### UPCOMING EXHIBITIONS & INSTALLATIONS

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### CURRENT EXHIBITIONS & INSTALLATIONS

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This schedule is current as of April 2017 and is subject to change. Please discard earlier versions. Please verify all information with BMA Communications before publishing. * Indicates working title. BMA general admission is free for everyone—every day! For information about the availability of a specific collection, please call 443-573-1701 during museum hours.
UPCOMING EXHIBITIONS & INSTALLATIONS

**ANNET COUWENBERG: FROM DIGITAL TO DAMASK**  
**August 16, 2017 – February 18, 2018**

For this exhibition of approximately 11 works, Maryland-based artist Annet Couwenberg has applied the patterns and structures of aquatic life forms gained from a fellowship with the Smithsonian Museum of Natural History to several works. She also pays homage to her Dutch heritage and the Netherland’s production of damask during the 17th century, when it was referred to as “white gold.” Couwenberg has produced four woven panels featuring designs generated by her Smithsonian studies adapted to damask patterns and inspired by the BMA’s *Portrait of a Young Woman* (1634) by Dutch artist Frans Hals.

**Organization:** The exhibition is curated by Curator of Textiles Anita E. Jones. **Image:** Annet Couwenberg. *Legacy*. 2016. Courtesy of the artist.

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**TOMÁS SARACENO: SUNDIAL FOR SPATIAL ECHOES** *  
**October 1, 2017 – July 22, 2018**

Tomás Saraceno is creating an ambitious, site-specific installation that will be suspended across the BMA’s recently renovated East Lobby. The composition combines clusters of iridescent-paneled spheres with a sweeping “spiderweb” of black ropes that will be woven on-site across a two-story open area bordered by the lobby staircase and mezzanine. Appearing somewhat like bubbles, these spherical modules evoke the artist’s visionary plans for “cloud cities,” which look to naturally occurring forms for inspiration and might provide environments for future human habitation. Similarly, the intricate spiderweb of rope refers to a natural structure that encompasses the qualities of strength, beauty, and flexibility.

The lobby installation is accompanied by additional interventions in the BMA’s European Art galleries (on view September 24, 2017 – April 29, 2018) that further demonstrate Saraceno’s interest in finding inspiration in the structures of the natural world—clouds, bubbles, and spiderwebs—as he creates arresting and imaginative forms that could model the architecture of the future. The works include a spiderweb sculpture encased in a vitrine; a complex installation of transparent pillows and film, black webbing, and iridescent foil; and a gallery of abstract mobiles.

**Organization:** This exhibition is curated by Senior Curator of Contemporary Art Kristen Hileman. **Image:** Tomás Saraceno. *Cloud-Specific*. 2011. Solo Exhibition at the Mildred Lane Kemper Art Museum, St. Louis, USA. Courtesy the artist; Tanya Bonakdar Gallery, New York; Andersen’s Contemporary, Copenhagen; Pinksummer contemporary art, Genoa; Esther Schipper, Berlin. © Photography by Studio Tomás Saraceno, 2017

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**SPIRAL PLAY: LOVING IN THE ’80S**  
**October 18, 2017 – April 15, 2018**

For 40 years, Al Loving experimented with materials and process to expand the definition of modern painting, drawing on everything from free jazz to his family’s quilting tradition. In the 1980s, Loving broke free of the flat image, using heavy rag paper to make three dimensional collages in brilliant colors. Spiral Play features 12 of these collages, some of them monumental in scale. The work is radical, beautiful, and deeply human. In the artist’s words, “I chose the spiral as a symbol of life’s continuity. It became an overall wish for everyone.”
**Front Room: Njideka Akunyili Crosby**

October 25, 2017 – March 18, 2018

Los-Angeles based artist Njideka Akunyili Crosby will debut a suite of five new paintings that draw upon her experience of moving from Nigeria to the United States, maintaining ties to her family in Nigeria, and building relationships in America. Layers of paint, fabric, and photographic transfers not only energize the interiors and figures depicted in the artist’s works, but serve as a metaphor for the complex merging of relationships and cultural backgrounds that contribute to Akunyili Crosby’s sense of self.

**Organization:** This exhibition is curated by Senior Curator of Contemporary Art Kristen Hileman. **Image:** Njideka Akunyili Crosby. *The Beautiful Ones, Series #1c. 2014. Courtesy the artist.*

**Prints & Drawings from Mexico ***

November 19, 2017 – March 11, 2018

This is the first time the BMA is highlighting its outstanding holdings of works by Mexican modernist artists. The museum began collecting prints by Diego Rivera and José Clemente Orozco in 1929 and has continued to expand the collection with works by Leopoldo Méndez, Elizabeth Catlett, and others. Approximately 30 works will be on view, including recent acquisitions such as David Alfaro Siqueiros’ lithographs *Reclining Nude (Blanca Luz Brum)* and *Black Woman (Profiles)*, as well as Elizabeth Catlett’s *My right is a future of equality with other Americans from her series Negro Woman*, which was printed in 1946-47 at the Taller de Gráfica Popular in Mexico.

**Organization:** This exhibition is curated by Senior Curator of Prints, Drawings & Photographs Rena Hoisington. **Image:** Sleep. 1932. The Baltimore Museum of Art: Gift of Blanche Adler, BMA 1932.28.2

**Current Exhibitions & Installations**

**Timeless Weft: Ancient Tapestries and the Art of Louise B. Wheatley**

February 1 – July 30, 2017

This exhibition celebrates the more than four-decade career of Louise B. Wheatley. The Maryland-based artist forged an intimate connection with Pre-Columbian and Egyptian Coptic textiles in her late teens, inspiring her to grow and process her own vegetable dyes and cotton and flax and raise her own sheep for wool. Later she began spinning and weaving using the practices of ancient times. Some of Wheatley’s works recall the composition and methods of Coptic textiles through her juxtaposition of large areas of plain weave with tapestry-woven ornaments, the placement of figures within architectural frameworks, intricate and technically difficult border designs, and the use of slanted wefts and flying shuttle or flying needle techniques. Less directly, Wheatley emulates the brilliant colors, the connection to nature, the celebration of earth’s fertility, and the exploration of philosophical and religious thought. Internalizing the lessons of ancient masters, she creates art that is unmistakably a reflection of her own unique vision and her self-imposed sense of technical perfection.

**Organization:** The exhibition is curated by Curator of Textiles Anita E. Jones. **Image:** Louise B. Wheatley. *Woman’s wearing blanket* (detail). 1999. The Baltimore Museum of Art: Lilian Sarah Greif Bequest Fund, BMA 1999.162. **Sponsor:** This exhibition is generously supported by the Estate of Margaret Hammond Cooke.
**BLACK, WHITE & ABSTRACT: CALLAHAN, SISKIND, WHITE**

May 17 – October 1, 2017

This exhibition presents 45 photographs by Harry Callahan, Aaron Siskind, and Minor White, three of the most important and influential American photographers of the 20th century. Born within a decade of one another, each took up photography in the 1930s and achieved prominence in the 1940s and 50s as they embarked on long careers of teaching. They worked primarily in black and white, although periodically experimented with color photography. All three photographers also were intrigued by exploring formal and/or conceptual themes through series of photographs and each, in his own way, was interested in pursuing abstraction, though their work was always tethered to representational subject matter.

**Organization:** The exhibition is curated by Senior Curator of Prints, Drawings & Photographs Rena Hoisington.


**FRONT ROOM: ADAM PENDLETON**

March 26 – October 1, 2017

This dramatic installation of new and recent work by the New-York-based artist examines the relationship between abstraction and representation through layered and fragmented texts and images sourced from the artist’s personal library. The exhibition features a monumental wall work in the East Lobby and three immersive floor-to-ceiling wall works overlaid with paintings, collages, and silkscreens on Mylar in the Contemporary Wing’s Front Room Gallery. Pendleton’s (b. 1984, American) recent work includes language drawn directly from fraught periods in America’s racial and cultural history, including the American Civil Rights Movement of the 1960s and the Black Lives Matter movement. Several works pull apart the phrase “a victim of American democracy,” derived from a 1964 speech by Malcolm X titled “The Ballot or the Bullet.” The paintings, featuring long linear strokes of black spray-paint, move beyond the significance of the language and investigate the limits of abstraction and the perceptual potential of figure and ground dynamics. In Pendleton’s choreographed installation, the viewer is empowered to decipher personal meaning as they navigate the space of the gallery.

**Organization:** The exhibition is organized by Curatorial Assistant for Contemporary Art Helene Grabow.

**Image:** Adam Pendleton. *Untitled (A Victim of American Democracy)*. 2017. © Adam Pendleton, courtesy Pace Gallery

**Sponsor:** This exhibition is generously sponsored by Eddie C. & C. Sylvia Brown.
OLIVER HERRING: AREAS FOR ACTION
October 23, 2016 – October 29, 2017

Covered in glitter, food dye, foil and other joyfully messy materials, 50 volunteers from all walks of life participated in Oliver Herring’s Areas for Action. This surprising series of daily public performances in a New York City gallery in 2010 is featured in 12 digital videos on view in the first gallery adjacent to the East Entrance. During Areas for Action, Oliver Herring (1964, German) provides volunteer performers large quantities of common materials and gives these adventuresome individuals the opportunity to immerse themselves in color, texture, and sculptural forms. The activities last hours to provide performers and audiences an understanding of the profound commitment of time and effort that artists bring to their work. Fragments of laughter and conversation between volunteers and audience members are featured throughout the videos, revealing the social exchanges integral to Herring’s work. The video monitors for this presentation are hung on gallery walls splattered with food dye from an October 1 performance of Areas for Action orchestrated by Oliver Herring.


ANNE TRUITT: INTERSECTIONS
October 23, 2016 – October 22, 2017

Five sculptural towers of color by the acclaimed artist Anne Truitt (1921-2004, American) are on view adjacent to the BMA’s Asian and African art collections. This juxtaposition, as well as brief in-gallery essays by the BMA’s curators of contemporary, Asian, and African art, invite visitors to contemplate the ways in which essential visual elements such as color and shape transcend time and geography. Born in Baltimore, Truitt felt a strong connection to the BMA and encouraged gifts of her art to the museum. The BMA presented two in-depth exhibitions of Truitt’s work during her lifetime, providing important support for a woman artist who was all too frequently under-recognized for her significant contributions to the development of 20th-century American abstraction.


QUEER INTERIORS
September 18, 2016 – August 31, 2017

Queer Interiors is part of the BMA’s Commons Collaboration initiative, which commissions an artist and non-profit to work together on an installation and offer a series of public programs related to Imagining Home. The multimedia installation was created by Baltimore-based artists Rahne Alexander and Jaimes Mayhew working in conjunction with Chase Brexton Health Care’s LGBT Health Resource Center. The project is comprised of a larger-than-life bed, shelving and other furnishings, personal artifacts, and a multimedia wall quilt known as the Baltimore LGBTQI+ Home Movie Quilt that pays homage to Baltimore album quilts and the AIDS Quilt, with the aim of presenting a crowd-sourced multimedia portrait of the city’s LGBTQI+ communities. During the year-long installation, the décor of the bed, personal artifacts, and domestic scenes projected on the quilt will change periodically to better portray the multiple facets of the LGBTQI+ population—including many underrepresented communities.

Image: Jaimes Mayhew and Rahne Alexander. Photo by Jill Fannon.
SHIFTING VIEWS: PEOPLE & POLITICS IN CONTEMPORARY AFRICAN ART
December 18, 2016 – December 3, 2017

The BMA’s first exhibition of contemporary African art drawn from the museum’s collection features photographs, prints, and drawings by seven artists who offer pointedly political perspectives on the lives of Africans and their diasporic descendants. Exhibition highlights include Senam Okudzeto’s All Facts Have Been Changed to Protect the Ignorant drawings, reminiscent of early capitalist drives that fueled the trade of Africans into slavery; Julie Mehretu’s Landscape Allegories (2003–04), which mark the journeys of migrants and explore the environmental impact of late-stage capitalism; William Kentridge’s upending racial presumptions in Industry & Idleness (1986–87); and Gavin Jantjes’ critique of state-sponsored racial violence in his famed A South African Colouring Book (1974–75). David Goldblatt quietly confronts the intersections of capitalism and racism in a 1970 photograph taken on assignment for Anglo American, a giant gold mining conglomeration; Robin Rhode’s Pan’s Opticon Studies (2009) addresses race-based surveillance measures; and Diane Victor’s Smoke Screen (Frailty and Failing) of 2010 re-presents the disappeared: people missing and incarcerated.


BLACK BOX: KARA WALKER & HANK WILLIS THOMAS
June 28, 2017 – March 18, 2018

Kara Walker’s Salvation (2000) is paired with Hank Willis Thomas’ And I Can’t Run (2013), for this new installation in the Black Box Gallery. Both works confront the history of slavery in America and explore the ways that the formal devices of contrasting black and white forms, as well as the interplay of light and darkness can be deployed to address powerful socio-political content. Walker’s installation involves silhouetted forms and an overhead projector, while visitors must use their own smart phone cameras to make Thomas’ image visible.


IMAGINING HOME
October 25, 2015 – August 1, 2018

The inaugural exhibition for the BMA’s new Patricia and Mark Joseph Education Center brings together more than 30 works from across the BMA’s collection to explore the universal theme of home. Visitors will discover paintings, sculptures, decorative arts, textiles, and works on paper from the Americas, Europe, Africa, Asia, and the Pacific Islands, as well as four miniature rooms. The three thematic areas of the exhibition are:

- Façades & Thresholds: Visitors enter the exhibition through a designed threshold to see objects that reflect how we mediate public and private spaces such as Walter Henry Williams’ painting A Quick Nap (1952), and a colorful early 20th-century Suzani prayer rug from Central Asia.
- Domestic Interiors: A selection of chairs, vessels, and other objects from an ancient Greek krater (440-430 BCE) to a modern Toastmaster toaster (c. 1932) and a shower
curtain with text by author Dave Eggers from *The Thing Quarterly* (2011-12) invite visitors to consider how we make home.

- **Arrivals & Departures**: Contemporary and historic objects like Alfred Stieglitz’s *Steerage* (1907) photograph of passengers boarding a ship and Susan Harbage Page’s *Hiding Place No. 3, Laredo, Texas* (2011), a large-scale photograph of a temporary shelter for someone crossing the U.S./Mexico border, show a world of constant transformation and movement.

The exhibition also incorporates audio, video, and other activities that encourage visitor participation throughout the galleries. Home Stories videos reveal an individual’s or family’s experience living with a reproduction of one of four objects for a month. Another group of artworks has soundscapes that immerse visitors in the place where the object was made through authentic audio recordings. The BMA’s Go Mobile smartphone guide has been expanded with 40 new stops with original content for *Imagining Home*. Visitors are invited to linger and read in the nook and submit their responses to the prompt: “Home is...,” which are projected on the gallery floor.


### TRAVELING EXHIBITIONS

**Matisse/Diebenkorn**
March 11 – May 29, 2017 - San Francisco Museum of Modern Art

The BMA and San Francisco Museum of Modern Art have co-organized the first major exhibition to show the profound and enduring influence of French artist Henri Matisse (1869-1954) on the work of American artist Richard Diebenkorn (1922-1993). *Matisse/Diebenkorn* features 92 objects—including 36 paintings and drawings by Matisse with 56 paintings and drawings by Diebenkorn—drawn from museums and private collections in the U.S. and Europe. While Matisse’s impact on Diebenkorn has been noted in numerous art publications, there has never been a major exhibition pairing the two artists’ works. Seeing the artists’ powerful works side-by-side reveals Diebenkorn’s deep connection to Matisse and presents a new view of both artists. The exhibition is accompanied by a fully illustrated catalogue published by DelMonico Books/Prestel and available at the BMA Shop and online for $44.95.

**Organization**: The exhibition is curated by Senior Curator of European Painting & Sculpture Katy Rothkopf and San Francisco Museum of Modern Art’s Weisel Family Curator of Painting and Sculpture Janet Bishop. **Sponsors**: Major Support for Matisse/Diebenkorn has been provided by The Henry Luce Foundation and Terra Foundation for American Art. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

**Spiral Play: Loving in the ‘80s**
April 22 – July 29, 2017 - Art + Practice, Los Angeles, CA

See exhibition description on page 4.

**Mark Bradford: Tomorrow is Another Day**
May 13 – November 26, 2017 - U.S. Pavilion, La Biennale Arte 2017, Venice, Italy

Mark Bradford’s exhibition for the U.S. Pavilion at the Venice Biennale is born out of his longtime commitment to the inherently social nature of the material world we all inhabit. For Bradford, abstraction is not opposed to content; it embodies it. His selection of ordinary materials represents the hair salon, Home Depot, and the streets of Los Angeles—both the culture industry and the grey economy. Bradford renews the traditions of abstract and materialist painting, demonstrating that freedom from socially prescribed representation is profoundly meaningful in the hands of a black artist. Bradford’s longtime social and intellectual interests will be
present in the Pavilion, most notably in his concern for marginalized people, both their vulnerability and their resiliency, and the cyclical threat and hope of American unfulfilled social promise. Coming at a moment of terrible uncertainty, *Tomorrow is Another Day* is a narrative of ruin, violence, agency, and possibility, a story of ambition and belief in art’s capacity to engage us all in urgent and profound conversations, and even action.


**Organization**: The exhibition is presented by The Baltimore Museum of Art and the Rose Art Museum at Brandeis University, in cooperation with the U.S. Department of State’s Bureau of Educational and Cultural Affairs. It is co-curated by BMA Dorothy Wagner Wallace Director Christopher Bedford and BMA Senior Research & Programming Curator Katy Siegel. **Sponsors**: This project has been generously supported by The Bureau of Educational and Cultural Affairs of the U.S. Department of State; Henry Luce Foundation; Hauser & Wirth; The Broad Art Fund; Pamela J. Joyner and Alfred J. Giuffrida; Lizbeth and George Krupp; Cindy and Howard Rachofsky; Maryland State Arts Council, Part of Maryland Department of Commerce; VIA Art Fund; Mafia Papers Studio; Jennifer ad John Eagle; Maurice and Paul Marciano Foundation; Lambent Foundation; and Solomon R. Guggenheim Foundation.
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 buses 3 and 11 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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