The BMA’s galleries are closed to help mitigate the spread of COVID-19. The Sculpture Gardens are open. Visit artbma.org for hours and information about digital offerings and events.

The 2020 Vision initiative celebrating the achievements of female-identifying artists and leaders has been extended into 2021.

# UPCOMING EXHIBITIONS & INSTALLATIONS

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# CURRENT EXHIBITIONS & INSTALLATIONS

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This schedule is current as of February 2021 and is subject to change. Please discard earlier versions. Please verify all information with BMA Communications before publishing. * Indicates working title or tentative date.
**UPCOMING EXHIBITIONS**

**STEPHANIE SYJUCO: VANISHING POINT (OVERLAY)**
February 17 – May 16, 2021

Filipino-American artist Stephanie Syjuco is creating a three-part installation for the BMA that examines how image-based processes are implicated in the construction of racialized, exclusionary narratives of history and citizenship. The artist’s first gesture is *To the Person Sitting in Darkness* (2019), a reinterpretation of the U.S. flag that will be installed near the façade of the museum. The design is based on Mark Twain’s 1901 essay for the *North American Review* that condemned all efforts by Western nations to lay claim to the non-Western world. Twain remarked, “And as for a flag for the Philippine Province,... [w]e can just have our usual flag, with the white stripes painted black and the stars replaced by the skull and crossbones.” Syjuco has constructed the flag on a grand scale exactly as it was described and published. In a new work developed for the BMA titled *Vanishing Point* (2020), Syjuco draped five historically charged 19th-century sculptures from the museum’s collection in a semi-sheer pixelated cloth. The draping works denies the power of display previously afforded to these objects, which are identified only as Founding Father, Collaborator, Confederate, Sympathizer, and Secessionist. For the final installation, *Rogue States* (2018), the artist has recreated a group of fictional flags drawn from film and television programs that depicted countries outside of the U.S. and Western Europe as terrorist, backward, or unstable. The flags are hung vertically from the ceiling in a grid, as a United Nations-style convention of collective anxiety.

**Organization:** This exhibition is curated by Jessica Bell Brown, BMA Associate Curator of Contemporary Art, and Leila Grothe, BMA Associate Curator of Contemporary Art.


**Sponsor:** The exhibition is supported by Clair Zamoiski Segal and Thomas H. Segal Contemporary Art Endowment Fund and the Estate of Margaret Hammond Cooke.

**SHE KNEW WHERE SHE WAS GOING: GEE’S BEND QUILTS AND CIVIL RIGHTS**
March – August 2021

Gee’s Bend quilts are among the most celebrated independent craft evolutions in American history. Defined by colorful, syncopated geometric pieces of found and personal materials, they reflect both a lineage of female instruction at home and the freedom of individual expression. This exhibition features five quilts that recently entered the BMA’s collection by purchase and gift from the Souls Grown Deep Foundation, a nonprofit organization dedicated to promoting the work of African American artists from the South. The examples presented in this exhibition—*Chestnut Bud* (1960s) by Lucy Mingo (b. 1931), *Four-Block Strip* (c. 1960) by Loretta Pettway (b. 1942), *Housetop* (c. 1970) by Lucy T. Pettway (1921–2004), *Diamond in Square* (c. 1950) by Pearlie Irby Pettway (c. 1893-1955), and *Blocks and Strips* (1971) by Nell Hall Williams (b. 1933)—represent distinct examples of artistic experimentation during a pivotal era in Gee’s Bend quilting history.

**Organization:** This exhibition is curated by Brittany Luberda, BMA Associate Curator of Decorative Arts with Stella Hendricks, Souls Grown Deep Foundation Intern


**Sponsor:** The exhibition is supported by PNC Bank and The Jean and Allan Berman Textile Endowment Fund.
2020 VISION CONTEMPORARY
The 2020 Vision installation of the Contemporary Wing is generously sponsored by BGE, Constellation, and Exelon.

SHARON LOCKHART: PERILOUS LIFE
March 28 – September 19, 2021

This exhibition features film, photography, and sculpture that bookend American artist Sharon Lockhart’s 10-year engagement with a group of children in Łódź, Poland. The film Pódworka (2009) is a series of fleeting interludes that is both a study of a specific place and an evocation of children’s resourcefulness. A young girl named Milena became a friend and collaborator over the next decade and inspired Lockhart to create a series of workshops and projects at the Center for Sociotherapy in Rudzienko that empowered young women to find their own voices. Milena remained close with the artist as she moved from adolescence to adulthood. The elegiac photographic still life portrait Milena (2020) and the bronze sculpture Untitled (Siblings) (2020) pay homage to Milena in the wake of her passing, denoting both the passage and the fixing of time, as well as the enduring power of love and the fragility of life.

Organization: This exhibition is curated by Katy Siegel, BMA Senior Research & Programming Curator and Thaw Chair of Modern Art at Stony Brook University.
Sponsor: This exhibition is supported by The Dorman/Mazaroff Contemporary Endowment Fund.

TSCHABALALA SELF: BY MY SELF
March 28 – September 19, 2021

Over the past five years, Tschabalala Self has emerged as one of the most significant artists reinventing figurative painting. The BMA presents 13 paintings alongside two related sculptures that capture the depth, intricacy, and singularity of Self’s formal strategy and techniques and includes a suite of three new paintings of a female couple created in response to Henri Matisse’s sculpture Two Women (1907–08; originally titled Two Negresses) in the BMA’s collection. The exhibition explores how the compositional process generates meaning in Self’s work as the artist uses a variety of reproductive techniques—stencils, tracings, prints, casts, and mechanically stitched lines of thread—to structure artworks that are ultimately singular and unique. The resulting works offer an analogy for the artist’s theory of selfhood—a consciousness at once produced by external images and by an ongoing reworking and evolving of forms into a new whole.

Organization: This exhibition is curated by Cecilia Wichmann, BMA Associate Curator of Contemporary Art.
Sponsor: This exhibition is generously sponsored by The Hardiman Family Endowment Fund and Steve Pulimood.

LISA YUSKAVAGE: WILDERNESS
March 28 – September 19, 2021

Co-organized with the Aspen Art Museum, this exhibition brings together more than 15 paintings that show American artist Lisa Yuskavage’s expansive treatment of landscape through lush and dexterously crafted compositions that tantalize the eye and beguile the mind. Over a career now spanning 35 years, Yuskavage has produced paintings that are ebulliently colorful, unabashedly explicit, and epic in ambition—and yet elusory in their meaning. Since roughly 2007, the vastness of nature has played a significant role in her most ambitious large-scale paintings. Rather than simply depicting voluptuous nudes with landscape elements, her expansive canvases imagine entire worlds that are both highly detailed and vague in implication, inviting viewers to consider the mysterious societies she has conjured.

Organization: This exhibition is curated by Christopher Bedford, BMA Dorothy Wagner Wallis Director.
Sponsor: This exhibition is generously sponsored by Clair Zamoiski Segal.
**NOW IS THE TIME: RECENT ACQUISITIONS**

May 2 – July 18, 2021

Since 2018, the BMA has been adding an increasing number of works by women and artists of color to its contemporary holdings as part of a sustained effort to present a more accurate and compelling view of contemporary art. This exhibition will debut approximately 25 highlights of these purchases and gifts with examples by Benny Andrews, Barbara Chase-Ribaud, Theresa Chromati, Jaune Quick to See Smith, and Betye Saar, among others.

**Organization:** This exhibition is curated by Asma Naeem, The Eddie C. and C. Sylvia Brown Chief Curator at the BMA.

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**FRIEDA TORANZO JAEGER * **

June 6 – September 2021

Frieda Toranzo Jaeger (b. 1988, Mexico City) creates strange, seductive paintings about cars and the female body that collapse traditional depictions of hyper-sexualized femininity—often employed to market the masculine appeal of a vehicle—and reclaims the latent power of the car as a site for unrestrained female sexuality. For the BMA, Toranzo Jaeger will transform the central rotunda of the museum’s European art galleries into a kind of fuselage by fabricating a car/spaceship hybrid. This contained structure, formed by hinged and folded canvases, will embody the inner character of a psychological space. Inspired by the more abstract paintings of Chicago Imagist painter Christina Ramberg, this new multi-panel work will combine oil paint with an embroidery style particular to her indigenous Huichol community in what is now the Mexican state of San Luis Potosi. The artist’s family members will be employed to craft the embroidered canvas, which she will paint, stretch, and configure into structures.

**Organization:** This exhibition is curated by Leila Grothe, BMA Associate Curator of Contemporary Art.

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**WOMEN BEHAVING BADLY: 400 YEARS OF POWER & PROTEST**

July 18 – December 19, 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.
COLOR AND ILLUSION: THE STILL LIFES OF JUAN GRIS
September 12, 2021 – January 9, 2022

The BMA and Dallas Museum of Art have co-organized the first U.S. exhibition in over 35 years dedicated to the Spanish artist Juan Gris. Color and Illusion highlights the artist’s pioneering and revolutionary contributions to the Cubist movement by focusing on his fascination with subjects drawn from everyday life. Through more than 40 paintings and collages that span all major periods of the artist’s evolving practice, the exhibition reveals the transformation of Gris’s innovative style and principal motifs from 1912 until 1926, the year before his tragically early death in 1927. His exquisite compositions explored the boundary between abstraction and representation, tension and stasis, color, and form. The exhibition is accompanied by a full-color catalogue published by Yale University Press that provides a thorough examination of Gris’s still lifes and an opportunity to reconsider the legacy of this important, yet underappreciated modernist master.

Organization: Color and Illusion: The Still Lifes of Juan Gris is co-curated by Katy Rothkopf, The Anne and Ben Cone Memorial Director of The Ruth R. Marder Center for Matisse Studies and Senior Curator of European Painting and Sculpture at the BMA and Nicole R. Myers, The Barbara Thomas Lemmon Senior Curator of European Art at the DMA.


Sponsor: This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

A MODERN INFLUENCE: HENRI MATISSE, ETTA CONE, AND BALTIMORE
October 3, 2021 – January 2, 2022

This exhibition explores the 43-year friendship between artist Henri Matisse (1869-1954) and Baltimore collector Etta Cone (1870-1949). More than 100 paintings, sculptures, prints, drawings, and illustrated books purchased by Etta, as well as a selection of archival items, will provide new insights into the formation of the renowned Cone Collection, one of the greatest collections of modern art in the United States. Etta, together with her older sister Claribel (1864-1929), acquired more than 600 works by the French master between 1906 and 1949 and bequeathed them to the BMA as part of a gift of 3,000 objects. Matisse realized he could have a presence in a major U.S. museum following a visit to Baltimore in 1930 and began creating and offering Etta works of art with the Cone Collection in mind. Among these works are masterpieces such as The Yellow Dress (1929-31) and Large Reclining Nude (1935), rarely shown drawings, and the maquette for his first illustrated book, Poésies de Stephane Mallarmé (1930-32). The works in the exhibition are generally arranged by acquisition date, demonstrating Cone’s increasingly discerning eye for Matisse’s work throughout their long partnership. New scholarship of Etta’s correspondence to the artist’s family reveals how her art collection gave her life meaning and purpose.

Organization: This exhibition is co-curated Katy Rothkopf, The Anne and Ben Cone Memorial Director of The Ruth R. Marder Center for Matisse Studies and Senior Curator of European Painting and Sculpture at the BMA and Leslie Cozzi, BMA Associate Curator of Prints, Drawings, and Photographs.

Image: Henri Matisse in Etta Cone’s dining room, 1930. The Baltimore Museum of Art Cone Collection Archives.

Sponsor: This exhibition is supported by the Robert Lehman Foundation.
CURRENT EXHIBITIONS & INSTALLATIONS

A PERFECT POWER: MOTHERHOOD AND AFRICAN ART
September 30, 2020 – March 7, 2021

Across central Africa, 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, ranging from monumental headdresses of elderly mothers to sculptures representing mythic female ancestors, demonstrate the cultural significance and power of maternal imagery.

Organization: Organized by Kevin Terva, BMA Associate Curator of African Art; Oyèrónké Oyěwùmí, Professor of Sociology, African, and Women’s Studies, Stony Brook University; Jennifer Kingsley, Director of the Museums and 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.


Sponsor: This exhibition is generously supported by the Suzanne F. Cohen Exhibition Fund, Transamerica, and Christopher & Pamela Hoehn-Saric. Additional support is provided by The Museums and Society Program at Johns Hopkins University.

STRIPE AND STARS: RECLAIMING LAKOTA INDEPENDENCE
October 11, 2020 – March 28, 2021

This exhibition explores the multifaceted 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. Among the objects featured are a child’s bonnet, a vest and pants crafted for a little boy, and a horse mask. These works—drawn from the BMA’s collection and the Fenimore Art Museum in Cooperstown, New York—capture the intricacy of the beadwork techniques employed by Lakota women and the distinct ways they merged their material culture with the necessities of their changed social and political circumstances.

Organization: This exhibition is curated by Darienne Turner, BMA Assistant Curator of Indigenous Art of the Americas.

Image: Artist unidentified. Horse Mask. 1900. Eugene and Clare Thaw Collection, Fenimore Art Museum, Cooperstown, NY

Sponsor: The exhibition is supported by the Estate of Margaret Hammond Cooke.

KATHEARNA GROSSE: IS IT YOU?
March 1, 2020 – September 19, 2021

German artist Katharina Grosse’s exuberant large-scale, in-situ paintings explore the countless ways in which a painted image can appear in our lives. For this exhibition at the BMA, the internationally acclaimed artist has transformed the central gallery of the Contemporary Wing with an expansive fabric installation that is partially suspended from the ceiling, creating an enveloping cloth “room” with undulating walls. Grosse spray-painted the fabric onsite, allowing the colors and the shapes of the fabric to combine to form a vibrant and immersive experience for visitors.

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


Sponsor: This exhibition is generously sponsored by the Suzanne F. Cohen Exhibition Fund and J.P. Morgan Bank.
**Adelyn Breeskin: Curating a Legacy**  
**October 7, 2020 – October 2021**

The BMA celebrates the remarkable career of Adelyn Breeskin, the museum’s former director (1942–62) and first curator of prints (1930–42). Breeskin played a major role in expanding the breadth of the BMA’s collection, including securing the renowned Cone Collection of modern art. She also commissioned the U.S. Pavilion for the 1960 Venice Biennale with works by Abstract Expressionist artists Philip Guston, Franz Kline, Hans Hofmann, and Theodore Roszak. Examples by these artists as well as important works she acquired for the museum and archival materials are featured in the exhibition.

**Organization:** This exhibition is curated by Laura Albans, BMA Assistant Curator of European Painting and Sculpture  
**Sponsor:** This exhibition is generously sponsored by Frederick Singley Koontz.

**Mickalene Thomas: A Moment’s Pleasure**  
**November 24, 2019 – Fall 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 presents works by artists with connections to Baltimore selected by Thomas, and hosts events, such as film screenings, artist talks, performances, and workshops.

**Organization:** This exhibition is curated by Christopher Bedford, BMA Dorothy Wagner Wallis Director.  
© 2020 Mickalene Thomas.  

**Shan Wallace: The Avenue**  
**Through November 2021**

This new five-part mural by Baltimore-based artist SHAN Wallace is named for Baltimore’s storied Pennsylvania Avenue, a long-standing Black cultural hub where bandleader Cab Calloway and singer Billie Holiday once performed. This outdoor installation grows out of Wallace’s ongoing research into the foundational roles Black Americans have played in U.S. food culture: how food has been a means of finding freedom, communion, and joy from the colonial era to the present. She composed the mural in response to the nearby Spring House, a structure in the BMA collection originally used for cold food storage on a nearby plantation. Wallace reinterprets its architecture as a backdrop for Black entrepreneurship, companionship, and home, taking advantage of the digital collage format to collapse time and create an artistic space of memory and imagination that blends the personal and historical.

**Organization:** This installation is curated by Leslie Cozzi, BMA Associate Curator of Prints, Drawings & Photographs, and Cecilia Wichmann, BMA Associate Curator of Contemporary Art.  
**Image:** SHAN Wallace: The Avenue (detail). Photo by Mitro Hood  
**The 2020 Vision installation of the Contemporary Wing is generously sponsored by BGE, Constellation, and Exelon.**
**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 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 Kristen Hileman, former BMA Senior Curator of Contemporary Art.


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**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.

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

**HOURS**
The BMA is currently closed to help mitigate the spread of COVID-19. The BMA’s Sculpture Gardens are open Wednesday through Sunday, 10 a.m. to dusk (weather permitting), except New Year’s Day, Fourth of July, Thanksgiving, and Christmas. Connect with us online at artbma.org and through social media. #ARTBMA • Stories • Facebook • Twitter • Instagram • YouTube

**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**

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<td>443-573-1700</td>
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