UPCOMING EXHIBITIONS & INSTALLATIONS

ELLEN LESPESARE: VELOET FIST
2020 Vision Contemporary
January 26 – June 28, 2020

KATHARINA GROSE: IS IT YOU?
March 1 – June 28, 2020

VALERIE MAYNARD: LOST AND FOUND
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A PERFECT POWER: MOTHERHOOD AND AFRICAN ART
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STRIPES AND STARS: RECLAIMING LAKOTA INDEPENDENCE *
June 28 – December 6, 2020

WOMEN BEHAVING BADLY: 400 YEARS OF POWER & PROTEST
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JOAN MITCHELL
September 13 – December 13, 2020

CURRENT EXHIBITIONS & INSTALLATIONS

GENERATIONS: A HISTORY OF BLACK ABSTRACT ART
September 29, 2019 – January 19, 2020

FREE FORM: 20TH-CENTURY STUDIO CRAFT
December 18, 2019 – June 7, 2020

ADORNED: AFRICAN WOMEN & THE ART OF IDENTITY
December 11, 2019 – June 28, 2020

BY THEIR CREATIVE FORCE: AMERICAN WOMEN MODERNISTS
October 6, 2019 – July 5, 2020

MICKALENE THOMAS: A MOMENT’S PLEASURE
November 24, 2019 – May 2021

SPENCER FINCH: MOON DUST
February 21, 2018 – October 14, 2024

This schedule is current as of January 2020 and is subject to change. Please discard earlier versions. Please verify all information with BMA Communications before publishing. * Indicates working title
UPCOMING EXHIBITIONS

**ELLEN LESPERANCE: VELVET FIST**
January 26–June 28, 2020

Ellen Lesperance creates gouache paintings based on the attire of women activists, warriors, and cultural figures rendered in the universal shorthand of knitting patterns. This exhibition features seven works from her ongoing *Greenham Common Women’s Peace Camp* series—named for a community in the United Kingdom established by a group of Welsh women who led antinuclear weapons demonstrations from 1981 to 2000, often while wearing handmade sweaters adorned with feminist and pacifist emblems. These works are featured with Lesperance’s *Congratulations and Celebrations* participatory project—a hand-knit sweater picturing a labrys battle axe that is loaned to anyone who wishes to wear it to perform a personal act of courage. Visitors may borrow the sweater to document their own act of courage beginning in February.

Organization: This exhibition is curated by BMA Associate Curator of Contemporary Art Cecilia Wichmann.
Sponsor: This exhibition is supported by the Estate of Margaret Hammond Cooke.

**KATHARINA GROSSE: IS IT YOU?**
March 1–June 28, 2020

(2020 Vision Contemporary) German artist Katharina Grosse’s exuberant large-scale, in-situ paintings explore the countless ways of how and where a painted image can appear in our lives. Her works are the bold expression of a highly individual aesthetic, yet their creation is inspired by the needs of the community. Often painted directly onto and across architectural structures and objects or into landscapes, her extraordinarily colorful works invite visitors to engage with painting on both a visual and a physical level. For this exhibition at the BMA, the internationally acclaimed artist will present five recent paintings and create a new site-specific environment. The central gallery in the Contemporary Wing will be transformed with an expansive canvas installation that is partially suspended from the ceiling, creating an enveloping cloth “room” with undulating walls. Grosse will then spray-paint the canvas, allowing the colors and the shapes of the fabric to combine to form a vibrant and immersive experience for visitors. The site-specific work will also be on view from August 16, 2020 through January 3, 2021.

Organization: This exhibition is curated by BMA Curator of American Art Virginia Anderson.
Sponsor: This exhibition is generously sponsored by the Suzanne F. Cohen Exhibition Fund and J.P. Morgan Bank.

**VALERIE MAYNARD: LOST AND FOUND**
March 1–June 28, 2020

(2020 Vision Contemporary) This mini-retrospective celebrates the six-decade career of Baltimore-based printmaker and sculptor Valerie Maynard. The exhibition features a range of works drawn largely from her studio, including the landmark *No Apartheid* series from the 1980s and 1990s, which embodies her unique ability to combine diverse techniques (assemblage, pochoir, and monotype) into both deeply personal and profoundly political new forms of art on paper. A rarely exhibited selection of Maynard’s early sculpture will also be on view. The exhibition is accompanied by a fully illustrated catalogue featuring essays by Bill Gaskins, Edward Spriggs, Nikky Finney, and Alexis DeVeaux.

Organization: This exhibition is co-curated by BMA Eddie Brown and C. Sylvia Brown Chief Curator Asma Naeem and BMA Associate Curator of Prints, Drawings & Photographs Leslie Cozzi.
**JO SMALL: FLYING WITH REMNANT WINGS**  
March 1–June 28, 2020

(2020 Vision Contemporary) Using a poignant language of charged colors and abstract forms, South African-born, Baltimore-based artist Jo Small conveys the strangeness, vulnerability, and complicated beauty of contemporary life. The exhibition features 50 paintings and works on paper by Small, as well as collages produced with fellow South African artist William Kentridge. The earliest works date to the late 1990s and early 2000s when the artist overcame a studio fire that destroyed all her previous paintings and a stroke that inhibited her movement and speech. Her profound and unique works, accompanied by poetic and irreverent titles, reflect an irrepressible joy and optimism, while never shying away from a world always on the brink of destabilization.

**Organization:** This exhibition is organized by independent curator Kristen Hileman.  

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**ZACKARY DRUCKER: ICONS**  
March 1–June 28, 2020

(2020 Vision Contemporary) This exhibition juxtaposes self-portrait photographs of artist, producer, and activist Zackary Drucker with pictures the artist has taken of Rosalyne Blumenstein, LCSW, who directed the Lesbian and Gay Community Services Center’s pioneering Gender Identity Project in the 1990s. Depicting two women of different ages and experience and the scars they bear, Drucker’s work interrogates assumptions about transformation, beauty, aging, and mortality. These searching and meticulous self-portraits expand on the groundbreaking Relationship series Drucker co-created a decade ago, selections from which will also be on view. Forming part of Drucker’s ongoing project to record and chronicle the trans community, her images of muse and mentor Blumenstein capture the cinematic flavor of the artist’s timely revision of art historical precedent.

**Organization:** This exhibition is organized by BMA Associate Curator of Prints, Drawings & Photographs Leslie Cozzi.  

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**ELISSA BLOUNT MOORHEAD AND BRADFORD YOUNG: BACK AND SONG**  
March 1–June 28, 2020

(2020 Vision Contemporary) This meditative four-channel film and art installation reflects on how the pursuit of health and well-being is at the root of how life, breath, joy, and pain manifest in black experience from cradle to grave. Working with archives from around the world, Moorhead and Young synthesized images of quotidian black family life to consider the labor and care provided by generations of black healers and the flawed and discriminatory structures of Western medicine. The film pairs this with new footage to show how music, sound therapy, ritual dance, and meditation contribute to individual and communal pursuits of well-being. The film was commissioned by Philadelphia Contemporary and Thomas Jefferson University in 2019 and will be newly installed in Baltimore to explore its resonances with the city that both artists have chosen to make their home.

**Organization:** This exhibition is organized by BMA Associate Curator of Contemporary Art Cecilia Wichmann.  
**Image:** Elissa Blount Moorhead and Bradford Young. Still from Back and Song. 2019. Courtesy of the artists.
SHAN WALLACE: 410
March 1–June 28, 2020

(2020 Vision Contemorary) Baltimore-born artist SHAN Wallace’s exhibition is, in the photographer’s words, a love letter to the beauty, complexity, and resilience of her hometown. Representing highlights of her evolving practice of the past five years, Wallace will be crafting an immersive environment that engages her newfound interest in collage, the connective possibilities of different museum spaces, and the expressive potential of portrait photography. In conjunction with this exhibition, Wallace will also be engaging Baltimore audiences through portrait sessions and workshops at the BMA’s Lexington Market branch. The market has served has functioned as a site of sustained interest, investigation, and outreach within the artist’s evolving practice for several years.

Organization: This exhibition is co-organized by BMA Associate Curator of Prints, Drawings & Photographs Leslie Cozzi and BMA Associate Curator of Contemporary Art Cecilia Wichmann.


HOWARDENA PINDELL: FREE, WHITE AND 21
March 1–June 28, 2020

(2020 Vision Contemorary) Howardena Pindell’s influential video Free, White and 21 (1980) voices complex and conflicting perspectives on race and gender. The 12-minute work was created in 1979 after a car accident that left the artist with partial memory loss. Eight months later, she set up a video camera in her apartment, focused it on herself, and created a deadpan account of the racism she experienced coming of age as a black woman in America. This video was recently added to the BMA’s collection.

Organization: This exhibition is curated by Katy Siegel, BMA Senior Research & Programming Curator and Thaw Chair of Modern Art at Stony Brook University.


ANA MENDIETA: BLOOD INSIDE OUTSIDE
March 1–June 28, 2020

(2020 Vision Contemorary) This exhibition showcases diverse aspects of the brief but influential career of pioneering Cuban-American feminist artist Ana Mendieta. The centerpiece of the exhibition is Blood Inside Outside (1975), a recent BMA acquisition, that shows Mendieta exploring the layered meanings ascribed to blood—from violence to fertility. Complementing this work will be a selection of works on paper, including rare lifetime photographs exploring her intimate connection to the earth as well as a group of rarely exhibited drawings using natural materials and artisanal processes.

Organization: This exhibition is organized by BMA Associate Curator of Prints, Drawings & Photographs Leslie Cozzi.

**CANDICE BREITZ: TOO LONG, DIDN’T READ**  
March 15–July 12, 2020

This special ticketed exhibition features two powerful video installations by acclaimed South African-born artist Candice Breitz that reflect on privilege, visibility, and shrinking attention spans in an information economy that fetishizes celebrity and thrives on entertainment. *Love Story* (2016) is a multichannel video installation that recounts the experiences of six refugees—Sarah Ezzat Mardini, a competitive swimmer from war-torn Syria; José Maria João, a former child soldier from Angola; Mamy Maloba Langa, a survivor from the Democratic Republic of Congo; Shabeena Francis Saveri, a transgender activist from India; Luis Ernesto Nava Molero, a political dissident from Venezuela; and Farah Abdi Mohamed, an atheist from Somalia—as told by Hollywood actors Julianne Moore and Alec Baldwin in a 74-minute summary and through 22 hours of extensive interviews conducted by Breitz in 2015.

*TLDR* (2017), the acronym for “too long, didn’t read,” is about what we pay attention to and why we often pay attention for the wrong reasons. It was conceived and produced in dialogue with SWEAT (the Sex Workers Education & Advocacy Taskforce) in Cape Town, South Africa following an open letter of protest from Hollywood actresses and other prominent individuals regarding Amnesty International’s 2015 recommendation to decriminalize the purchase and sale of sex work. *TLDR* examines power disparities and the rights of sex workers in South Africa through 10 documentary interviews presented with alluring visual tactics and the vernacular of the Internet. A 12-year-old boy addresses the camera and on either side of him screens show a modern-day Greek chorus of South African sex workers holding protest signs. Later in the video, a soundtrack of pop songs transitions to protest songs, sung predominantly in Zulu and Xhosa. Through this symphony of emojis, music, and theatrics, viewers learn the details of Amnesty International’s efforts through 12 hours of video footage.

**Organization:** This exhibition is curated by BMA Eddie Brown and C. Sylvia Brown Chief Curator Asma Naeem.  
**Image:** Candice Breitz. Stills from Love Story. 2016. Commissioned by the National Gallery of Victoria, Outset Germany + Medienboard Berlin-Brandenburg. Courtesy: Goodman Gallery, Kaufmann Repetto + KOW  
**Sponsor:** This exhibition is supported by The Alvin and Fanny B. Thalheimer Exhibition Endowment Fund and The Hardiman Family Endowment Fund.

**SHINIQUE SMITH: GRACE STANDS BESIDE**  
March 15–August 9, 2020

This new sculpture is motivated by the monuments that Shinique Smith practiced drawing as a young artist growing up in Baltimore City. Its title is an evolution of one of the inscriptions on the base of the former Confederate Soldiers and Sailors Monument erected by the Daughters of the Confederacy in 1903, which reads “Glory stands beside our grief.” The monument was removed in 2017 following public recognition of how this work and others exalted histories of slavery and racism. In relation to her layered feelings and memories of the bronze sculpture, Smith was compelled to create her own deity-like form as a monument to *Grace*, which the artist defines as: “a complex state of being that black people and others who have endured tragic prejudice have embodied to survive and to rise beyond.” The sculpture will be comprised of vintage fabrics and quilts, as well as garments from the artists family, friends, and extended connections who reside in Baltimore.

**Organization:** This exhibition is curated by BMA Associate Curator of Contemporary Art Cecilia Wichmann.  
A Perfect Power: Motherhood and African Art
April 5–July 12, 2020

Across central Africa’s matrilineal belt, the most important artworks were those that depicted the female body. In these 19th- and early 20th-century communities, group identity and familial responsibility flowed through the maternal line. Mothers not only created life and nurtured families, but also stood at the center of the moral order, ensuring the continuity of entire communities. Artists responded to this reality by sculpting visual markers of motherhood onto objects associated with status and authority. Nearly 40 objects from public and private collections range from monumental headdresses of elderly mothers to sculptures representing mythic female ancestors to demonstrate the cultural significance and power of maternal imagery.

Organization: Organized by Kevin Tervala, BMA Associate Curator of African Art; Oyèrónké Oyěwùmí, Professor of Sociology, Africana, and Women’s Studies, Stony Brook University; Jennifer Kingsley, Director of the Museums & Society Program, Johns Hopkins University (JHU); and Michael Harper, Hae In Kim, Maria Kyriakakos, Clara Leverenz, and Andrea White, students in the Spring 2019 Curatorial Practicum at JHU.


Stripes and Stars: Reclaiming Lakota Independence *
June 28–December 6, 2020

This exhibition explores the multi-faceted and evolving meaning of American flag imagery through nine beaded artworks created by Lakota women in the late 19th century. While the American flag was a symbol of oppression for Native Americans, Lakota women incorporated it and other patriotic iconography into traditional Native American designs so that tribal members could participate in cultural activities that had been previously outlawed. It also served as a protective talisman for Lakota youth.

Organization: This exhibition is curated by Darienne Turner, BMA Curatorial Assistant, Arts of Africa, the Americas, Asia, and the Pacific Islands


Women Behaving Badly: 400 Years of Power & Protest
August 5, 2020–January 31, 2021

Approximately 80 prints, photographs, and books from the Renaissance to early 20th-century feature depictions of women who have acted in ways deemed contrary to the moral and social standards established by patriarchal authority. The exhibition begins with powerful women from the past presented alongside archetypal imagery that presents female agency in a negative light, such as witches, vampires, and embodiments of temptation. The second section is devoted to the modern era—from circa 1800 to the period of first-wave feminism in the early 20th century—when women actively engaged with rectifying centuries of disenfranchisement and oppression, achieving the passage of the 19th amendment in the United States. It includes representations of formidable women who broke with traditionally domestic designations of wife and mother, expanding their presence into the public sphere as performers, authors, public intellectuals, and activists.

Organization: This exhibition is curated by BMA Curator of Prints, Drawings & Photographs Andaleeb Badiee Banta.

JOAN MITCHELL
September 13–December 13, 2020

This comprehensive retrospective will explore the full arc of Joan Mitchell’s artistic practice, from her exceptional New York paintings in the early 1950s to the majestic, large-scale multi-panel works made in France later in her career. Co-organized with the San Francisco Museum of Modern Art, the exhibition features rarely shown paintings and works on paper from public and private collections in the U.S. and Europe that reveal the artist’s inner landscape—experience, sensation, and memory—expressed with an intense, athletic grace. The exhibition moves through focused suites of work, following Mitchell’s cyclical way of working, in which subjects and gestures appear and resurface years later. These include a selection of projects created with and for writers like Frank O’Hara and Jacques Dupin that underscore the role of poetry in her life and work, as well as her relationships with music and the artists of the 19th century. Additionally, the exhibition will feature transitional works that unfold her process and emphasize the role of Mitchell’s exquisite small paintings, pastels, and other works on paper. An accompanying catalogue will provide a sweeping scholarly account of the artist’s career, stressing its transnational nature and the important role that her life in France played in the evolution of her work.

Organization: Joan Mitchell: Fierce Beauty is co-curated by Katy Siegel, BMA Senior Research & Programming Curator and Thaw Chair of Modern Art at Stony Brook University, and Sarah Roberts, SFMOMA Andrew W. Mellon Associate Curator of Painting and Sculpture.

Tour: The exhibition will be presented at SFMOMA in January 2021 and at the Solomon R. Guggenheim Museum in New York in spring 2021.


CURRENT EXHIBITIONS

GENERATIONS: A HISTORY OF BLACK ABSTRACT ART
September 29, 2019 – January 19, 2020

Generations offers a sweeping new perspective on the contributions black artists have made to the evolution of visual art from the 1940s to the present moment. This remarkable exhibition—significantly expanded from the touring Solidary & Solitary show—includes more than 70 paintings, sculptures, and mixed-media works by pioneering postwar artists who were often overlooked by history, such as Norman Lewis, Alma W. Thomas, and Jack Whitten, as well as the younger generation that includes Mark Bradford, Lorna Simpson, and many others. These works are presented in galleries that explore the new processes and materials used in abstract art as well as how the definition of abstract painting has expanded. Several galleries also explore several artists in depth and create dialogues between artists whose work comes from different eras and geographical contexts.

The exhibition draws on the Joyner/Giuffrida collection’s unparalleled holdings with selections from the BMA’s growing collection of contemporary art. The exhibition explores the profound political choice for decades of black artists. Several artists’ careers are presented in depth, including Charles Gaines, Alma W. Thomas, and Jack Whitten. The duets emphasize artistic affinity and resonance, often across generations, in pairings such as Melvin Edwards’s Lynch Fragments in dialogue with Leonardo Drew’s recent monumental wall sculptures and paintings by Gary Simmons juxtaposed with prints by Lorna Simpson. Large-scale works by multifaceted power of abstract art as experimental practice, personal exploration, and artists such as Jack Whitten, Kevin Beasley, and Shinique Smith fuse the social and the abstract in visceral ways.
A companion publication, *Four Generations: The Joyner/Giuffrida Collection of Abstract Art*, has been expanded and reprinted by Gregory R. Miller & Co. It is edited by Courtney J. Martin, Director of the Yale Center for British Art, and features new research and writing from curators at some of the world’s leading institutions.

**Organization:** Generations: A History of Black Abstract Art is presented by The Helis Foundation and organized by The Baltimore Museum of Art and the Ogden Museum of Southern Art. It is curated by Christopher Bedford, BMA Dorothy Wagner Wallis Director, and Katy Siegel, BMA Senior Research & Programming Curator and Thaw Chair of Modern Art at Stony Brook University.

**Sponsor:** Contributing sponsorship is provided by The Lambert Foundation and The Holt Family Foundation. The presentation in Baltimore is generously sponsored by The Alvin and Fanny B. Thalheimer Exhibition Endowment Fund, The Ford Foundation, Suzanne F. Cohen Exhibition Fund, The Dorman/Mazaroff Contemporary Endowment Fund, Bank of America, CareFirst BlueCross BlueShield, and Sotheby’s.

**Tour:** A smaller version of the exhibition has been presented as Solidary & Solitary at the Ogden Museum of Southern Art in New Orleans, LA; Nasher Museum of Art at Duke University in Durham, NC; Snite Museum of Art at the University of Notre Dame in South Bend, IN; and the David and Alfred Smart Museum of Art at the University of Chicago, IL. It will travel to the Perez Art Museum in Miami in February 2020.

**Images:** Norman Lewis. Afternoon. 1969. © Estate of Norman W. Lewis, courtesy of Michael Rosenfeld Gallery LLC, New York, NY; photo courtesy of the Art Institute of Chicago.


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**FREE FORM: 20TH-CENTURY STUDIO CRAFT**

December 18, 2019 – June 7, 2020

This exhibition presents more than 20 examples of ceramics, embroidery, and jewelry created during the 1940s to 1970s by innovative American artists who shifted away from the functional aspect of craft towards an avant-garde engagement with abstraction and expression. The artists featured are Maria Karasz (1898-1961), a Hungarian immigrant to the U.S. who left her business as a women’s clothing designer to focus on embroidery as an artistic practice; Baltimore-area designer Gloria Balder Katzenberg (1923-2015), who was influenced by Karasz’s philosophy and produced works with unconventional materials; ceramic artists Gertrud (1908-1971) and Otto (1908-2007) Natzler, who fled Nazi-occupied Austria and founded their workshop in Los Angeles in 1938; and metalsmith and jewelry maker Betty Cooke (b. 1924), a nationally acclaimed artist based in Baltimore who began her career in the mid-1940s and is still making work today.

**Organization:** This exhibition is curated by BMA Curator of American Art Virginia Anderson.

**Image:** Gertrud and Otto Natzler. Bowl. 1947. The Baltimore Museum of Art: Gift of Dr. and Mrs. John A. Pope. BMA 1959.78

**Sponsor:** This exhibition is generously supported by Susan B. Katzenberg and Carol D. Macht, in memory of Gloria Balder Katzenberg.

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**ADORNOED: AFRICAN WOMEN & THE ART OF IDENTITY**

December 11, 2019 – June 28, 2020

Across sub-Saharan Africa, a strict gendered division of artist labor existed throughout much of the colonial and pre-colonial eras. Men worked in wood and metal, carving and casting works that paid homage to deities and glorified leaders, while women created work in clay, cloth, and beads, stitching and firing the art of everyday life. This exhibition brings together two dozen works from the BMA’s collection to demonstrate the critical role of women in shaping and maintaining social identities across 20th-century Africa. The exhibition includes colorful beaded garments and adornments from the Ndebele culture in South Africa, Turkana culture in Kenya, and Maasai culture in Tanzania and Kenya. The exhibition also features a selection of gourd bowls from the Sara-Nar culture in Chad loaned from a private collection and a large indigo-dyed textile from the Yorùbá culture in Nigeria. These vibrant works served as visual signifiers of age, marital status, ethnic identity, economic achievement, and political authority.

**Organization:** This exhibition is curated by BMA Associate Curator of African Art Kevin Tervala.

BY THEIR CREATIVE FORCE: AMERICAN WOMEN MODERNISTS
October 6, 2019 – July 5, 2020

Acknowledging and celebrating the contributions of women artists to the development of American modernism, this focus exhibition features approximately 20 works from the BMA’s collection by Elizabeth Catlett, Maria Martinez, Georgia O’Keeffe, and Marguerite Zorach, among others. The selection of painting, sculpture, and decorative arts showcases these artists’ innovative engagements with the major art movements of 20th century from Cubism to Abstract Expressionism. Several of these accomplished artists—including Simone Brangier Boas, Grace Hartigan, Elsa Hutzler, Amalie Rothschild, and Grace Turnbull—were based in Baltimore during their careers. This exhibition is a part of the BMA’s year-long 2020 Vision initiative highlighting women artists and collectors.

Organization: This exhibition is curated by BMA Curator of American Art Virginia Anderson.
Sponsor: This exhibition is generously supported by the Sigmund M. and Mary B. Hyman Fund for American Art.

MICKALENE THOMAS: A MOMENT’S PLEASURE
November 24, 2019 – May 2, 2021

The inaugural Robert E. Meyerhoff and Rheda Becker Biennial Commission debuts an immersive installation by internationally renowned artist Mickalene Thomas. The BMA’s commission is the artist’s most ambitious project to date, completely transforming the museum’s two-floor East Lobby into a living room for Baltimore. Thomas has installed a new façade on the exterior that resembles the city’s traditional row houses and re-envisioned the interior with new wallpapers, furniture, carpeting, and other design elements, altering every surface of the space. The vivid geometric patterns, prints, and textures of the environment reference the aesthetics of the 1970s and 1980s, particularly the creativity of black culture in the U.S. during that period. The Terrace Gallery will also host a series of events, such as film screenings, artist talks, performances, and workshops. The installation also includes costumes for BMA staff working in the lobby designed by Dominican-born fashion designer José Durán.

As part of the commission, Thomas has also curated a selection of works by artists with ties to Baltimore that is featured in the newly enclosed Terrace Gallery. Paintings, prints, drawings by artists Derrick Adams, Zoë Charlton, Theresa Chromati, uniiq / Dominiqua Eldridge, Devin N. Morris, Clifford Owens, and D’Metrius John Rice are hung throughout the space, while a loop of video works by Abdu Ali and Karryl Eugene, Erick Antonio Benitez, Nicoletta Darita de la Brown, Kotic Couture, Markele Cullins, Emily Eaglin, Hunter Hooligan, Devin N. Morris, Clifford Owens, and TT the Artist are projected on a screen.

Organization: This exhibition is curated by BMA Dorothy Wagner Wallis Director Christopher Bedford.
SPENCER FINCH: MOON DUST
February 21, 2018 – October 14, 2024

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 light bulbs. 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 (American, b. 1962) translated the diagrams of the chemical formulas of the contained molecules by using light bulbs of 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, with the small globes representing helium, and the bigger, oxygen. The overall effect is one of science translated into visual wonderment.

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

THE BALTIMORE MUSEUM OF ART

Founded in 1914, The Baltimore Museum of Art is a major cultural destination recognized for engaging diverse audiences through dynamic exhibitions and innovative educational and community outreach programs. The BMA’s internationally renowned collection of 95,000 objects encompasses more than 1,000 works by Henri Matisse anchored by the famed Cone Collection of modern art, as well as one of the nation’s finest holdings of prints, drawings, and photographs. The galleries showcase an exceptional collection of art from Africa; important works by established and emerging contemporary artists; outstanding European and American paintings, sculpture, and decorative arts; significant artworks from China; ancient Antioch mosaics; and exquisite textiles from around the world. The 210,000-square-foot museum is also distinguished by a grand historic building designed in the 1920s by renowned American architect John Russell Pope and two beautifully landscaped gardens featuring an array of 20th-century sculpture. The museum is located three miles north of Baltimore’s Inner Harbor in a parklike setting in the heart of Charles Village, adjacent to the main campus of Johns Hopkins University.

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

HOURS
Wednesday–Sunday, 10 a.m.–5 p.m.; CLOSED Mondays and Tuesdays; New Year’s Day, July 4, Thanksgiving, Christmas.
For information about a specific artwork, please call 443-573-1701 on the day of your visit.

LOCATION
The BMA is located on Art Museum Drive at North Charles and 31st Streets, three miles north of Baltimore’s Inner Harbor, and is accessible by CityLink Silver (formerly No. 3) and LocalLink 51 (formerly No. 11) buses and the Purple Route of the Charm City Circulator. Parking is available on the street, in the BMA lots, and in JHU’s South Garage on Wyman Park Drive.

CONTACT INFORMATION
General Information: 443-573-1700  BMA Box Office 443-573-1701
The BMA Shop: 443-573-1844  Gertrude’s Restaurant 410-889-3399
Public Programs & Events: 443-573-1832  Website artbma.org

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