The Baltimore Museum of Art has been closed since March 16, 2020, to help mitigate the spread of COVID-19. A fall reopening is anticipated, but a specific date has not yet been confirmed.

The 2020 Vision initiative celebrating the achievements of female-identifying artists and leaders is being extended through 2021.

### UPCOMING EXHIBITIONS & INSTALLATIONS

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This schedule is current as of July 2020 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

A PERFECT POWER: MOTHERHOOD AND AFRICAN ART
September 2020 – January 17, 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 Terval, BMA Associate Curator, African Art; Oyèrónké Oyẹwùmí, Professor of Sociology, Africana, 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 Whitle, students in the Spring 2019 Curatorial Practicum at JHU.

ADELYN BREESEKIN: CURATING A LEGACY
October 7, 2020 – April 4, 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 will be featured in the exhibition.

Organization: This exhibition is curated by Laura Albans, BMA Assistant Curator, European Painting and Sculpture

STRIPES 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.

Organization: This exhibition is curated by Darienne Turner, BMA Curatorial Assistant, Arts of Africa, the Americas, Asia, and the Pacific Islands
**Tschabalala Self * 
February 28 – September 19, 2021

Over the past five years, Tschabalala Self has emerged as one of the most significant artists working to reinvent figurative painting. The BMA presents approximately 12 new and recent paintings alongside related sculpture and an animation that together capture the depth, intricacy, and singularity of Self’s formal approaches and techniques. This 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*. Each work in the exhibition explores how the compositional process generates meaning in her work. The artist uses a variety of reproductive techniques—stencils, tracings, textures transferred by frottage, intaglio, and screen-printed elements, and mechanically stitched-in 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 capable of reworking and evolving forms of its own.

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

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**Lisa Yuskavage: Wilderness 
February 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 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. 

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**Sharon Lockhart * 
February 28 – September 19, 2021

The exhibition includes photographs and video from American artist Sharon Lockhart’s 10-year project working with and documenting the lives of Polish girls from adolescence to adulthood. The works capture the confluence of social engagement and artmaking, emphasizing the need to notice and listen to the voices of young people. Created through a long-term collaboration with the Youth Center for Socio-Therapy in Rudzienko, the project highlights Lockhart’s enormous creative ambition and her desire to position her art within and as part of the realities 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. 
JOAN MITCHELL  
March 21 – July 18, 2021

This retrospective will explore the full arc of Joan Mitchell’s artistic practice, from her exceptional New York paintings in the early 1950s to the majestic, large-scale multi-panel works made in France later in her career. Co-organized with the San Francisco Museum of Modern Art, the exhibition features rarely shown paintings and works on paper from public and private collections in the U.S. and Europe that reveal the ways in which the artist’s experiences, memories, and emotions drove her creative expression. The exhibition moves through focused suites of work, following Mitchell’s cyclical way of working, in which subjects and gestures appear and resurface years later. These include a selection of projects created with and for writers like Frank O’Hara and Jacques Dupin that underscore the role of poetry in her life and work, as well as works inspired by her connections with music and the artists of the 19th century. Additionally, the exhibition will explore Mitchell’s distinct process, emphasizing the role of her exquisite small paintings and pastels to her broader oeuvre. An accompanying catalogue will provide a sweeping scholarly account of the artist’s career, stressing its transnational nature and the importance of her life in France on the evolution of her work.

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

Tour: The exhibition will be presented at SFMOMA in fall 2021.


ONGOING EXHIBITIONS

BY THEIR CREATIVE FORCE: AMERICAN WOMEN MODERNISTS  
October 6, 2019 – September 20, 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 the 20th century from Cubism to Abstract Expressionism. Several of these accomplished artists—including Simone Brangier Boas, Grace Hartigan, Elsa Hutzler, Amalie Rothschild, and Grace Turnbull—were based in Baltimore during their careers.

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

Sponsor: This exhibition is generously supported by the Sigmund M. and Mary B. Hyman Fund for American Art.

**ELLEN LESPERANCE: VELVET FIST**  
**January 26, 2020 – September 20, 2020**

Ellen Lesperance creates gouache paintings based on the attire of women activists, warriors, and cultural figures rendered in the universal shorthand of knitting patterns. This exhibition features seven works from her ongoing *Greenham Common Women’s Peace Camp* series—named for a community in the United Kingdom established by a group of Welsh women who led antinuclear weapons demonstrations from 1981 to 2000, often while wearing handmade sweaters adorned with feminist and pacifist emblems. These works are featured with digital images of people who participated in Lesperance’s *Congratulations and Celebrations* project wearing a hand-knit sweater picturing a labrys battle axe while performing a personal act of courage.

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

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**FREE FORM: 20TH-CENTURY STUDIO CRAFT**  
**December 18, 2019 – October 2020 *  

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

**Organization:** This exhibition is curated by Virginia Anderson, BMA Curator, American Art.  
**Image:** Gertrud and Otto Natzler. *Bowl.* 1947. The Baltimore Museum of Art: Gift of Dr. and Mrs. John A. Pope. BMA 1959.78  
**Sponsor:** This exhibition is generously supported by Susan B. Katzenberg and Carol D. Macht, in memory of Gloria Balder Katzenberg.

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**KATHARINA GROSSE: IS IT YOU?**  
**March 1, 2020 – January 3 / 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. Often painted directly onto and across architectural structures and objects or into landscapes, her extraordinarily colorful works invite visitors to engage with painting on both a visual and a physical level. For this exhibition at the BMA, the internationally acclaimed artist presents five recent paintings and has created a new site-related environment. The central gallery in the Contemporary Wing has been transformed 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. This new work will also be on view from February 28 through September 19, 2021.

**Organization:** This exhibition is curated by Virginia Anderson, BMA Curator, American Art.  
**Sponsor:** This exhibition is generously sponsored by the Suzanne F. Cohen Exhibition Fund and J.P. Morgan Bank.
**Zackary Drucker: Icons**  
March 1, 2020 – January 3, 2021

This exhibition weaves together two semi-intertwined personal narratives, juxtaposing newly created self-portrait photographs of the artist, activist, and producer Zackary Drucker with her recent portraits of Rosalyne Blumenstein, LCSW, who directed the New York Lesbian and Gay Community Services Center’s pioneering Gender Identity Project in the 1990s. Depicting two women of different ages and experience and the scars they bear, Drucker’s work interrogates assumptions about transformation, beauty, aging, and mortality. Her images of muse and mentor Blumenstein capture the cinematic flavor of the artist’s ongoing project to chronicle the trans community, while a vinyl wallpaper collage of snapshots drawn from Blumenstein’s personal archives underlines the importance of Blumenstein’s role as mentor and advocate.

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

**Valerie Maynard: Lost and Found**  
March 1, 2020 – January 3, 2021

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

**Organization:** This exhibition is co-curated by Asma Naeem, BMA Eddie Brown and C. Sylvia Brown Chief Curator, and Leslie Cozzi, BMA Associate Curator, Prints, Drawings & Photographs.  
**Image:** Valerie Maynard. Rufus. No date. Courtesy of the artist. Photo by Mitro Hood.

**Ana Mendieta: Blood Inside Outside**  
March 1, 2020 – January 3, 2021

This exhibition showcases diverse aspects of the brief but influential career of pioneering Cuban-American feminist artist Ana Mendieta. The centerpiece of the exhibition is Blood Inside Outside (1975), a recent BMA acquisition, that shows Mendieta exploring the layered meanings ascribed to blood—from death to rebirth. Complementing this work is a selection of photographs of the artist’s Body Tracks series, as well as drawings that inscribe abstracted outlines of paleolithic goddesses on a variety of surfaces using natural materials and artisanal processes.

**Organization:** This exhibition is organized by Leslie Cozzi, BMA Associate Curator, Prints, Drawings & Photographs.  
ELISSA BLOUNT MOORHEAD AND BRADFORD YOUNG: BACK AND SONG
March 1, 2020 – January 3, 2021

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

Organization: This exhibition is organized by Cecilia Wichmann, BMA Associate Curator, Contemporary Art.

HOWARDENA PINDELL: FREE, WHITE AND 21
March 1, 2020 – January 3, 2021

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

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

JO SMAIL: FLYING WITH REMNANT WINGS
March 1, 2020 – January 3, 2021

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

Organization: This exhibition is organized by Kristen Hileman, independent curator.
SHAN WALLACE: 410
March 1, 2020 – January 3, 2021

Baltimore-born artist SHAN Wallace’s exhibition is, in the photographer’s words, a love letter to the beauty, complexity, and resilience of her hometown. Representing highlights of her evolving practice of the past five years, Wallace crafted an immersive environment that engages her newfound interest in collage, the connective possibilities of different museum spaces, and the expressive potential of portrait photography.

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

SHINIQUE SMITH: GRACE STANDS BESIDE
March 15, 2020 – January 3, 2021

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

Organization: This exhibition is curated by Cecilia Wichmann, BMA Associate Curator, Contemporary Art.
Sponsor: Generously sponsored by Michele Speaks and David Warnock.

CANDICE BREITZ: TOO LONG, DIDN’T READ
March 15, 2020 – January 10, 2021

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

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

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

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**MICKALENE THOMAS: A MOMENT’S PLEASURE**  
**November 24, 2019 – May 9, 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 hosts events, such as film screenings, artist talks, performances, and workshops. The installation also includes costumes for BMA staff working in the lobby designed by Dominican-born fashion designer José Durán.

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

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

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**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, 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’s Sculpture Gardens are open Tuesday through Sunday, 10 a.m. to 5 p.m. The museum building is temporarily closed to help mitigate the spread of COVID-19. 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 S1 (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.

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<td>410-889-3399</td>
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