



Advance Exhibition Schedule

Summer—Fall 2019

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UPCOMING EXHIBITIONS & INSTALLATIONS

GENERATIONS: A HISTORY OF BLACK ABSTRACT ART	September 29, 2019 – January 19, 2020
MELVIN EDWARDS: CROSSROADS	September 29, 2019 – January 12, 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
ADORNED: AFRICAN WOMEN & THE ART OF IDENTITY	December 2019 – June 2020
FREE FORM: 20TH-CENTURY STUDIO CRAFT	December 18, 2019 – June 7, 2020

CURRENT EXHIBITIONS & INSTALLATIONS

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
OLETHA DeVANE: TRACES OF THE SPIRIT	June 19 – October 20, 2019
SLAVERY, THE PRISON INDUSTRIAL COMPLEX: PHOTOGRAPHS BY KEITH CALHOUN & CHANDRA McCORMICK	June 16 – October 27, 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
HITCHING THEIR DREAMS TO UNTAMED STARS: JOYCE J. SCOTT & ELIZABETH TALFORD SCOTT	May 15 – December 1, 2019
EVERY DAY: SELECTIONS FROM THE COLLECTION	July 14, 2019 – January 5, 2020
SPENCER FINCH: MOON DUST	February 21, 2018 – October 14, 2024

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

UPCOMING 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 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 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 multifaceted power of abstract art as experimental practice, personal exploration, and 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 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, 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 Lambent 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, and CareFirst BlueCross BlueShield.

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.



MELVIN EDWARDS: CROSSROADS

September 29, 2019 – January 12, 2020

This exhibition explores the cross-cultural connections in Melvin Edwards' sculpture, a range of cosmopolitan forms and experience that have created what the artist calls a "more personal" modernism. Edwards (American, b. 1937) has made reciprocal ties to a variety of African cultures from Nigeria to Senegal, where he has maintained a home for nearly 20 years. He was profoundly influenced by his experience at a major arts festival in Lagos in 1977, and since then his work has increasingly connected to African art, languages, poetry, liberation politics, and philosophy. The exhibition presents more than 20 works—including sculptures from the artist's *Lynch Fragments* series and two large-scale installations—that tell the story of Edwards' travels, the people he engaged, and the larger social history of the period.

Organization: This exhibition 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: This exhibition is generously supported by the is generously sponsored by the Smart Family Foundation of Illinois and the Henry Moore Foundation.

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



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, Helen Jacobson, 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.

Image: Grace Hartigan. *Red Bowl*. 1953. The Baltimore Museum of Art: Gift of Herman Jervis, New York, in Memory of Dorothy B. Jervis. BMA 1986.194



MICKALENE THOMAS: A MOMENT'S PLEASURE

November 24, 2019 – May 2021

The inaugural Robert E. Meyerhoff and Rheda Becker Biennial Commission debuts a major multi-media installation by internationally renowned artist Mickalene Thomas. Best known for her elaborately constructed and conceptually complex rhinestone-encrusted paintings of Black women, Thomas draws on imagery rooted in art history and pop culture to examine issues of identity, gender, sexuality, and power. The BMA's commission is the artist's most ambitious project to date, completely transforming the museum's two-floor East Lobby and second-floor terrace into a living room for Baltimore. New wallpapers, furniture, and other interior design elements, as well as a selection of her paintings, prints, and collages signal a shift in the aesthetic and communal experience. Thomas will also include a selection of works by Baltimore-based artists in conjunction with this commission.

Organization: This exhibition is curated by BMA Dorothy Wagner Wallis Director Christopher Bedford.

Image: Mickalene Thomas. *Le déjeuner sur l'herbe: Les Trois Femmes Noires*. 2010. The Baltimore Museum of Art: Collectors Circle Fund for Art by African Americans, and Roger M. Dalsheimer Photograph Acquisitions Endowment. BMA 2010.36. Courtesy the artist. © Mickalene Thomas



ADORNED: AFRICAN WOMEN & THE ART OF IDENTITY

December 2019 – June 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 Tervalá.

Image: Unidentified Artist. *Unmarried Girl's Necklace*. Turkana culture, Kenya. Mid-20th-century. The Baltimore Museum of Art: Gift of Nancy and Robert H. Nooter, Washington, DC. BMA 1994.278



FREE FORM: 20TH-CENTURY STUDIO CRAFT

December 18, 2019 – June 7, 2020

This exhibition presents a selection of embroidery, ceramics, and jewelry by innovative American artists who shifted away from the functional aspect of craft towards an avant-garde engagement with abstraction and expression. Approximately 15 objects are featured, including works by textile artist Mariska Karasz (1898-1961), a Hungarian immigrant to the U.S. who moved away from her established 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 that evoke gardens, ponds, fireworks, or celestial scenes with unconventional materials; ceramic artists Gertrud (1908-1971) and Otto (1908-2007) Natzler, who fled Nazi-occupied Austria and founded their own workshop in Los Angeles, California in 1938; and metalsmith and jewelry maker Betty Cooke (b. 1924), a nationally acclaimed Baltimore native and an alumna of the Maryland Institute College of Art 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 Natzler. *Bowl*. 1947. The Baltimore Museum of Art: Gift of Dr. and Mrs. John A. Pope. BMA 1959.78

CURRENT EXHIBITIONS



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.



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.



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 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 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



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 also includes videos created by other artists and writers.

In fall 2019, DIS University will bring together DIS contributors and Baltimore-based thinkers for conversations on Liberal Democracy and Drivers of Education, Trolling and Fake News, and Universal Basic Income and Public Health. Pop-up coffee shop and bookstore presented by Red Emma's and Thread Coffee Roasters.

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 former 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.



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.



EVERY DAY: SELECTIONS FROM THE COLLECTION

July 14, 2019 – January 5, 2020

This sweeping reinstallation of the BMA's contemporary collection galleries focuses on the creativity of 20th- and 21st-century black artists with works by such visionary artists as David Hammons, Joyce J. Scott, Mickalene Thomas, Kara Walker, and Nari Ward, alongside those by Helen Frankenthaler, Ellsworth Kelly, and Andy Warhol, among others. Centering the works by black artists creates a multi-dimensional picture of contemporary art that also allows us reimagine our collective past, revealing the vital role of artists and art in these conversations about history and the future. 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 Thaw Chair of Modern Art at Stony Brook University with Cecilia Wichmann, BMA Associate Curator of Contemporary Art. *Baltimore* is curated by Eddie C. and C. Sylvia Brown Chief Curator Asma Naem.

Sponsor: *Every Day: Selections from the Collection* is generously supported by PNC Foundation, Lois B. Feinblatt, Patricia Lasher and Richard Jacobs, and Mary and James Miller.

Image: Amy Sherald. *Planes, rockets, and the spaces in between*. 2018. The Baltimore Museum of Art: Purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc. BMA 2018.80



SPENCER FINCH: MOON DUST

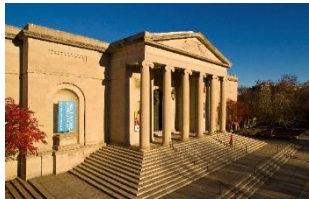
February 21, 2018 – October 14, 2024

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