



Advance Exhibition Schedule

Spring—Fall 2019

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443-573-1870

UPCOMING EXHIBITIONS & INSTALLATIONS

HITCHING THEIR DREAMS TO UNTAMED STARS: JOYCE J. SCOTT & ELIZABETH TALFORD SCOTT	May 15 – December 1, 2019
SLAVERY, THE PRISON INDUSTRIAL COMPLEX: PHOTOGRAPHS BY KEITH CALHOUN & CHANDRA MCCORMICK	June 16 – October 27, 2019
OLETHA DEVANE: TRACES OF THE SPIRIT	June 19 – October 20, 2019
EVERY DAY: SELECTIONS FROM THE COLLECTION	July 14, 2019 – January 5, 2020
MELVIN EDWARDS: THE ARCHITECTURE OF BEING	July 31, 2019 – January 12, 2020
GENERATIONS: A HISTORY OF BLACK ABSTRACT ART	September 29, 2019 – January 19, 2020

CURRENT EXHIBITIONS & INSTALLATIONS

MONSTERS & MYTHS: SURREALISM AND WAR IN THE 1930S AND 1940S	February 24 – May 26, 2019
NATHALIE DJURBERG & HANS BERG / DELIGHTS OF AN UNDIRECTED MIND	February 24 – May 26, 2019
FRONT ROOM: THE MARY AND PAUL ROBERTS COLLECTION	April 3 – June 30, 2019
EXPRESSIONS OF NATURE: EARLY 20TH-CENTURY LANDSCAPES	March 10 – September 22, 2019
A GOLDEN ANNIVERSARY: CELEBRATING 50 YEARS OF THE PRINT, DRAWING & PHOTOGRAPH SOCIETY	August 29, 2018 – October 6, 2019
DIS A GOOD CRISIS	November 14, 2018 – November 17, 2019
COMMONS COLLABORATION: GET YOUR LIFE!	November 14, 2018 – November 17, 2019
SUBVERTING BEAUTY: AFRICAN ANTI-AESTHETICS	July 15, 2018 – November 17, 2019
HENRY MOORE AND THE PRE-COLUMBIAN PAST	December 16, 2018 – November 17, 2019
SPENCER FINCH: MOON DUST	February 21, 2018 – October 14, 2024

This schedule is current as of April 2019 and is subject to change. Please discard earlier versions.
Please verify all information with BMA Communications before publishing. * Indicates working title

UPCOMING EXHIBITIONS



HITCHING THEIR DREAMS TO UNTAMED STARS: JOYCE J. SCOTT & ELIZABETH TALFORD SCOTT

May 15 – December 1, 2019

This one-gallery exhibition explores the profound mutual influence of MacArthur Award-winning artist Joyce J. Scott (born 1948) and her mother, Elizabeth Talford Scott (1916–2011). The two artists lived and worked together in Baltimore for more than 60 years and, from the 1970s onward, each developed an extraordinary body of work. Elizabeth’s quilts are made to dazzle the eyes as well as embrace the body. A centerpiece of the exhibition is her *Plantation* (1980), a majestic quilt that conceives of the North Star as a matriarchal beacon of freedom. Joyce’s work grows out of the textile tradition passed through generations of her family and the continuous experimentation modeled by her mother. The exhibition includes examples of her early weaving and jewelry made on a loom, a dazzling reverse-appliqué *mola*, sculpture, and a storybook tapestry of beads.

Organization: This exhibition is curated by BMA Associate Curator of Contemporary Art Cecilia Wichmann.

Image: Elizabeth Talford Scott. *Plantation*. 1980. The Baltimore Museum of Art: Collectors Circle Fund for Art by African Americans, Baltimore Appliqué Society Fund, and purchased as the gift of the Joshua Johnson Council, and Mr. and Mrs. Irvin Greif, Jr., Lutherville, Maryland. BMA 2012.226.



SLAVERY, THE PRISON INDUSTRIAL COMPLEX: PHOTOGRAPHS BY KEITH CALHOUN & CHANDRA MCCORMICK

June 16 – October 27, 2019

For more than 30 years, New Orleans-natives Keith Calhoun (b. 1955) and Chandra McCormick (b. 1957) have been documenting African American life in Louisiana. Since 1980, they have made regular visits to the Louisiana State Penitentiary at Angola to photograph life on the prison farm, which was founded on the consolidated land of several cotton and sugarcane plantations. *Slavery, The Prison Industrial Complex* sheds light on the failure of our country’s criminal justice system and restores visibility to a population often forgotten by the public at large. The exhibition features approximately three dozen poignant, mostly black-and-white photographs and videos that record the exploitation of men incarcerated in the maximum-security prison farm. Included among these works are a remarkable group of portraits, images of living and working conditions in the prison and of the annual prison rodeo, emotionally charged photographs of men furloughed to attend family funerals, and videos of exonerated men being released and testifying to the difficulties they faced while incarcerated. The artists’ intimate understanding of prison culture and the importance of intervention before incarceration has prompted them to advocate on behalf of individuals directly involved with correctional facilities as well as in their own New Orleans community, where they teach photography to at-risk youth. The exhibition is accompanied by a catalogue published by Lucia | Marquand titled *Louisiana Medley* that includes a foreword by Dr. Deborah Willis, chair of the Department of Photography & Imaging at New York University; a career overview by Frist Museum of Art Executive Director Dr. Susan H. Edwards; and an essay by Dr. Makeda Best, Richard L. Menschel Curator of Photography at Harvard Art Museums.



Organization: This exhibition was organized by the Frist Art Museum, Nashville, TN, and curated by Katie Delmez and Susan H. Edwards, PhD. It is organized in Baltimore by BMA Associate Curator of Prints, Drawings & Photographs Leslie Cozzi.

Sponsors: This exhibition and related programs have been made possible by contributions from Ellen and Ed Bernard and the Open Society Institute-Baltimore in honor of Sue Cohen, a fierce advocate for equity and the arts, and longtime supporter and Board member for both the BMA and OSI-Baltimore.

Images: Chandra McCormick. *Father Forgive Them*. 2013. Courtesy of the artist © Chandra McCormick
Keith Calhoun. *Our Children Endangered, the New Prey for Prison Beds, New Orleans*. 1982. Courtesy of the artist © Keith Calhoun



OLETHA DEVANE: TRACES OF THE SPIRIT

June 19 – October 20, 2019

The BMA's Latrobe Spring House is transformed this summer with a multi-media installation by Baltimore-based artist Oletha DeVane (b. 1950). The exhibition features a selection of works from the artist's ongoing *spirit sculpture* series—totem-like sculptures made of vessels richly adorned with beads, figurines, sequins, wood, and fabric. DeVane's iconography draws upon pan-spiritual and African diasporic traditions to reference narratives of memory, transformation, and loss. Snakes, birds, saints, and mermaids populate the dense surfaces of these intricate sculptures, suggesting the transition between worlds or states of existence. The sculptures are displayed in an altar-like setting with the ambient sound of water, referencing both the cooling spring that once ran through the spring house's structure and the forced Atlantic migration of the enslaved persons who labored in it. The exhibition is accompanied by a catalogue with essays by scholars Dr. Lowery Sims and Dr. Leslie King-Hammond and an interview with the artist.

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

Sponsors: This exhibition is made possible with thanks to Justin C. Bakewell, along with Mimi Kapiloff, Cindy and Tom Kelly, Clair Zamoiski Segal, Gwen Davidson, and McDonogh School.

Image: Oletha DeVane. *Epiphany*. 2018. Courtesy of the artist.



EVERY DAY: SELECTIONS FROM THE COLLECTION

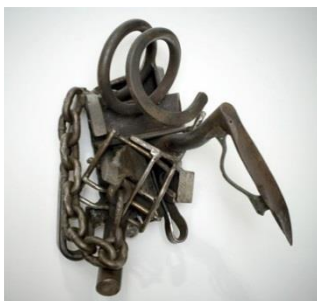
July 14, 2019 – January 5, 2020

This special installation is a total reconceptualization of the contemporary wing that places black creativity at the center of a new modern and contemporary narrative. *Every Day* features more than 65 objects with major works by Joyce Scott, David Hammons, Nari Ward, Kara Walker, and Mickalene Thomas juxtaposed with a selection of paintings, sculpture, and prints by Jasper Johns, Ellsworth Kelly, Andy Warhol, and others to present a more inclusive and multi-dimensional view of contemporary art. The reinstallation debuts recent acquisitions of works by John Scott, Amy Sherald, and Lynette Yiadom-Boakye, among others, and includes loans from several private collections. One of the recent acquisitions making its BMA debut is Isaac Julien's *Baltimore* (2003), a monumental, three-screen video that follows a preternatural, cyborg-like young woman and an older man (played respectively by Vanessa Myrie and Melvin Van Peebles) as they navigate the city. Also being presented is Lorna Simpson's *Easy To Remember* (2001), a projected grid of lips from professional singers separately humming Rodgers and Hart's *It's Easy to Remember* with a combined soundtrack that resembles a choir of voices sharing the melody while retaining their individual inflections.

Organization: This installation is curated by Katy Siegel, BMA Senior Research & Programming Curator, and Cecilia Wichmann, BMA Associate Curator of Contemporary Art.

Sponsor: This installation is generously supported by PNC Bank.

Image: Odili Donald Odita. *Adorn*. 2018. Promised gift of the Joyner/Giuffrida Collection.



MELVIN EDWARDS: THE ARCHITECTURE OF BEING

July 31, 2019 – January 12, 2020

Melvin Edwards (American, b. 1937) has influenced generations of artistic giants with his innovative formal genius and deep political commitment. This exhibition highlights the African roots of his dynamic, muscular abstraction by placing a small selection of works from the BMA's world-class collection of African art in dialogue with five decades of Edwards' sculpture. The artist, who is the great-great-great grandson of a West African blacksmith, has lived, taught, and traveled on the world's second largest continent since the early 1970s, creating

relationships with artists, students, and politicians in 16 different countries. In doing so, he discovered a profound relationship between his work and that of African smiths and carvers, past and present. More than 20 objects allow viewers to see the connections between African and American abstraction and realize the powerful impact of Africa on American creativity without artificial art historical geographical silos.

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

Sponsor: This exhibition is generously supported by the Henry Moore Foundation.

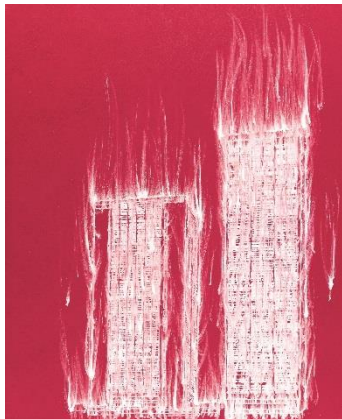
Image: Melvin Edwards. *Zhakanaka*. 1989. Courtesy of the artist.



GENERATIONS: A HISTORY OF BLACK ABSTRACT ART

September 29, 2019 – January 19, 2020

Generations offers a sweeping new perspective on the contributions African American and African diaspora 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 nearly 80 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 origins and futures of abstract art, as well as a series of solos and duets that highlight artists' pursuit of creative freedom in 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. 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. A central theme of the exhibition is the power of abstract art as a political choice rather than a stylistic preference for generations of African American artists. The freedoms of postwar abstraction took on specific urgency as these artists resisted the imagery of racist mainstream culture and pressures to create prescribed, positive representations of Black Americans. Large-scale works by artists such as Jack Whitten, Kevin Beasley, and Shinique Smith fuse the social and the abstract in visceral ways.

The companion publication, *Four Generations: The Joyner/Giuffrida Collection of Abstract Art*, is also being expanded and reprinted by Gregory R. Miller & Co. It is edited by Courtney J. Martin, Deputy Director and Chief Curator, Dia Foundation, and features new research and writing from curators at some of the world's leading institutions.

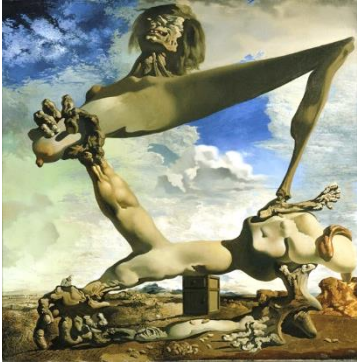
Organization: *Generations: A History of Black Abstract Art* is co-organized by the Ogden Museum of Southern Art and The Baltimore Museum of Art and curated by BMA Dorothy Wagner Wallis Director Christopher Bedford and BMA Senior Research & Programming Curator Katy Siegel.

Sponsor: This exhibition is generously sponsored by the Ford Foundation. Opening weekend free admission is generously supported by CareFirst. The *Solidary & Solitary* tour is made possible with the support of The Joyner/Giuffrida Collection and is also supported by presentation sponsor The Helis Foundation, a private Louisiana foundation committed to advancing access to the arts.

Tour: The exhibition has been presented 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 and University of California, Berkeley Art Museum and Pacific Film Archive (BAMPFA).

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. Gary Simmons. *Double Cinder*. 2007. © Gary Simmons. Courtesy of the artist.

CURRENT EXHIBITIONS

**MONSTERS & MYTHS: SURREALISM AND WAR IN THE 1930s AND 1940s****February 24 – May 26, 2019**

Ninety Surrealist masterworks by artists such as Salvador Dalí, Pablo Picasso, Max Ernst, and André Masson are presented through a timely lens—that of war, violence, and exile. During the pivotal years between the world wars, Surrealist artists on both sides of the Atlantic responded to the political and personal turmoil brought on by the Spanish Civil War and World War II with astonishing creativity. Monstrosities in the real world influenced some of the most striking images of the Surrealist movement in paintings and sculpture, on film, and in the pages of journals and artist's books. Highlights include Dalí's *Soft Construction with Boiled Beans (Premonition of Civil War)* (1936), Ernst's *Europe After the Rain II* (1940–42), Masson's *There Is No Finished World* (1942), and Picasso's *Minotauremarchy* (1935). Works by American artists responding to the war include Mark Rothko's *The Syrian Bull* (1943) and Dorothea Tanning's *The Temptation of Saint Anthony* (1945–46). The exhibition concludes with two films: *Un Chien Andalou* (1929) by Luis Buñuel and Dalí and *Meshes of the Afternoon* (1943) by Maya Deren.

The exhibition is accompanied by a fully illustrated catalogue published by Rizzoli Electa with essays by exhibition curators Oliver Shell, BMA Associate Curator of European Art, and Oliver Tostmann, Susan Morse Hilles Curator of European Art at the Wadsworth Atheneum Museum of Art. Other contributors are Robin Adèle Greeley, Associate Professor of Modern & Contemporary Latin American Art History at the University of Connecticut and the author of *Surrealism and the Spanish Civil War*, and Samantha Kavky, Associate Professor of Art History at Pennsylvania State University-Berks and co-editor of the *Journal of Surrealism and the Americas*.

Organization: *Monsters & Myths* is co-organized by The Baltimore Museum of Art and the Wadsworth Atheneum Museum of Art. It is curated in Baltimore by Associate Curator for European Painting & Sculpture Oliver Shell.

Image: Salvador Dalí. *Soft Construction with Boiled Beans (Premonition of Civil War)*. 1936. The Philadelphia Museum of Art: The Louise and Walter Annenberg Collection. © Salvador Dalí, Gala-Salvador Dalí Foundation / Artists Rights Society (ARS), New York.

Sponsor: This exhibition and related programs have been made possible in part by a major grant from the National Endowment for the Humanities and by generous funding from Transamerica, The Alvin and Fanny B. Thalheimer Exhibition Endowment Fund, and The Gladys Kriebel Delmas Foundation.

Tour: The exhibition will be presented at the Frist Art Museum June 21–September 29, 2019.

**NATHALIE DJURBERG & HANS BERG / DELIGHTS OF AN UNDIRECTED MIND****February 24 – May 26, 2019**

This exhibition of psychologically charged installations features three of Berlin-based Swedish artists Nathalie Djurberg (b. 1978) and Hans Berg's (b. 1978) signature stop-motion animated films—*Dark Side of the Moon* (2017), *Delights of an Undirected Mind* (2016), and *Snake with a Mouth Sewn Shut, or, This Is a Celebration* (2018). These absurd fables are accompanied by a blend of psychedelic and techno music and involve seemingly innocent anthropomorphic figures that soon transform into ominous and sinister beings. Djurberg and Berg's vision of altered reality is also displayed through three large-scale installations. *Gas, Solid, Liquid* (2014) comprises 10 large ceramic vessels embedded with animation and a cacophony of music; *The Gates of the Festival* (2014) fills a gallery with neon lights, sound, and animated film; and a selection of Surrealist-like donut and egg sculptures (2013), are surrounded by the animated film *The Black Pot* (2013). This is the first U.S. museum presentation for each of these works.

Organization: The exhibition is organized by Assistant Curator for European Painting & Sculpture Laura Albans.

Sponsor: This exhibition is generously sponsored by Nancy L. Dorman and Stanley Mazaroff.

Image: Nathalie Djurberg and Hans Berg. Still from *Delights of an Undirected Mind*. 2016. Courtesy the artists and Lisson Gallery, London.



FRONT ROOM: THE MARY AND PAUL ROBERTS COLLECTION

April 3 – June 30, 2019

Baltimore philanthropists Mary and Paul Roberts recently gave the BMA 35 works on paper that are remarkable for their range and quality. This collection of postwar graphics comprises work by the most significant modern and contemporary artists working in the United States, such as Richard Diebenkorn, Jasper Johns, Elizabeth Murray, and Barnett Newman. The gift includes work by artists who have pursued a minimal aesthetic like Donald Judd, Ellsworth Kelly, Sol LeWitt, Agnes Martin, and Frank Stella, as well as by contemporary figures who examine the intersections among artistic form, global politics, and personal identity such as Martin Puryear, Ellen Gallagher, Gabriel Orozco, and Glenn Ligon. This generous gift enhances the BMA’s substantial existing holdings and deepens the diversity of artists represented in the collection.

Organization: The exhibition is organized by Curator of Prints, Drawings & Photographs Andaleeb Banta.

Sponsor: This exhibition is generously sponsored by Clair Zamoiski Segal.

Image: Jasper Johns. *Painting with Two Balls*. 1971. The Baltimore Museum of Art: Gift of Mary and Paul Roberts, Baltimore, BMA 2018.126. © 2018 Jasper Johns/Licensed by VAGA at Artists Rights Society (ARS), NY



EXPRESSIONS OF NATURE: EARLY 20TH-CENTURY LANDSCAPES

March 10 – September 22, 2019

From spare and subtle colors of the sea to thickly painted landscapes with bold explorations of color and form, this intimate exhibition explores the many ways that a selection of European and American artists in the first part of the 20th century depicted the world around them. The exhibition includes more than a dozen paintings, watercolors, and drawings by William H. Johnson, Gustav Klimt, John Marin, Paul Signac, Grace Turnbull, Hale Woodruff, and others who created artworks that often presented the world from a subjective perspective, frequently distorting it for emotional effect in order to evoke moods or ideas. Some examples were produced quickly outside, while others were finished in the studio after much work.

Organization: The exhibition is organized by Senior Curator for European Painting & Sculpture Katy Rothkopf.

Image: John Marin. *Rocks and Sea, Maine*. 1919. The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.218.



A GOLDEN ANNIVERSARY: CELEBRATING 50 YEARS OF THE PRINT, DRAWING & PHOTOGRAPH SOCIETY

August 29, 2018 – October 6, 2019

In fall 2018, the BMA’s oldest friends group, the Print, Drawing & Photograph Society (PDPS), celebrated its 50th anniversary by sponsoring an exhibition to highlight a selection of late 19th-century, modern, and contemporary works on paper that PDPS has helped the BMA acquire over the years. Installed in a gallery adjacent to the Cone Collection, this one-gallery exhibition will be organized in two six-month presentations, each including 20–30 prints, drawings, and artist’s books. The crown jewel of the group’s celebration is the gift to the museum’s collection of Joan Miró’s *Plate 6* from the *Black and Red Series*. Other notable works include prints by Félix Bracquemond, Jim Dine, Glenn Ligon, Adrian Piper, and Rosemarie Trockel.

Organization: This exhibition is curated by BMA Associate Curator of Prints, Drawings & Photographs Leslie Cozzi and BMA Curatorial Assistant Morgan Dowty.

Image: Jim Dine. *Raven on Lebanese Border*. 2000. The Baltimore Museum of Art: Purchased as the gift of the Print, Drawing & Photograph Society, BMA 2007.224. © Jim Dine.



DIS | A GOOD CRISIS

November 14, 2018 – November 17, 2019

For this year-long exhibition, the BMA has commissioned the innovative, New York-based collective DIS to create an immersive video installation and a series of public programs that invite visitors into critical conversations on the subjects of money, politics, and contemporary media. *A Good Crisis* is presented in two installation environments in the BMA's Joseph Education Center, as well as online as part of The DIS Edutainment Network at <http://dis.art>.

DIS (run by principals Lauren Boyle, Solomon Chase, Marco Roso, and David Toro, in dialogue with their numerous collaborators) works across a wide range of formats, most recently transitioning platforms from an online magazine to a video-streaming edutainment channel on dis.art. The videos created for the BMA's exhibition take the form of cartoons, public service announcements, talk shows, and mini-documentaries, and address the period following the 2008 financial crisis and the economic future left to the Millennial generation. This is best exemplified by *A Good Crisis* (2018), a video narrated by an actor playing the Night King from *Game of Thrones*. DIS worked with leading inequality economist Moritz Schularick to consider housing and the "new rentership society"—a term coined by private equity firms to describe the cultural and economic shift that has seen the renter population of the United States swell following the housing crash in 2008. The video also includes a rapid-fire history of the 20th-century's economic booms and busts. Two other DIS videos address the concept of universal basic income and the shifting economic circumstances of Millennials and their loss of a financial safety net. The exhibition will also include additional videos created by other artists and writers.

Organization: The exhibition is organized by former Assistant Curator for Media Arts and Live Events Claudia Mattos.

Image: DIS. *A Good Crisis*. 2018. Courtesy of DIS



COMMONS COLLABORATION: GET YOUR LIFE!

November 14, 2018 – November 17, 2019

The BMA's fourth Commons Collaboration in the Joseph Education Center showcases an exhibition of video works created by Get Your Life!—a collaboration between Baltimore artists who produce narratives developed by and featuring local middle school students. *Get Your Life!* includes a dozen videos displayed in a brightly colored gallery with youth-designed furniture and lighting, as well as props, costumes, and other related ephemera. The exhibition centers around the serial reality show: *The REAL Artists of Get Your Life!* (2016–17). For the project, nine students created artist alter-egos and filmed three 15-minute episodes documenting their lives, complete with faux artworks and fabricated art events. Get Your Life! (GYL!) emerged in 2014 from an extended relationship between artist Lee Heinemann (American, b. 1993) and the Better Waverly community art center, 901 Arts. In addition to a dedicated group of 15 youth artists, GYL!'s organizing team includes artists Renee Anderson, Derrick Johnson, Luz Orozco, Anais Perez, and Stephanie Wallace.

Organization: The exhibition is organized by Manager of Public Programs Jessica Braiterman.

Image: Get Your Life! team. Photo by Jaida Douglass.



SUBVERTING BEAUTY: AFRICAN ANTI-AESTHETICS

July 15, 2018 – November 17, 2019

Beauty stops us in our tracks. It makes us pause, look, consider. Sometimes it overwhelms us. We are often told art should aspire to this standard and be proportionate, symmetrical, naturalistic, and orderly. But what of work that is designed to revolt and terrify? Across sub-Saharan Africa, artists working across a range of states, societies, and cultures deliberately created artwork that violated conceptions of beauty, symmetry, and grace—both ours and theirs. *Subverting Beauty* features approximately two dozen works from sub-Saharan Africa's colonial period (c. 1880–c. 1960) that are accumulative, composite, crude, uncanny, and disproportionate. More importantly still, it explores the reasons why artists working during this turbulent period in the continent's history turned against beauty in order to express the meaning and vitality of their day-to-day existence.

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

Image: *Society Helmet Mask*. Kòmò/Kòmòkun. Manding or Minianka region (Mali or Guinea). Early 20th century. The Baltimore Museum of Art: Gift of Robert and Mary Cumming, Baltimore, BMA 1983.79.



HENRY MOORE AND THE PRE-COLUMBIAN PAST

December 16, 2018 – November 17, 2019

This one-gallery exhibition juxtaposes a work produced at the end of Moore's career with a selection of ancient American artworks like those that he encountered at the British Museum, and which influenced his career as a sculptor. The centerpiece is *The Three Rings* (1966), a sculpture created from Red Soraya marble that has been lauded for its organic, fundamental forms and its ability to transform depending on a viewer's perspective. The sculpture is surrounded by 15 small stone sculptures produced by Mezcala, Atlantic Watershed, and Greater Nicoya artists—juxtaposing ancient and modern, and European and ancient American. Though other modernists, such as Constantin Brancusi and Alberto Giacometti, also drew inspiration from ancient American art, Moore stands out for the depth, breadth, and intensity of his engagement as he continued to study those works and visit Mexico throughout his life.

Image: Chontal or Mezcala artist. *Head*. 300 BCE–CE 100. The Baltimore Museum of Art: Gift of Alan Wurtzburger. BMA 1960.30.24.



SPENCER FINCH: MOON DUST

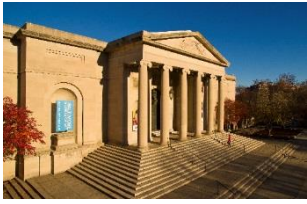
February 21, 2018 – October 14, 2024

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.

Image: Spencer Finch. *Moon Dust (Apollo 17)*. 2009. Installation view at *Fare Mondi/Making Worlds*, Venice Biennale, 2009. Collection of Joanne Gold and Andrew Stern. © Spencer Finch, Courtesy the artist and Galerie Nordenhake Berlin/Stockholm. Photography by Gerhard Kassner, Berlin.

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 park-like setting in the heart of Charles Village, adjacent to the main campus of Johns Hopkins University. General admission to the BMA 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

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	Web site	artbma.org

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