



Advance Exhibition Schedule

Fall 2020–Spring 2021

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The BMA began a phased reopening on September 16. Please check the website for the current gallery status.
The 2020 Vision initiative celebrating the achievements of female-identifying artists and leaders has been extended through 2021.

UPCOMING EXHIBITIONS & INSTALLATIONS

A Perfect Power: Motherhood and African Art	September 30, 2020 – January 17, 2021
Adelyn Breeskin: Curating a Legacy	October 7, 2020 – April 11, 2021
Stripes and Stars: Reclaiming Lakota Independence	October 11, 2020 – March 28, 2021
She Knew Where She Was Going: Gee's Bend Quilts and Civil Rights	November 22, 2020 – April 2021
<u>2020 Vision Contemporary</u>	
Tschabalala Self: By My Self	February 28 – September 19, 2021
Lisa Yuskavage: Wilderness	February 28 – September 19, 2021
Sharon Lockhart *	February 28 – September 19, 2021
Joan Mitchell	March 21 – July 18, 2021

REOPENING EXHIBITIONS & INSTALLATIONS

Ellen Lesperance: Velvet Fist (Opened January 26, 2020)	September 16 – September 20, 2020
Free Form: 20th-Century Studio Craft (Opened December 18, 2019)	September 23, 2020 – October 25, 2020
<u>2020 Vision Contemporary</u> (All opened March 1, 2020)	
Katharina Grosse: Is It You? / site-specific installation	September 23 – January 3 / September 19, 2021
Zackary Drucker: Icons	September 23 – January 3, 2021
Valerie Maynard: Lost and Found	September 23 – January 3, 2021
Ana Mendieta: Blood Inside Outside	September 23 – January 3, 2021
Elissa Blount Moorhead and Bradford Young: Back and Song	September 23 – January 3, 2021
Howardena Pindell: Free, White and 21	September 23 – January 3, 2021
Jo Smail: Flying with Remnant Wings	September 23 – January 3, 2021
SHAN Wallace: 410	September 23 – January 3, 2021
Shinique Smith: Grace Stands Beside (Opened March 15, 2020)	September 16 – January 3, 2021
Candice Breitz: Too Long, Didn't Read (Opened March 15, 2020)	September 30 – January 10, 2021
Mickalene Thomas: A Moment's Pleasure (Opened November 24, 2019)	September 16, 2020 – Fall 2021
Spencer Finch: Moon Dust (Opened February 21, 2018)	September 23 – October 14, 2024

This schedule is current as of September 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 30, 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 Tervalá, BMA Associate Curator of African Art; Oyèrónké Oyèwùmí, 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 White, students in the Spring 2019 Curatorial Practicum at JHU.

Image: Artist unidentified. *Commemorative Portrait of a Chief (Singiti)*. Late 19th–early 20th century. Hema region, Democratic Republic of the Congo. The Shaikh Family Collection, McLean, Virginia, on extended loan to The Baltimore Museum of Art

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.



ADELYN BRESKIN: 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 of European Painting and Sculpture

Image: Hans Hofmann. *Germany*. 1951. The Baltimore Museum of Art: Frederic W. Cone Fund. BMA 1954.253

Sponsor: This exhibition is generously sponsored by Frederick Singley Koontz.



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 of Arts of Africa, the Americas, Asia, and the Pacific Islands

Image: Artist unidentified. *Child's Bonnet*. Late 19th century. Lakota (Sioux). The Baltimore Museum of Art: Gift of Mrs. L. Manuel Hendler, BMA 1949.65r

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



SHE KNEW WHERE SHE WAS GOING: GEE'S BEND QUILTS AND CIVIL RIGHTS

November 22, 2020 – April 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 four 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), *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 Luberd, BMA Associate Curator of Decorative Arts with Stella Hendricks, Souls Grown Deep Foundation Intern

Image: Nell Hall Williams. *Blocks and Strips*. 1971. The Baltimore Museum of Art: Gift of the Souls Grown Deep Foundation; and purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc., BMA 2020.35. © 2020 Nell Hall Williams / Artists Rights Society (ARS), New York. Image Courtesy Souls Grown Deep Foundation. Photo by Stephen Pitkin/Pitkin Studio

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



TSCHABALALA SELF: BY MY 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 of Contemporary Art.

Image: Tschabalala Self. *Chop*. 2016. Courtesy of the artist and Pilar Corrias, London.

Sponsor: This exhibition is generously sponsored by Steven K. Pulimood.



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.
Image: Lisa Yuskavage. *Tit Heaven 21*. 1992. Courtesy of the artist and David Zwirner Gallery, New York.



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.
Image: Sharon Lockhart. *Podwórka*. 2009. The Baltimore Museum of Art: Purchased as the gift of an Anonymous Donor. 2017.64.



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.

Image: Joan Mitchell. *My Landscape II*. 1967. Smithsonian American Art Museum: Gift of Mr. and Mrs. David K. Anderson, Martha Jackson Memorial Collection. © Estate of Joan Mitchell.

Sponsor: Sponsored by Bank of America.

This exhibition is generously sponsored by The Alvin and Fanny B. Thalheimer Exhibition Endowment Fund and is made possible in part by a major grant from the Henry Luce Foundation. Generous support has been provided by the Terra Foundation for American Art, sponsor of the international tour. This project is supported in part by an award from the National Endowment for the Arts. Additional support is provided by the Sigmund M. and Mary B. Hyman Fund for American Art, The Stoneridge Fund of Amy and Marc Meadows, and Komal Shah.

REOPENING EXHIBITIONS & INSTALLATIONS



FREE FORM: 20TH-CENTURY STUDIO CRAFT

September 23, 2020 – October 25, 2020

(Opened December 18, 2019) 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 of 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.

2020 VISION CONTEMPORARY

The 2020 Vision installation of the Contemporary Wing is generously sponsored by BGE, Constellation and Exelon.



KATHARINA GROSSE: IS IT YOU?

September 23, 2020 – January 3 / September 19, 2021

(Opened March 1, 2020) 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 of American Art.

Image: Installation view of *Katharina Grosse: Is It You?* at The Baltimore Museum of Art, March 2020. Photograph by Mitro Hood.

Sponsor: This exhibition is generously sponsored by the Suzanne F. Cohen Exhibition Fund and J.P. Morgan Bank.



ZACKARY DRUCKER: ICONS

September 23, 2020 – January 3, 2021

(Opened March 1, 2020) 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.

Image: Zackary Drucker. Zackary Drucker. *Untitled (Portrait of Rosalyne Blumenstein)* (Detail). 2019. Courtesy of the artist and Luis De Jesus Los Angeles



VALERIE MAYNARD: LOST AND FOUND

September 23, 2020 – January 3, 2021

(Opened March 1, 2020) 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 of Prints, Drawings & Photographs.

Image: Installation view of *Valerie Maynard: Lost and Found*, March 2020. Photo by Mitro Hood.



ANA MENDIETA: BLOOD INSIDE OUTSIDE

September 23, 2020 – January 3, 2021

(Opened March 1, 2020) 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 of Prints, Drawings & Photographs.

Image: Ana Mendieta. *Blood Inside Outside* (Still). 1975. 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 2019.3. © The Estate of Ana Mendieta Collection, LLC. Courtesy Galerie Lelong & Co. Licensed by Artists Rights Society (ARS), New York.



ELISSA BLOUNT MOORHEAD AND BRADFORD YOUNG: BACK AND SONG

September 23, 2020 – January 3, 2021

(Opened March 1, 2020) 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 of Contemporary Art.

Image: Elissa Blount Moorhead and Bradford Young. *Back and Song*. (Video still.) 2019. Courtesy of the artists.



HOWARDENA PINDELL: FREE, WHITE AND 21

September 23, 2020 – January 3, 2021

(Opened March 1, 2020) 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.

Image: Howardena Pindell. *Free, White and 21* (Still). 1980. The Baltimore Museum of Art: Gift of Garth Greenan. BMA 2019.180. © Howardena Pindell



JO SMAIL: FLYING WITH REMNANT WINGS

September 23, 2020 – January 3, 2021

(Opened March 1, 2020) 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.

Image: Jo Smail. *A Labor Crisis*. 2017. Courtesy of Goya Contemporary Gallery.



SHAN WALLACE: 410

September 23, 2020 – January 3, 2021

(Opened March 1, 2020) 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 of Prints, Drawings & Photographs and Cecilia Wichmann, BMA Associate Curator of Contemporary Art.

Image: SHAN Wallace. *FAM*. 2018. Courtesy of the artist.



SHINIQUE SMITH: GRACE STANDS BESIDE

September 16, 2020 – January 3, 2021

(Opened March 15, 2020) 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 of Contemporary Art.

Image: Installation view of *Shinique Smith: Grace Stands Beside*. 2019. Photograph by Mitro Hood.

Sponsor: Generously sponsored by Michele Speaks and David Warnock.

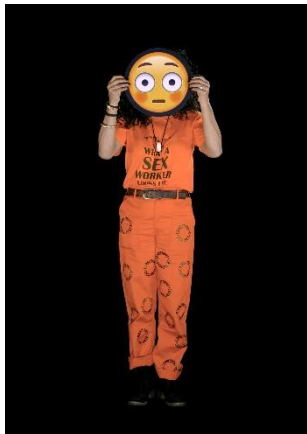


CANDICE BREITZ: TOO LONG, DIDN'T READ

September 30, 2020 – January 10, 2021

(Opened March 15, 2020) This 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. *TLDLDR* 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.

Candice Breitz. *TLDLDR* (Still of Gabbi). 2017. Commissioned by the B3 Biennial of the Moving Image, Frankfurt. Courtesy of Kaufmann Repetto (New York) + Goodman Gallery (Johannesburg / London)



MICKALENE THOMAS: A MOMENT’S PLEASURE

September 16, 2020 – Fall 2021

(Opened November 24, 2019) 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, Zoë Charlton, Theresa Chromati, uniik / Dominiqua Eldridge, Devin N. Morris, Clifford Owens, and D’Metrius John Rice are hung throughout the space, while a loop of video works by Abdu Ali and Karryl Eugene, Erick Antonio Benitez, Nicoletta Darita 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.

Images: Mickalene Thomas. Interior view of *Mickalene Thomas: A Moment’s Pleasure*. 2019. Courtesy of the artist.

© 2020 Mickalene Thomas.

Mickalene Thomas: A Moment’s Pleasure. The Baltimore Museum of Art: Robert E. Meyerhoff and Rheda Becker Biennial Commission. © 2020 Mickalene Thomas / Artists Rights Society (ARS), New York. Photography by Maximilian Franz



SPENCER FINCH: MOON DUST

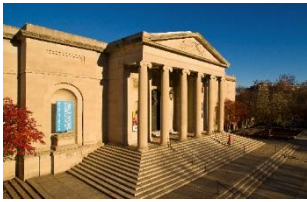
September 23, 2020 – October 14, 2024

(Opened February 21, 2018) 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.
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.

FREE ADMISSION

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

HOURS

Beginning September 16, the BMA is open Wednesday through Sunday, 10 a.m. to 5 p.m. The BMA's Sculpture Gardens are open Tuesday through Sunday, 10 a.m. to dusk. 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

General Information:	443-573-1700	BMA Box Office	443-573-1701
BMA Shop:	443-573-1844	Gertrude's Chesapeake Kitchen	410-889-3399
Public Programs & Events:	443-573-1832	Website	artbma.org

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