

BMA TODAY

THE BALTIMORE MUSEUM OF ART
SUMMER 2017



DIRECTOR'S MESSAGE

Looking Back to Our Future



MAXIMILIAN FRANZ

It is May, and Mark Bradford's exhibition for the U.S. Pavilion at the Venice Biennale is finally upon us. For six months, the attention of the art world will be focused on Venice, and in no small part on Mark Bradford and the staggering body of new work he has produced for the occasion. It is only fitting then, that roughly concurrent with this event, we have the extraordinary honor of bringing into the BMA's collection an exemplary painting by Mark Bradford's Abstract Expressionist forebear, Norman Lewis. Born in Harlem in 1909, Lewis was one of the leading voices among the American Abstract Expressionists, yet, unsurprisingly, has not been recognized for his achievements to the same extent as his white male peers, nor has he been collected with the same vigor. *Autumn Flight*, 1956, is the first painting by Lewis to enter the BMA's collection, giving our museum the chance, for the first time, to install that painting in its rightful position next to major works by Newman, Pollock, Hoffman, Kline, and Motherwell, as well as African American contemporaries like Alma Thomas and Sam Gilliam. *Autumn Flight* evokes a flock of birds moving through a mottled autumnal sky, referencing the natural world through the artist's signature brand of abstraction. The paint was applied to the canvas in several layers by brushing and spraying, either directly or with the use of a sharp stencil. Among other things, Lewis is remembered for his capacity to blend abstraction and representation, allowing him to innovate formally just as he connected his painting to black urban life. Mark Bradford shares this conviction. His paintings are as much of the studio as they are of the world, a characteristic that makes his work very much about the future of abstraction, just as it is a bridge back to Lewis. The BMA is fortunate to own Bradford's *My Grandmother Felt the Color*, 2016, and now Lewis's *Autumn Flight*. These magnificent paintings represent the beginning of our commitment to become one of the greatest collections of Modern and Contemporary African American art anywhere.

COVER: Mark Bradford. Detail, *Go Tell it on the Mountain*. 2016. Courtesy the artist and Hauser & Wirth. Photo by Joshua White

RIGHT: Norman Lewis. *Autumn Flight*. 1956. The Baltimore Museum of Art: Purchased as the gift of Keith Lee; Edward Joseph Gallagher III Memorial Fund, Frederick R. Weisman Contemporary Art Acquisitions Endowment, Dr. Max Stern Trust Fund, and Anna Elizabeth Fehl Acquisitions Endowment, BMA 2017.38. © Estate of Norman W. Lewis; Courtesy of Michael Rosenfeld Gallery LLC, New York, NY



Christopher Bedford
BMA Dorothy Wagner Wallis Director

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TOMORROW IS ANOTHER DAY

May 13–November 26, 2017 | United States Pavilion, Giardini della Biennale

Artist Mark Bradford has created some of the most ambitious and compelling works of his career for the U.S. Pavilion at La Biennale di Venezia 57th International Art Exhibition.



JOSHUA WHITE

Tomorrow Is Another Day is presented by The Baltimore Museum of Art and the Rose Art Museum at Brandeis University, in cooperation with the U.S. Department of State's Bureau of Education and Cultural Affairs. The exhibition will be presented in the historic U.S. Pavilion, a Palladian-style structure inspired by Thomas Jefferson's Monticello and built in 1930 by architects William Adams Delano and Chester Holmes Aldrich. It is prominently located within the Castello Gardens that house all the national pavilions of the Venice Biennale International Art Exhibition. This year, 81 countries, from Albania to Venezuela, are participating.

Tomorrow Is Another Day reflects Mark Bradford's belief in art's alchemical power to transform, his continuing experiments with material abstraction, and his commitment to marginalized populations. For the five galleries of the U.S. Pavilion, as well as its exterior, Bradford has developed a multilayered narrative that intertwines personal experience and social history, seeing today's world as if it were the ancient past and raising individual stories to the level of myth.

Visitors will first encounter these ideas through *Hephaestus*, two large slabs of marble positioned in niches of the Pavilion's exterior architecture and engraved with a poem by Bradford that foreshadows the galleries inside. Inside the Pavilion, a suspended swollen mass with a black and red pockmarked surface bears down on visitors, pushing them to the periphery of the room. The work's title, *Spoiled Foot*, also draws from the story of Hephaestus, god of the forge, who was cast from Mount Olympus for being born lame. He is the god of artists and makers.

Other works in the Pavilion include three shimmering black-purple paintings made of permanent wave endpapers—a material Bradford knew from his decades working with his mother in her beauty salon. They surround a new sculptural work, *Medusa*, a tangle of bleached black paper locks, inspired by accounts of her as a beautiful and powerful woman wronged by Poseidon.

Saturn Returns, a site-specific installation in the rotunda, evokes the feeling of being immersed in an archaeological ruin. It incorporates posters from a 2013 series that suggest the segregation of targeted

communities in America. Bradford takes an ambitious approach to the medium of painting for the Pavilion's climax. This new suite of monumental abstract canvases was created with commercial paper which the artist bleached, soaked, and molded by hand. These vast paintings suggest both biology and the heavens, as their circles and lines evoke cells and the body as well as planets.

The exhibition concludes with *Niagara* (2005), a video that takes on new meaning as Black identity continues to evolve and "Black Lives Matter" is an ongoing national conversation. The video depicts Melvin, the artist's former neighbor, walking away from the camera, just as Marilyn Monroe did in the 1953 film of the same name. We feel the abstracted, invisible violence that threatens Melvin and also his agency in insisting on walking into another tomorrow.

The exhibition is co-curated by Christopher Bedford, BMA Dorothy Wagner Wallis Director and Commissioner of the U.S. Pavilion, and Katy Siegel, BMA Senior Programming and Research Curator and inaugural Thaw Chair at Stony Brook University.



ABOVE: Mark Bradford. Detail of *Spoiled Foot*. 2016. Courtesy the artist and Hauser & Wirth.

RIGHT: Rio Terà dei Pensieri Social Cooperative participant working in the kiosk. Campo Santo Stefano, Venice, Italy. 30 July 2016.

ADJACENT PAGE: Mark Bradford. *Go Tell it on the Mountain*. 2016. Courtesy the artist and Hauser & Wirth.

This project has been generously supported by The Bureau of Educational and Cultural Affairs of the U.S. Department of State; Henry Luce Foundation; Hauser & Wirth; The Broad Art Fund; Pamela J. Joyner and Alfred J. Giuffrida; Lizbeth and George Krupp; Cindy and Howard Rachofsky; Maryland State Arts Council, Part of Maryland Department of Commerce; VIA Art Fund; Mafia Papers Studio; Jennifer and John Eagle; Maurice and Paul Marciano Foundation; Lambent Foundation; and Solomon R. Guggenheim Foundation.



Process Collettivo Pop-Up Shop

In conjunction with the U.S. Pavilion exhibition, Bradford has embarked on a six-year collaboration with the Venice social cooperative nonprofit Rio Terà dei Pensieri, which provides employment opportunities to men and women incarcerated in Venice and supports their re-integration into society. Titled *Process Collettivo*, the Rio Terà dei Pensieri/Bradford collaboration aims to launch a sustainable, long-term program that brings awareness to both the penal system and the success of the social cooperative model. A storefront with artisanal goods such as messenger bags, wallets, cosmetics and other products created by the prisoners, located in the heart of Venice, will be the initial manifestation of the collaboration, and is open to the public in conjunction with La Biennale di Venezia. BMA visitors will have an opportunity to purchase many of these same goods in a pop-up shop in the East Lobby this summer.

AGATA GRAVANTE

JOSHUA WHITE

NEW EXHIBITIONS

RIGHT: Minor White. *Windowsill Daydreaming* (72 N. Union Street, Rochester). 1958, printed 1960–1966. The Baltimore Museum of Art: The William G. Baker, Jr. Memorial Fund, and Roger M. Dalsheimer Photograph Acquisitions Endowment, BMA 2012.174.2. Reproduced with permission of the Minor White Archive, Princeton University Art Museum. © Trustees of Princeton University.



BLACK, WHITE & ABSTRACT: CALLAHAN, SISKIND, WHITE

May 17–October 1, 2017 | Special Exhibition Galleries, First Floor

Black, White & Abstract considers the work of three of the most important and influential American photographers of the 20th century: Harry Callahan, Aaron Siskind, and Minor White.

The BMA is fortunate to have strong holdings of works by Callahan and Siskind, and now White as well, thanks to the recent acquisition of the nine-part series *Sound of One Hand Clapping, Sequence 14*, never before on view at the Museum.

Born within a decade of one another, Callahan, Siskind, and White each took up photography in the 1930s, with their work coming to the fore in the 1940s and 1950s as they embarked on long teaching careers.

Although they worked primarily in black and white, they periodically experimented with color photography, especially Callahan. Each in his own way was interested in pursuing abstraction, though their work was always tied to representational subject matter.

All three photographers were also intrigued by exploring formal and/or conceptual themes through series of photographs.

Black, White & Abstract: Callahan, Siskind, White is curated by Rena Hoisington, Senior Curator of Prints, Drawings & Photographs.

BLACK BOX: KARA WALKER & HANK WILLIS THOMAS

June 28, 2017–March 18, 2018

Salvation by Kara Walker, one of the most significant works in the BMA's contemporary collection, and *And I Can't Run* by Hank Willis Thomas, a recent promised gift to the Museum, start a critical conversation in the Black Box Gallery on the legacy of slavery in America.

Walker's *Salvation*, 2000, is a complex consideration of African American and female identity within the tragic history of American slavery. The central silhouetted female figure is characteristic of Walker's work, in which racial stereotypes and violent scenes collide with the genteel tradition of cut-paper silhouettes. In this example, the figure gasps, perhaps drowning, in a swamp. The work's title, *Salvation*, could suggest the woman has taken to the water to escape her enslavement. A grim possibility is that a death by drowning offers the only salvation from the horrors she has experienced. The foreboding and haunting scene is heightened through dim lighting and shadowy layers of imagery generated by an overhead projector.

Light is also critical to understanding the imagery of Hank Willis Thomas' *And I Can't Run*, 2013. Initially appearing as an almost illegible group of white-on-white forms on a rectangular field, a chilling photographic image of a black man shackled before aggressive white onlookers emerges once the work is photographed with a cell phone using a flash.

Where Walker returns to the centuries-old silhouette craft to examine the legacy of slavery in America, Thomas brings contemporary technology to the subject. Both artists, however, find contrasts of light and dark, white and black, and obscurity and revelation to be powerful metaphors for horrific violence and racial inequality in the United States.

Curated by Senior Curator of Contemporary Art
Kristen Hileman.



ABOVE, TOP TO BOTTOM:

Kara Walker. *Salvation*. 2000. The Baltimore Museum of Art: Friends of Modern Art Fund, BMA 2001.14. © Kara Walker.

Hank Willis Thomas. *And I Can't Run*. 2013. The Baltimore Museum of Art: Promised gift of a MAD Gathering to The Baltimore Museum of Art. Courtesy of the artist and Jack Shainman Gallery, New York.



MITRO HOOD

NEW ART INSTALLATIONS ENLIVEN THE EAST LOBBY

Adam Pendleton's work is on view in the East Lobby through August 13.

Tomás Saraceno's Sundial for Spatial Echoes opens October 1.

BMA visitors will now encounter works of art from the very first moment they enter the Museum's East Lobby. Beginning with a dramatic 30- by 40-foot collage by Adam Pendleton, the visitor entrance will now feature site-specific installations as extensions of ongoing exhibitions or stand-alone expressions unto themselves.

On view through August 13, Pendleton's work pulls apart the phrase "a victim of American democracy," derived from a 1964 speech by Malcolm X. The words capture the Civil Rights activist's conviction that democracy has failed African Americans. More than 50 years later, the idea continues to resonate. Pendleton addresses the subject through cutting and layering the text to the point of illegibility. The enormity of the work, its black-and-white palette, and its clashing forms create what the artist terms a "site of engagement" between the artwork and the viewer. *A Victim of American Democracy II (wall work)* is a part of the exhibition *Front Room: Adam Pendleton*, on view in the Contemporary Wing.

Debuting in the fall of 2017, Tomás Saraceno will create an ambitious, site-specific installation to be suspended across the East Lobby. The composition combines clusters of iridescent-paneled spheres with a sweeping "spiderweb" of black ropes that will be woven on-site across a two-story open area, bordered by the lobby staircase and mezzanine. Appearing somewhat like bubbles, these spherical modules evoke the artist's visionary plans for "cloud cities," which look to naturally occurring forms for inspiration and might provide environments for future human habitation. Similarly, the intricate spiderweb of rope refers to a natural structure that encompasses the qualities of strength, beauty, and flexibility.

Front Room: Adam Pendleton is generously sponsored by Eddie C. & C. Sylvia Brown.

ABOVE: Adam Pendleton. Installation view, *A Victim of American Democracy II (wall work)*. 2015. © Adam Pendleton, courtesy Pace Gallery



DAN MEYERS

ANNET COUWENBERG: FROM DIGITAL TO DAMASK

August 16, 2017–February 18, 2018 | Jean and Allan Berman Gallery

This intimate exhibition of approximately 11 works by Maryland-based artist Annet Couwenberg reveals the intersection of science, art, technology, and history that makes textiles such a fascinating art form.

In the summer of 2014, Couwenberg, a Maryland Institute College of Art professor and internationally exhibited artist, received a prestigious Smithsonian Artist Research Fellowship (SARF). As a part of this program, which paired scientists with visual artists, Couwenberg worked with Dr. Lynne Parenti at the National Museum of Natural History to examine fish fossils. She has applied the patterns and structures of aquatic life forms captured through advanced technological methods to her artwork, which is also visually connected to traditional textiles and costume forms drawn from her own Dutch heritage.

In her latest efforts, she pays homage to the Netherland's production of damask during the 17th century, when this fabric was referred to as "white gold". Returning to her homeland, she wove four panels featuring designs generated by her Smithsonian studies adapted to damask patterns and inspired by the BMA's *Portrait of a Young Woman* (1634) by Dutch artist Frans Hals.

Annet Couwenberg: From Digital to Damask is curated by Anita Jones, Curator of Textiles.

ABOVE: Annet Couwenberg. *Legacy*. 2014.

SPECIAL EVENT

The Artist's Perspective: Louise Wheatley

Saturday, May 13, 2 p.m. | Free

Hear Louise Wheatley on the inspirational role Coptic textiles have played in her work and the challenges and rewards of tapestry-weaving.



MITRO HOOD

Wheatley, a largely self-taught artist, will discuss her decades of study involving the growing, processing, dyeing, and weaving of numerous fibers and the material qualities of textiles that make it a unique medium for creative expression. A hands-on examination of fibers, tools, and handwoven cloth will be included in this intimate look into Wheatley's artistic process.

Timeless Weft: Ancient Tapestries and the Art of Louise B. Wheatley is on view through July 30.

DON'T MISS

Artist Workshop: Not Your Mother's Macramé

Thursday, June 15, 6–8:30 p.m.
See page 12 for details.



PUBLIC PROGRAMS

BIG TABLE GALLERY: BODY LANGUAGE

The Contemporary Wing's recently refreshed Big Table Gallery explores ideas related to the human figure, providing a fun activity inspired by the classic toy Fashion Plates and fabricated by Morgan State University's Built Environment Applied Research Lab. Unlike the original Fashion Plates, the BMA's set of figures and outfits reflect a diverse community. Most of the figures portrayed live and work in the Baltimore area and make work with or about the body to provoke, challenge, and heal. Meet some of the participants in our Big Table Connections series.

BIG TABLE CONNECTIONS

Select First Saturdays, 2 p.m.

Big Table Gallery

Free | Drop-In

June 3 – Performance and Play

Watch a laugh-out-loud short performance by members of the group Fluid Movement, whose celebrated synchronized swimming shows enliven city pools each summer. Then engage in conversation about *"Untitled" (Water)* by Felix Gonzalez-Torres (shown opposite) and how it is activated by visitors passing through the beaded curtain. Pick up some synchronized swimming tips and exercises from the experts, too!

August 5 – The Body and the Spirit

Join instructors from the Holistic Life Foundation to reflect on the relationship between the body and the spirit with selected works in the galleries. Stay for a short yoga and meditation session and deepen your interaction with contemporary art.

Continue the conversation on Twitter at #BMAbigtable. For more information, call 443-573-1832 or visit artbma.org.

LEFT: Felix Gonzalez-Torres. *"Untitled" (Water)*. 1995. The Baltimore Museum of Art: Purchase with exchange funds from Bequest of Saidie A. May, BMA 1995.73. © The Felix Gonzalez-Torres Foundation

QUEER INTERIORS

Commons, Joseph Education Center

All Kinds of Kids Need All Kinds of Families

Sunday, June 4, noon | Free

Hear from LGBTQI+ foster care parents about the importance, joys, and challenges of being a foster parent and the positive impact on kids of diverse representation in the foster care community. Meet with Department of Social Services recruiters from Baltimore City and Baltimore County to learn more. For more information, contact 443-573-1836 or jbraiterman@artbma.org.

Closing Celebration

Saturday, August 26, 2 p.m. | Free

During the final month of *Queer Interiors*, join us in celebrating artists Jaimes Mayhew and Rahne Alexander and their year-long partnership with the BMA and the LGBT Health Resource Center at Chase Brexton. Performances and a panel discussion will highlight LGBTQI+ artists and their contributions to contemporary discourse. Visit artbma.org for more information.



Jaimes Mayhew and Rahne Alexander



JOHN BERENS



JOHN GRIFFIN

IN-GALLERY CONVERSATION: ARTIST JACK WHITTEN & SENIOR CURATOR KATY SIEGEL

Saturday, May 20, 2 p.m.
Contemporary Wing | Free | Arrive early; space is limited

Hear Jack Whitten in conversation with BMA Senior Research and Programming Curator Katy Siegel. Whitten and Siegel will discuss the trajectory of social abstraction and Black abstraction from the post-War years to the contemporary moment. They will take an in-depth look at Whitten’s large-scale work *9.11.01* on view and other key works in the gallery, including Mark Bradford’s *My Grandmother Felt the Color*.

OPEN HOURS

Select Third Saturdays | Commons, Joseph Education Center
Free

Open Hours is a monthly program hosted at the BMA with topics proposed by the public. Events promote community and connect to the theme of home as explored in the ongoing exhibition *Imagining Home*.

For more information or to propose a program, please contact Emily Chambers at 443-573-1817 or echambers@artbma.org.

Reconnecting with the Sacred Feminine Saturday, June 17, 1 p.m.

Join artist Noelle Imparato for a presentation and discussion on her upcoming book *My Life in 40 Portraits: Reconnecting with the Sacred Feminine*. Along with her 40 paintings, Noelle will share stories with the intention of provoking vital questions such as, “How can art help us reconnect with the sacred feminine?” After the presentation, stay for an art therapy session.

Self-Care at Home Saturday, July 15, 2 p.m.

Discover what it means to be truly at home in one’s body with Kripalu yoga teacher Amy Genevieve Kozak.

During this two-hour workshop, we will discuss the meaning of home when it comes to the body, practice chair yoga meant for every body, and explore breathing techniques and guided meditation. Participants will leave with a personal self-care mission statement to implement at home and keep as a reminder that self-care is never selfish.

Please wear comfortable clothing that allows the body to easily twist and relax.

Open Hours is generously sponsored by PNC Bank.



ARTIST WORKSHOP: NOT YOUR MOTHER’S MACRAMÉ

Thursday, June 15, 6–8:30 p.m.
\$60 BMA Members / \$75 non-Members

Join Maeve Pacheco, artist and founder of the Brooklyn-based studio Macro Macramé, for this macramé wall hanging workshop in the BMA studio. Make, sip, chat, and enjoy special after-hours access to the exhibition *Timeless Weft*. Supplies, tools, and refreshments are provided for this very hands-on experience—just bring your curious spirit. Tickets on sale at artbma.org. Space is limited. For more information, contact Emily Chambers at 443-573-1817 or echambers@artbma.org.



COURTESY OF MAEVE PACHECO

FREE FAMILY SUNDAYS

Drop-in workshops: 2–5 p.m.
FREE; no registration required
Ellis A. Gimbel Children's Studio,
Joseph Education Center

Join us every Sunday for activities the entire family can enjoy. Explore your creative side with hands-on art-making workshops in response to works on view.

Family workshops are held in the beautifully renovated studio in the Joseph Education Center, located on the first floor of the Museum. Space is limited.

Free Family Sundays are generously sponsored by PNC Bank.



MAY

CELEBRATE ASIAN-PACIFIC HERITAGE MONTH

- May 7 – Make Majestic Dragon Puppets
- May 14 – Fold Lotus Flowers
- May 21 – Sculpt Ceramic Figures
- May 28 – Create Imperial Plates



JUNE

A COMMUNITY CONNECTED

- June 4 – Quilt Your Neighborhood
- June 11 – Illustrate Community Stories
- June 18 – Make an Outdoor Sculpture
- June 25 – Design a Playground

JULY

ALL-AMERICAN ART

- July 2 – Invent Your Own Flag
- July 9 – Build Baltimore Furniture
- July 16 – Sculpt a Silver Tea Service
- July 23 – Sew American Portraits
- July 30 – Hats Make History

AUGUST

BEAUTIFUL BLACK AND WHITE

- August 6 – Make Bold Black-and-White Prints
- August 13 – Construct See-Through Structures
- August 20 – Create a Giant Collage
- August 27 – Sketch Charcoal Figures



NEWS

Alan Schwartz was appointed to the Board of Trustees in fall 2016.



Alan Schwartz

Alan Schwartz is the managing director of Terraplan Landscape Architects in Toronto and the head of Lonsdale Holdings. He was previously a partner in a Toronto law firm, the Vice Chairman of Gluskin Sheff, the Vice Chairman of Orion Financial Inc., and has served as the chief fundraiser and political strategist for several prominent Canadian politicians. In addition, Alan has served on numerous boards, including the Institute of Contemporary Culture at the Royal Ontario Museum and the Art Gallery of Ontario. He currently serves on the board of AXA-ART Americas and is a member of the Art Basel Global Patrons Counsel. Alan received his bachelor's degree from Concordia University and a Bachelor of Civil Law and Common Law from McGill University.



THE ART OF PARTNERSHIP

CORPORATE COUNCIL

DISCOVER THE ART OF PARTNERSHIP TODAY

As a member of the Corporate Council, you join like-minded community leaders committed to enhancing the quality of life in the Baltimore area. Corporate Council membership provides valuable benefits to your employees and their families and offers companies an excellent way to promote your corporate image and entertain clients. For more information, contact Kristen Carroll at 443-573-1808.

The BMA welcomes its newest Corporate Members:

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- Lanigan, Ryan, Malcolm & Doyle P.C.
- Linwood's Restaurant
- Ruth Shaw, Inc.
- Stone Mill Bakery

CORPORATE COUNCIL FAMILY DAY

Saturday, June 3, noon–2 p.m.

Corporate Council Family Day has been rescheduled to Saturday, June 3, from noon–2 p.m. This open-house style event will feature artmaking activities, food, and collection tours exclusively for Corporate Council Members and their families. All ages welcome. Email kcarroll@artbma.org or call 443-573-1808 with questions.

BELOW: Corporate Council Members enjoy a private exhibition reception.

MAXIMILIAN FRANZ



Special Event

CURATOR'S COUNCIL RECEPTION

Thursday, June 15

In thanks and appreciation for their very generous support of the Annual Fund, donors at the \$3,000 Curator's Council level and above are invited to a special reception at the home of a BMA Trustee. This year's Curator's Council Reception will be held in the penthouse apartments of Trustees and neighbors Alexander Baer and Tony and Lynn Deering, who are kindly opening their homes for this exclusive event.

For more information, please contact Sally Ruppert at sruppert@artbma.org or 443-573-1806.

New donors to the BMA Council will also receive an invitation to this very special evening.
To join the BMA Council at the entry level of \$1,500 or higher and receive your invitation, please call 443-573-1800.



PLANNED GIVING
IS ABOUT LEGACY

JOHN RUSSELL POPE SOCIETY

The John Russell Pope Society was established in 2014, in conjunction with the BMA's 100th Anniversary, to recognize the generosity and thoughtfulness of BMA Members and friends who have remembered the Museum in their estate plans. The society is named for the distinguished 20th-century American architect who designed the BMA's magnificent 1929 building.

Planned giving is about legacy and ensuring that the BMA will remain a vital cultural institution and community anchor in its second century and beyond. If you have included the BMA in your estate plans or have questions about how you can leave a legacy gift, please contact Judy Gibbs at 443-573-1796 or jgibbs@artbma.org, or visit artbma.giftplans.org.

MEMBER EVENTS & PROGRAMS

Off The Shelf: Modern and Contemporary Artists' Books

Council Preview and Reception

Thursday, March 9, 2017

BMA Trustees, Council donors, and special guests celebrated the opening of *Off The Shelf*, an exhibition exploring how artists, writers, and printers collaborate to create artists' books. The exhibition was organized by Rena Hoisington, Senior Curator of Prints, Drawings & Photographs.

1. BMA Curator Rena Hoisington with student curators Helena Arose, Elizabeth Glass, and Sarah Braver
2. Ann Woodward; BMA Curator Oliver Shell; Stanley Mazaroff; Elizabeth Rodini, Director, JHU Program in Museums and Society; Hiram "Woody" Woodward
3. Rena Hoisington, Constantine Grimaldis, BMA Deputy Director for Curatorial Affairs Jay Fisher, BMA Trustee Virginia Adams
4. Beryl Rosenstein and 5. BMA Trustee Nancy Dorman and Stan Mazaroff take advantage of the "Book Nook" to delve deeper into the exhibition
6. Roberta Van Meter and Ron Stiff



Members Night: *Off the Shelf*

March 16, 2017

7-8. Members celebrated *Off the Shelf* at an exclusive evening reception with after-hours access, music, food, and a demonstration of contemporary art-book-making by artist Patty Lee.



PHOTOS BY MAXIMILIAN FRANZ

Sparkling Savings for Members!

Don't miss the first
BMA Members Jewelry Sale

Save 20–50%
on all jewelry at the BMA Shop

May 24–28



CHRISTOPHER MYERS



Director's Brunch & Talk

Off the Shelf: Modern & Contemporary Artists' Books

Saturday, May 13, 8:45–11 a.m.

Senior Curator Rena Hoisington guides you through the process of creating the extraordinary exhibition *Off the Shelf*, on view through June 25. Enjoy a buffet brunch at Gertrude's before or after the lecture.

This exclusive event is open to Contributor Members (\$165+) and above. Invitations will be mailed.

To upgrade to the Contributor program or to RSVP, call 443-573-1800.

LEFT: Grace Hartigan. *Plate from the book "Salute."* 1960, printed 1961. The Baltimore Museum of Art: Gift of the Artist, Baltimore, in Memory of James Schuyler, BMA 1991.275. © Estate of Grace Hartigan

MEMBER TRAVEL

The BMA is pleased to offer exceptional travel opportunities to its Members. Travel with fellow art enthusiasts, enjoy expert guides, and experience extraordinary public and private collections. Participation is limited, and trips do sell out. Travel eligibility varies by Membership level.

Day Trips

All Membership levels

Domestic Travel

Contributor/Sustainer level
and above (\$275+)

International Travel

Contributor/Sponsor level
and above (\$550+)

To receive updates and reminders about Member travel opportunities, call the Members Hotline at 443-573-1800 and sign up for Member eNews at artbma.org.



Glorious Gardens: Longwood and Winterthur

Friday, June 23, 2017

Discover the grandeur and history of two of the region's most luxurious estates, Longwood Gardens and the Winterthur Museum, Garden, and Library. Travelers will experience gorgeously cultivated grounds filled with flowers and greenery. A guided tour at each location offers an opportunity to learn about the many treasures collected in these beautiful homes. Buffet lunch at Longwood, transportation, and gratuities are included. Call the Members Hotline, 443-573-1800 or email Istachowiak@artbma.org for details.

Price \$165 – Includes transportation by bus, parking, lunch, entry to Gardens, and two tours. BMA Day Trips are open to all Members. Payment in full is required for reservations. Please note that this trip will take place rain or shine.

TEMPT YOUR PALATE

Savor regional dishes made with local and seasonal ingredients at Gertrude's restaurant. Located at the BMA, Gertrude's is a perfect place for a special event, champagne brunch, or a delectable lunch during your visit to the BMA.

BMA Members save 10%!*

* Member discount available for Member and guest.



Shopping for a Great Gift?

PICK UP A BMA GIFT MEMBERSHIP!

When you share the BMA, you are giving 12 months of incredible benefits, including:

- ★ Invitations to Members Preview Events
- ★ Savings at the BMA Shop and Gertrude's
 - ★ Members Jewelry Sale, May 24–28
 - ★ FREE tickets to *Lifted by the Tide: Jack Whitten*, opening in spring 2018!



KIKI (O.K.) KOGELENIK

OFF THE SHELF
MODERN & CONTEMPORARY ARTISTS' BOOKS

Don't miss 130 rarely shown artworks in book form and related prints by Pablo Picasso, Joan Miró, Fernand Léger, David Hockney, Grace Hartigan, Ed Ruscha, and other renowned artists.

FINAL WEEKS
 CLOSING JUNE 25

FRIENDS GROUPS

JOIN A BMA FRIENDS GROUP!

Get closer to the heart—and art—of the Museum.

Friends Group Members meet other art enthusiasts, enjoy cultural outings, visit private collections, and connect with curators, artists, and art experts. Unless otherwise noted, all events below are exclusively for Members of Friends Groups.

FRIENDS OF THE ARTS OF AFRICA, THE PACIFIC, AND THE AMERICAS (FAPA)

For more information, call 443-573-1745.

FRIENDS OF THE AMERICAN WING (FOAW)

For more information, call 443-573-1768.

FRIENDS OF MODERN AND CONTEMPORARY ART (FoMaCA)

For more information, call 443-573-1761.

JOSHUA JOHNSON COUNCIL (JJC)

For more information, call 443-573-1816.

Tour – Thursday, May 11, 6 p.m.

Helene Grabow, Curatorial Assistant, Department of Contemporary Art, will lead a tour of the exhibition *Front Room: Adam Pendleton*, exploring the dramatic installation of vinyl wall works and paintings. Open to prospective and current JJC Members.

ABOVE: Kiki (O.K.) Kogelnik, *Orange Naked Woman*. Page from the book *1¢ Life* by Walasse Ting. (Bern: E.W. Kornfeld, 1964). The Baltimore Museum of Art: The Ryda Hecht Levi Collection of Illustrated Books, Bequest of Ryda H. Levi, Baltimore, BMA 2009.42.21 © Kiki Kogelnik Foundation and © 2017 Estate of Walasse Ting / Artists Rights Society (ARS), New York

PRINT, DRAWING & PHOTOGRAPH SOCIETY (PDPS)

For more information, call 443-573-1789.

Princeton Day Trip – Saturday, May 20

PDPS will visit the Princeton University Art Museum and Firestone Library.

Annual Meeting – Sunday, June 11, 2 p.m.

Senior Curator Rena Hoisington will give a tour of *Off the Shelf: Modern & Contemporary Artists' Books*, followed by a reception at Gertrude's.

All BMA Members are welcome to join a Friends Group. Call the Members Hotline for more information: 443-573-1800.

BMA AT A GLANCE

ONGOING EXHIBITIONS

Black Box: Tamar Guimarães & Kasper Akhøj

Through June 11, 2017

Shifting Views: People & Politics in Contemporary African Art

Through June 18, 2017

Off the Shelf: Modern & Contemporary Artists' Books

Through June 25, 2017

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

Through July 30, 2017

Imagining Home

Through August 1, 2018

Front Room: Adam Pendleton

Through October 1, 2017

NEW EXHIBITIONS

Black, White & Abstract: Callahan, Siskind, White

May 17–October 1, 2017

Black Box: Kara Walker & Hank Willis Thomas

June 28, 2017–March 18, 2018

Annet Couwenberg: From Digital to Damask

August 16, 2017–February 18, 2018



MAY

3 WEDNESDAY
Collection Tour: Contemporary Wing, 2 p.m.

5 FRIDAY
First Friday Tour: Asian Art Collection, 2 p.m.

7 SUNDAY
Free Family Sunday: Make Majestic Dragon Puppets, 2–5 p.m.

10 WEDNESDAY
Collection Tour: African Art, 2 p.m.

13 SATURDAY
Director's Brunch, 8:45–11 a.m. ☒
The Artist's Perspective: Louise Wheatley, 2 p.m.

14 SUNDAY
Free Family Sunday: Fold Lotus Flowers, 2–5 p.m.

17 WEDNESDAY
Collection Tour: Cone Wing, 2 p.m.

20 SATURDAY
In-Gallery Conversation: Artist Jack Whitten & Senior Curator Katy Siegel, 2 p.m.

21 SUNDAY
Off the Shelf Book Club: Painting the Text, Writing the Image, 3 p.m.
Free Family Sunday: Sculpt Ceramic Figures, 2–5 p.m.

24 WEDNESDAY
MEMBERS JEWELRY SALE, 10 a.m.–8 p.m.
Collection Tour: American Wing, 2 p.m.

25 THURSDAY
MEMBERS JEWELRY SALE, 10 a.m.–8 p.m.

26 FRIDAY
MEMBERS JEWELRY SALE, 10 a.m.–8 p.m.

27 SATURDAY
MEMBERS JEWELRY SALE, 10 a.m.–8 p.m.

28 SUNDAY
MEMBERS JEWELRY SALE, 10 a.m.–5 p.m.
Free Family Sunday: Create Imperial Plates, 2–5 p.m.

31 WEDNESDAY
Collection Tour: Sculpture Garden, 2 p.m.

JUNE

2 FRIDAY
First Friday Tour: *Front Room: Adam Pendleton,* 2 p.m.

3 SATURDAY
Corporate Council Family Day, noon–2 p.m. ☒
Big Table Connections: Performance And Play, 2 p.m.

4 SUNDAY
Commons Collaboration: All Kinds of Kids Need All Kinds of Families, noon
Free Family Sunday: Quilt Your Neighborhood, 2–5 p.m.

7 WEDNESDAY
Exhibition Tour: *Imagining Home,* 2 p.m.

11 SUNDAY
Free Family Sunday: Illustrate Community Stories, 2–5 p.m.

14 WEDNESDAY
Collection Tour: Antioch Mosaics, 2 p.m.

15 THURSDAY
Artist Workshop: Not Your Mother's Macramé, 6–8:30 p.m. \$ ★
Curator's Council Reception, 6–8 p.m. ☒

17 SATURDAY
Open Hours: Reconnecting with the Sacred Feminine, 1 p.m.

Admission to the BMA is free. Events are free and open to all unless otherwise noted.

\$ designates an admission charge or related fee for the event.

★ designates registration is suggested or required. Consult magazine for program details.

☒ designates Members-only event. Admission by invitation.

1 8 SUNDAY

Free Family Sunday: Make An Outdoor Sculpture, 2–5 p.m.

2 1 WEDNESDAY

Collection Tour: African American Art, 2 p.m.

2 3 FRIDAY

Member Day Trip: Glorious Gardens: Longwood and Winterthur ☒ ★

2 5 SUNDAY

Free Family Sunday: Design a Playground, 2–5 p.m.

2 8 WEDNESDAY

Collection Tour: Sculpture Garden, 2 p.m.

JULY

2 SUNDAY

Free Family Sunday: Invent Your Own Flag, 2–5 p.m.

5 WEDNESDAY

Collection Tour: European Painting and Sculpture, 2 p.m.

7 FRIDAY

First Friday Tour: Cone Collection, 2 p.m.

9 SUNDAY

Free Family Sunday: Build Baltimore Furniture, 2–5 p.m.

1 2 WEDNESDAY

Collection Tour: Tiffany & Friends, 2 p.m.

1 5 SATURDAY

Open Hours: Self-Care at Home, 2 p.m.

1 6 SUNDAY

Free Family Sunday: Sculpt a Silver Tea Service, 2–5 p.m.

1 9 WEDNESDAY

Collection Tour: Asian Art, 2 p.m.

2 3 SUNDAY

Free Family Sunday: Sew American Portraits, 2–5 p.m.

2 6 WEDNESDAY

Collection Tour: Contemporary Art, 2 p.m.

3 0 SUNDAY

Free Family Sunday: Hats Make History, 2–5 p.m.

AUGUST

2 WEDNESDAY

Collection Tour: African Art, 2 p.m.

4 FRIDAY

First Friday Tour: William Stanley Hayter Prints in Prints, Drawings, and Photography Study Room, 2 p.m.

5 SATURDAY

Big Table Connections: The Body and the Spirit, 2 p.m.

6 SUNDAY

Free Family Sunday: Make Bold Black-and-White Prints, 2–5 p.m.

9 WEDNESDAY

Collection Tour: Cone Wing, 2 p.m.

1 3 SUNDAY

Free Family Sunday: Construct See-Through Structures, 2–5 p.m.

1 6 WEDNESDAY

Collection Tour: American Wing, 2 p.m.

2 0 SUNDAY

Free Family Sunday: Create a Giant Collage, 2–5 p.m.

2 3 WEDNESDAY

Collection Tour: African American Art, 2 p.m.

FREE TOURS!

Wednesdays @ 2 p.m.

Exhibition and Collection Tours: Enjoy docent-led tours of the BMA's collection and changing exhibitions.

NEW DATES—First Fridays @ 2 p.m.

Curatorial Tours: Meet the BMA's art experts and learn about their exhibitions and collection areas during these intimate curator-led tours.

Saturdays @ Noon

BMA Highlights: Get to know some of the treasures of the BMA's collection in this 45-minute, docent-led tour.

Sundays @ 2:30 p.m.

Sunday Shorts: Discover the wonder of a single work of art or gallery in this half-hour, docent-led tour.

Jazz in the Sculpture Garden on hiatus Summer 2017

When rain and intense heat threaten outdoor concerts, the BMA's Rebecca and Joseph Meyerhoff Auditorium is an indoor refuge. Because the auditorium is under renovation this summer, the Museum's popular jazz concerts are on hiatus in 2017. Look for the winter/spring issue of *BMA Today* for information about 2018 programs.

2 6 SATURDAY

Commons Collaboration: Closing Celebration, 2 p.m.

2 7 SUNDAY

Free Family Sunday: Sketch Charcoal Figures, 2 p.m.

3 0 WEDNESDAY

Exhibition Tour: *Imagining Home*, 2 p.m.

BMA SHOP

Shop Hours

Sunday & Tuesday
10 a.m.–5 p.m.

Wednesday–Saturday
10 a.m.–8 p.m.

443-573-1844
shopartbma.org

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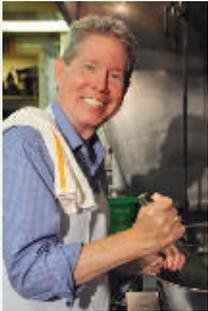
LABRADORITE BOOKENDS

\$175

BOOKS

\$65–100

John Shields' GERTRUDE'S AT THE BMA



Celebrity chef John Shields' elegantly casual restaurant serves delicious regional cuisine. Visit Gertrude's for brunch or for one of our tasty events and treat yourself to something special!

Visit gertrudesbaltimore.com to make reservations online, or call the restaurant at 410-889-3399, and our staff will be happy to assist you with your reservation.

SOCIAL MEDIA

Facebook.com/gertrudesbma
Instagram.com/gertrudesbaltimore
Twitter.com/gertrudesbalt
John Shields' Blog/newchesapeake-kitchen.com

Get on Gertie's list to be the first to know what's happening at Gertrude's. Sign up for our email list on the Facebook page.

BMA Members receive a 10% discount.*

GERTRUDE'S HOURS

Monday Closed
Tuesday*–Friday 11:30 a.m.–9 p.m.
*Closed 2:30–5 p.m. on Tuesdays
Saturday Brunch 10 a.m.–3 p.m.
Dinner 5–9 p.m.
Sunday Brunch 10 a.m.–3 p.m.
Dinner 5–8 p.m.

Specials at Gertrude's

Tuesday Nights ~ Gertie's Café with \$15 entrée specials

Wednesday Nights ~ Half-Price Wine Night, by the bottle or glass

Friday Happy Hour ~ At the Bar 4 p.m.–6 p.m.

Afternoon Tea ~ Every Friday and Saturday at 2, 2:30, and 3 p.m. (Please reserve Afternoon Tea in advance by calling 410-889-3399.)

Crabaret*

Thursday, July 13, 6:30–10 p.m.

Spend a warm summer evening out on the terrace enjoying numerous crab dishes, amazing wines & beers, and live music. Yes: for one night only, Gertrude's becomes a Crabaret! Visit gertrudesbaltimore.com or call 410-554-8448 for ticket information.

Lobsterama!*

One of our most popular summer traditions is returning! Lobsterama will occur every Thursday night in August, when you can enjoy a delicious steamed Maine lobster dinner. And you can "supersize" your dinner by having your lobster stuffed with Crab Imperial! Table reservations are strongly recommended on Lobsterama evenings, and you can also reserve lobsters in advance for your party—we only order a limited quantity of lobsters for each Lobsterama, and last year we sold out of lobsters each night!

Lobsterama pricing will be announced in July.

** Please note that the BMA Member 10% discount is not offered for Crabaret, Mother's Day, Father's Day, and Lobsterama, or the Tuesdays with Gertie menu.*

MUSEUM INFORMATION

BMA HOURS & ADMISSION
Wednesday–Sunday
10 a.m.–5 p.m.

Closed Mondays and Tuesdays, New Year's Day, July 4, Thanksgiving, and Christmas Day

In the event of inclement weather, please call 443-573-1700 for information on Museum closings.

Free general admission—
for everyone, every day!

There may be a charge for certain special exhibitions. Only BMA Members receive unlimited free admission to ticketed exhibitions.

Ongoing support for free admission at the BMA has been provided through generous endowment gifts from the Cohen Family Fund for Free Admission, Lord Baltimore Capital Corporation, Mary J. and James D. Miller, James S. Riepe Family Foundation, and the DLA Piper Fund.

ACCESSIBILITY

The Zamoiski East Entrance, the Museum, and the Sculpture Garden are wheelchair-accessible. A limited number of wheelchairs are available for use free of charge. Van-accessible parking spaces are available in the BMA East and West Lots. Please check in at the Welcome Desk in the Lobby upon arrival.

TTY/HCO: 1-800-735-2964

WEBSITE
artbma.org

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Museum Rentals: 443-573-1842

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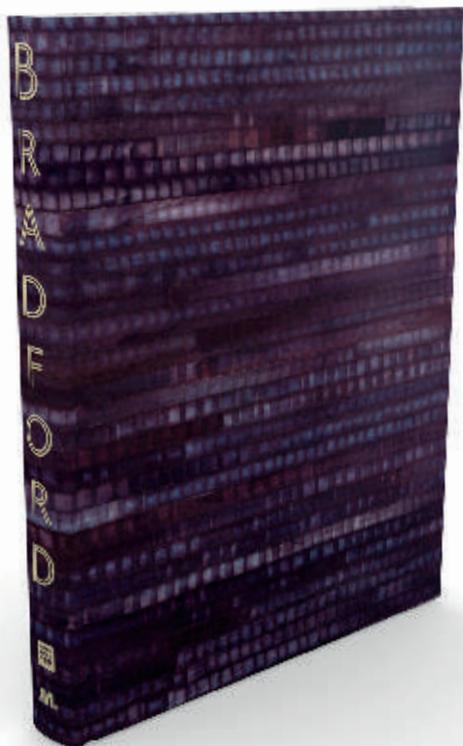
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TOMORROW IS ANOTHER DAY

**The official catalogue for the
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57th International Art Exhibition
featuring new work by Mark Bradford**

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Behind-the-scenes images of Bradford's creative process
and an in-depth interview covering the artist's life and career

◆
Original essays by Zadie Smith, Anita Hill, and others on the
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