 2026 *



This immersive installation transforms the BMA's Spring House into a contemplative environment that examines digital dependence and its impact on attention, mental health, and human connection. The title is drawn from a term coined by journalist Richard Louv to describe the growing disconnection from nature. Visitors are invited to place their phone in a lockbox and navigate the space by lantern light, committing to at least five minutes of uninterrupted stillness by themselves. Inside, a nocturnal forest unfolds with fir trees, the crunch of leaves, a faux campfire, and the layered audio of nature to create a multisensory experience. Rather than offering a complete escape from technology, the installation proposes a deliberate pause: an opportunity to slow down, notice, and be present. The work underscores a central theme in Hovnanian's practice—the tension between the authentic and the manufactured—prompting reflection on the cost of constant connectivity.

Organization: Curated by Katie Cooke, BMA Manager of Curatorial Affairs

Sponsor: Generously sponsored by the Ford Foundation



Marguerite Thompson Zorach.
Provincetown. 1916. Baltimore
Museum of Art, Sigmund M. and
Mary B. Hyman Collection. BMA
2025.170

Seeing the Essential: The Collection of Sigmund M. and Mary B. Hyman

May 10 – September 13, 2026

This exhibition features a selection of over 100 works from the collection of Baltimore philanthropists Sigmund and Mary Hyman. Built from the 1960s to the 2020s, the collection centers on the work of American modernist artists, especially the Ashcan School. The exhibition is organized according to themes that were important to these artists, including urban infrastructure and architecture, life in the city, interiors and still lifes, the figure, as well as a group of works depicting artists, collectors, and performers. Among the highlights are more than 20 works by John Sloan, a newspaper illustrator whose skill with composition enabled him to depict urban subjects with a sharp eye for social critique. Other works of note are *Midtown Looking Down Fifth Avenue* (mid-20th-century), a large-scale Impressionist streetscape by Guy Wiggins; John Singer Sargent's charcoal portrait of *Miss Enid Head Morse* (1911); and *Provincetown* (1916), an outstanding Cubist painting by Marguerite Zorach that depicts the town and harbor in a prismatic sweep of color.

Organization: Co-curated by Virginia Anderson, BMA Senior Curator of American Art, and Robin Owen Joyce, BMA Assistant Curator of Academic Engagement



Jerrell Gibbs. *Come Home With Me*. 2020. Baltimore Museum of Art, Gift of Michael Sherman and Carrie Tivador, BMA 2020.81. © Jerrell Gibbs. Courtesy Mariane Ibrahim

Jerrell Gibbs *

September 16, 2026 – Spring 2027 *

Baltimore-based artist Jerrell Gibbs has created an entirely new body of 35 paintings and family photographs set within his Aunt Ella's Baltimore home. Moving from room to room, Gibbs introduces a cast of relatives and friends, reimagining the house as a metaphor for captured and blurred memories. Family photographs ground his work in lived experience, yet his improvisational use of color and form push beyond documentation into a space of feeling, resonance, and transformation. The paintings oscillate between the real and the remembered, revealing how the passage of time both distorts and deepens our ties to the past, exposing the tender, shifting ways recollection shapes family, belonging, and the meaning of home.

Organization: Curated by Antoinette Roberts, BMA Assistant Curator of Contemporary Art.



Carl Clark. *Sunday Morning While Pondering Middle Class Commitment*. 1991, printed 1997. Baltimore Museum of Art, Gift of the Joshua Johnson Council in honor of Arnold L. Lehman, Director of The Baltimore Museum of Art, 1979-1997. BMA 1997.173. © Estate of Carl Clark.

Baltimore Photography *

October 4, 2026 – February 2027 *

This is the first comprehensive survey of the history of photography in Baltimore from the invention of the medium in 1840 to the present. Through approximately 150 images by over 50 named artists either based in or depicting the city, the exhibition demonstrates how photography and the image of Baltimore developed concurrently. Thematic groupings recount the changing attitudes toward photography as an artistic format and how it has captured the shifts in the identities and appearance of both the urban fabric of the city and the individuals within it. Objects range from a c. 1850 ambrotype of a B&O Railroad steam engine—an artifact of Baltimore's 19th-century industrial boom—to contemporary images documenting the Baltimore's importance as a locus of Black and queer communities. Through works from local, national, and private collections, the exhibition also weaves together chronological and thematic histories to offer a historical overview of Baltimore as a site, as well as a deeper-dive into the work of era-defining Baltimore photographers such as A. Aubrey Bodine, Elinor B. Cahn, Roland L. Freeman, and I. Henry Phillips. Among the notable contemporary artists featured are Devin Allen, Phylicia Ghee, J. M. Giordano, Connie Imboden, Elle Pérez, Sara VanDerBeek, and SHAN Wallace. This is a ticketed exhibition.

Organization: Co-curated by Leslie Cozzi, BMA Curator of Prints, Drawings, and Photographs, and Antoinette Roberts, BMA Assistant Curator of Contemporary Art.

Current Exhibitions & Installations



Jean-François Millet. *The Gleaners*. c. 1855. Baltimore Museum of Art, The George A. Lucas Collection, purchased with funds from the State of Maryland, Laurence and Stella Bendann Fund, and contributions from individuals, foundations, and corporations throughout the Baltimore community. BMA 1996.48.18686

Deconstructing Nature: Environmental Transformation in the Lucas Collection

August 27, 2025 – January 18, 2026



This exhibition of more than 50 19th-century works on paper investigates how European and American artists both documented and contributed to the transformation of the environment into an industrial resource to be hoarded or shared. Drawn from the BMA's George A. Lucas Collection, the exhibition foregrounds the ecological issues at stake in these works and opens up new ways of understanding extractive relationships among people, including imperialism and capitalism. The exhibition is organized thematically on five specific environments and the ways artists explored them in their work: The Desert, The Forest, The Field, The City, and The Studio. Born and raised in Baltimore, George A. Lucas (1824-1909) spent most of his adult life immersed in the Parisian art world and amassed a personal collection of nearly 20,000 works of art, primarily works on paper by French artists.

Organization: Co-curated by Joanna Karlgaard, former BMA Assistant Curator of Prints, Drawings, and Photographs, and Robin Owen Joyce, BMA Assistant Curator of Academic Engagement

Sponsors: This exhibition is supported by the Nancy Dorman and Stanley Mazaroff Fund of the Baltimore Community Foundation. The audio guide is made possible with support from the Getty Foundation through The Paper Project initiative.



John Akomfrah. *The Hour Of The Dog* (still). 2025. © John Akomfrah. Courtesy Smoking Dogs Films and Lisson Gallery.

John Akomfrah: The Hour Of The Dog

November 16, 2025 – February 1, 2026

The BMA and the Menil Collection in Houston have co-commissioned a major new work by Sir John Akomfrah, a pioneering, London-based filmmaker and artist. This 50-minute, six-channel video installation brings together multiple perspectives of young activists during the U.S. Civil Rights Movement in the 1960s to raise issues relating to memory and social change. Akomfrah constructs a conversation between past and present by creating a montage of archival footage, still photography, and newly filmed materials overlaid with an immersive sound design. Celebrating the rich history of the Civil Rights era, accompanying interpretation and programs will highlight forgotten or unheard accounts of activists and campaigns in the Baltimore region, unearthing the global legacies of local actions.

Organization: Curated by Cecilia Wichmann, BMA Curator of Contemporary Art, and Michelle White, the Menil Collection Senior Curator, with Oscar Flores-Montero, BMA Curatorial Assistant of Contemporary Art.

Tour: The exhibition will be presented at the Menil Collection in 2026.

Sponsors: 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.



Larry Schwarm. *Wheat Stubble Fire*, Eastern Colorado, 1992, printed 2004. Baltimore Museum of Art: Gift of Nancy and Tom O'Neil, Baltimore. BMA 2013.348

Engaging the Elements: Poetry in Nature

September 17, 2025 – February 8, 2026



This focus exhibition looks at how artists use nature both as inspiration and as a material to spark conversations about caring for the environment.

Approximately 20 photographs, prints, drawings, and textiles demonstrate changing views of nature—from the industrial boom of the 1800s to the climate challenges we face today. Artworks illustrate a dwindling sea, dramatic storm clouds, fiery landscapes, and other elemental phenomena that remind us of our deep-rooted connection to Earth.

Organization: Curated by Leslie Cozzi, BMA Curator and Department Head of Prints, Drawings, and Photographs, and Andaleeb Badii Banta, former BMA Senior Curator of Prints, Drawings, and Photographs.

Sponsor: This exhibition is supported by the Henry Luce Foundation.



Claude Monet. *Waterloo Bridge, Sunlight Effect with Smoke*. 1903. Baltimore Museum of Art: The Helen and Abram Eisenberg Collection. BMA 1976.38

Air Quality: The Influence of Smog on European Modernism

February 9, 2025 – February 22, 2026



This focus exhibition of nine works explores the relationship between burning fossil fuels—namely, coal—and the emergence of European modernism. Drawing on research conducted by climate scientists and art historians, the exhibition presents a range of paintings and works on paper by Henri Matisse, Claude Monet, James McNeill Whistler, and others to explore the ways that their artistic practices and style emerged, in part, in response to widespread pollution in London and Paris.

Organization: Curated by Kevin Tervala, BMA Eddie C. and C. Sylvia Brown Chief Curator



Tsukioka Kogyo. *Chrysanthemums beside a Stream*. 1900-1910. Baltimore Museum of Art: Straton Family Fund. BMA 2014.50

The Way of Nature: Art from Japan, China, and Korea

September 21, 2025 – March 1, 2026



For centuries, East Asian cultures have considered human life as part of a much larger system that encompasses the natural world. More than 40 artworks from Japan, China, and Korea demonstrate a way of living where mountains and seas, animals—both wild and supernatural—and plant life and insects are symbolically meaningful and historically pervasive in visual culture. The objects range from delicate 13th-century porcelain to a luminous 18th-century embroidered silk Buddhist *Priest's Robe* and large-scale 20th-century photography. Collectively, these works provide a sense of the impulse to fully experience the natural world, as foundational to our existence, as impacted by human life, and as an enduring metaphor for our survival.

Organization: Curated by Frances Klapthor, BMA Associate Curator of Asian Art.

Sponsors: This exhibition is supported by the Henry Luce Foundation, E. Rhodes and Leona B. Carpenter Foundation, and Mark Edelson.



Amy Sherald. *Miss Everything (Unsuppressed Deliverance)*. 2014. Private Collection. © Amy Sherald. Photo by Joseph Hyde, courtesy the artist and Hauser & Wirth

Amy Sherald: American Sublime

November 2, 2025 – April 5, 2026

This acclaimed mid-career retrospective is the most comprehensive presentation of Sherald's work to date, illuminating the arc of her career from 2007 to the present through approximately 40 paintings—from early, rarely seen works to iconic, larger-than-life portraits of Black Americans in everyday moments. Highlights include the portrait of former First Lady Michelle Obama, the memorial portrait of Breonna Taylor, Sherald's award-winning painting *Miss Everything (Unsuppressed Deliverance)*, the triptych *Ecclesia (The Meeting of Inheritance and Horizons)*, and *Trans Forming Liberty*, among other works. The exhibition's presentation in Baltimore is especially meaningful as the artist has deep ties to the city as a former resident and an alumna of the Maryland Institute College of Art. Sherald also has a longstanding relationship with the BMA, which acquired one of her paintings in 2018 and will honor her with one of its "Artist Who Inspires" awards at the 2025 BMA Ball. *Amy Sherald: American Sublime* is accompanied by a fully illustrated catalog published by the San Francisco Museum of Modern Art in association with Yale University Press.

Organization: *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, with Cecilia Wichmann, Curator and Department Head of Contemporary Art; Antoinette Roberts, Assistant Curator of Contemporary Art; and Dylan Kaleikaumaka Hill, Meyerhoff-Becker Curatorial Fellow.

Sponsors: Major support for *Amy Sherald: American Sublime* is provided by the Ford Foundation, the Terra Foundation for American Art, and Hauser & Wirth. Additional support 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, John Meyerhoff, M.D. and Lenel Srochi Meyerhoff, Frederick Singley Koontz, Pat Lasher and Richard Jacobs and George Petrocheilos and Diamantis Xylas.

Tour: The exhibition premiered at SFMOMA in fall 2024 and traveled to the Whitney Museum of American Art in spring 2025.



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 – December 2026

Multimedia artist, performer, and musician Raúl de Nieves's joyful, interactive installations investigate notions of beauty and transformation. For the BMA's Robert E. Meyerhoff and Rheda Becker Biennial Commission, he 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 former BMA Associate Curator of Contemporary Art Leila Grothe.

Sponsor: This exhibition is sponsored by the Robert E. Meyerhoff and Rheda Becker Biennial Commission.



Spencer Finch. Installation view of *Moon Dust (Apollo 17)* at the Baltimore Museum of Art. Collection of Joanne Gold and Andrew Stern. © Spencer Finch. Photo by Mitro Hood.

Spencer Finch: Moon Dust Ongoing

Spencer Finch's impressive light installation *Moon Dust (Apollo 17)*, first presented at the 2009 Venice Biennale, will illuminate the BMA's majestic Fox Court for the next seven years. The work consists of 150 individual chandeliers with 417 lights. The chandeliers are hung individually from the ceiling and form one large, cloud-like structure. Although an abstract sculpture, the installation is also a scientifically precise representation of the chemical composition of moon dust as it was gathered during the Apollo 17 mission. Finch translated the diagrams of the chemical formulas of the contained molecules by using light bulbs in different diameters and basic customary fixtures with different arm lengths to create a three-dimensional scale model of the moon's atomic makeup. The diameter of a globe corresponds to the size of an atom and thus represents a specific element, the small globes representing helium, the bigger oxygen. The overall effect is one of science translated into visual wonderment.

Organization: This exhibition is curated by former BMA Sr. Curator of Contemporary Art Kristen Hileman.

Sponsor: *Moon Dust (Apollo 17)* is on extended loan from the collection of Joanne Gold and Andrew Stern, who are generously sponsoring its presentation at the BMA.

The Baltimore Museum of Art

Founded in 1914, the Baltimore Museum of Art (BMA) inspires people of all ages and backgrounds through exhibitions, programs, and collections that tell an expansive story of art—challenging long-held narratives and embracing new voices. Our outstanding collection of more than 97,000 objects spans many eras and cultures and includes the world's largest public holding of works by Henri Matisse; one of the nation's finest collections of prints, drawings, and photographs; and a rapidly growing number of works by contemporary artists of diverse backgrounds. The museum is also distinguished by a neoclassical building designed by American architect John Russell Pope and two beautifully landscaped gardens featuring an array of modern and contemporary sculpture. The BMA is located three miles north of the Inner Harbor, adjacent to the main campus of Johns Hopkins University, and has a community branch at Lexington Market. General admission is free so that everyone can enjoy the power of art.

Free Admission

General admission to the BMA is free for everyone—every day! Special exhibitions and programs may be ticketed.

Hours

The BMA is open Wednesday through Sunday from 10 a.m. to 5 p.m. and Thursdays to 9 p.m. The Sculpture Gardens are open Wednesday through Sunday, 10 a.m. to dusk (weather permitting). The museum and gardens are closed New Year's Day, Juneteenth, July 4, Thanksgiving Day, and Christmas Day.

Location

The BMA is located on Art Museum Drive at North Charles and 31st Streets, three miles north of Baltimore's Inner Harbor, and is accessible by CityLink Silver and LocalLink 51 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 Info	443-573-1700
BMA Box Office	443-573-1701
BMA Shop	443-573-1844

Gertrude's	410-889-3399
Programs & Events	443-573-1832
Website	artbma.org