



**BALTIMORE
MUSEUM OF
ART**

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Advance Exhibition Schedule

Winter - Fall 2026

This schedule is current as of March 2026 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

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 Venice: The Stations of the Cross

March 29 – June 28, 2026

Rachel Lee Hovnanian: Nature Deficit Disorder

April 1 – May 31, 2026

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

May 10 – September 13, 2026

Jerrell Gibbs: Come home with me

September 16, 2026 – Spring 2027 *

Flashback: Two Centuries of Baltimore Photography

October 4, 2026 – February 2027 *

Current Exhibitions & Installations

Amy Sherald: American Sublime

November 2, 2025 – April 5, 2026

Raúl de Nieves: and imagine you are here

November 19, 2023 – January 3, 2027

Spencer Finch: Moon Dust

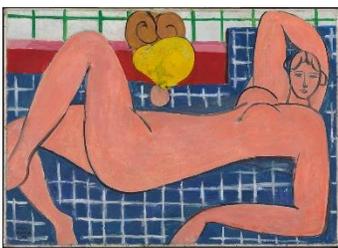
Ongoing

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-lives, 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: This exhibition is supported by Nancy Dorman and Stanley Mazaroff, and Steve Pulimood.

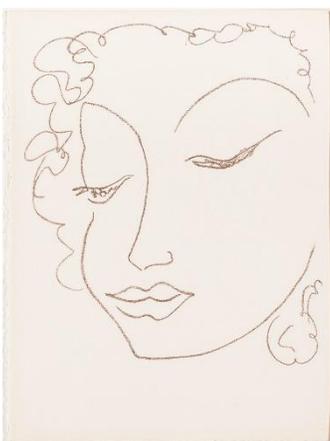
Matisse and Martinique: Portraits and Poetry

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 Hélénon 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: This exhibition is supported by Nancy Dorman and Stanley Mazaroff, and The Pierre and Tana Matisse Foundation.



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



Lucien Hervé. *Le grand atelier au Régina*. 26 juin 1949. (Henri Matisse drawing with bamboo pole tipped with charcoal in his studio at the Regina 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 80 drawings of the mural and this is the first time they are presented outside of France. 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.

Tickets: Tickets prices are \$10 for adults, \$8 for seniors, \$7 for groups of 7 or more, \$5 for students with ID, and \$5 for youth ages 7 to 18. Free admission is offered on Thursday evenings from 5 to 9 p.m., and for BMA Members, children ages 6 and under, and student groups anytime.

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 BMA presentation is supported by Nancy Dorman and Stanley Mazaroff, The Pierre and Tana Matisse Foundation, and the Estate of Carolyn Lee Smith. The audio guide is made possible with support from the Lilly Endowment Inc.



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 Lee Hovnanian. *Nature Deficit Disorder Immersion Room*. 2017. Courtesy the Artist. Photo by Connor Cassidy

Rachel Lee Hovnanian: Nature Deficit Disorder

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 Department Head, American Painting & Sculpture and Decorative Arts, 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: Come home with me

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

Flashback: Two Centuries of 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 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 and Department Head of Prints, Drawings, and Photographs, and Antoinette Roberts, BMA Assistant Curator of Contemporary Art.

Current Exhibitions & Installations



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

Amy Sherard: American Sublime

November 2, 2025 – April 5, 2026

This acclaimed mid-career retrospective is the most comprehensive presentation of Sherard’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, Sherard’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. Sherard also has a longstanding relationship with the BMA, which acquired one of her paintings in 2018 and honored her with one of its “Artist Who Inspires” awards at the 2025 BMA Ball. *Amy Sherard: 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 Sherard: 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 Sherard: 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. It will travel to the High Museum of Art in Atlanta in May 2026.



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 – January 3, 2027

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 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 U. S. 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, former BMA Associate Curator of Contemporary Art.

Sponsor: This exhibition is sponsored by the Robert E. Meyerhoff and Rheda Becker 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, is illuminating the BMA's majestic Fox Court. 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 Kristen Hileman, former BMA Sr. Curator of Contemporary Art.

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

The Baltimore Museum of Art

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

Free Admission

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

Hours

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

Location

The BMA is located on Art Museum Drive at North Charles and 31st Streets, three miles north of Baltimore's Inner Harbor, and is accessible by CityLink Silver 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	Gertrude's	410-889-3399
BMA Box Office	443-573-1701	Programs & Events	443-573-1832
BMA Shop	443-573-1844	Website	artbma.org