Generations: A History of Black Abstract Art
On view through January 19, 2020
The graceful sculpture

Construction 140 often stops visitors short as they enter the Ryda and Robert H. Levi Sculpture Garden. Forged into sinuous loops, its gleaming stainless steel catches the sunlight as it slowly revolves at the rate of four minutes per revolution. Behind the beauty of Construction 140 lies the artist’s interest in mathematics and physics. José de Rivera was particularly intrigued by the concept that time and space had to be understood as one, as theorized by Russian mathematician and physicist Hermann Minkowski in 1918.

“My work is really an attempt to describe the maximum space with the minimum of material,” the artist was quoted in Time magazine, June 1961. De Rivera took great pride in creating each of his sculptures by hand, filing and polishing for countless hours to transform a crude sheet of dull metal into a brilliant reflective surface. The sculpture has served as an elegant fixture of the garden since the lower two acres opened in 1988.

The Sculpture Garden is home to 33 masterworks of modern and contemporary sculpture and remains open year-round Wednesday through Sunday, from 10 a.m. to dusk, weather permitting.
Generational Work

Generations: A History of Black Abstract Art arrives at The Baltimore Museum of Art at a moment of great ferment and change in civic and creative institutions across the United States. Following decades of indifference and neglect, the visibility, varousness, and self-determination of artists of color, as well as the accurate recitation of history, have assumed positions of primary importance in the art world, with determined, collective conversations taking place among artists, scholars, curators, and citizens across the world.

Generations is inspired and anchored by the peerless collection and the disciplined mission of Pamela J. Joyner and Alfred J. Giuffrida, who have collected work by black artists since 1999, focusing on abstraction. The exhibition brings a new and diverse history of abstraction into bold public view.

It is a moment of cultural reckoning, and the BMA is taking the moment to tell a truer and more multidimensional story about art history and to expand perceptions of what contemporary art can be.
Generations is the anchor of our fall season—a rich and powerful emblem of the Museum’s ongoing effort to address and correct lapses of the past and present. Complementing Generations is an exhibition of sculptural works by Melvin Edwards on the third floor of our Contemporary Wing and the total reconceptualization of the second floor of our Contemporary Wing, which reopened to the public in July. Before the year’s end, we will see the East Lobby transformed by internationally renowned artist Mickalene Thomas, who was selected to create the inaugural site-specific installation of the Robert E. Meyerhoff and Rheda Becker Biennial Commission.

It is our vision to be an institution at the forefront of positive civic change, and these projects represent a small but visible gesture of the BMA’s commitment to equity.

Christopher Bedford
BMA Dorothy Wagner Wallis Director
When an exhibition travels, more people have the opportunity to experience the art. *Generations: A History of Black Abstract Art* opens at the BMA in September after nearly 80,000 people saw it under the title *Solidary & Solitary* in museums from New Orleans to Chicago.

Inspired by the mission-driven collection of Pamela J. Joyner and Alfred J. Giuffrida, the exhibition centers on the black artists who have redefined abstraction. The presentation in Baltimore will be larger than previous installations of the exhibition, and the BMA is hoping to draw the largest crowd yet.

The BMA co-organized the exhibition with the Ogden Museum of Southern Art. See page 14 for details.
BY THEIR CREATIVE FORCE: AMERICAN WOMEN MODERNISTS

October 6, 2019–July 5, 2020

More than 15 works of painting, sculpture, and decorative arts acknowledge and celebrate the contributions women artists have made to the development of American modernism. The show includes works by well-known artists, including Elizabeth Catlett and Georgia O’Keeffe, among others, as well as works by those who were often under-recognized, such as Maria Martinez and Marguerite Zorach. The selection of works showcases these artists’ innovative engagements with 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, Helen Jacobson, Amalie Rothschild, and Grace Turnbull—were based in Baltimore during their careers.

By Their Creative Force is a part of the BMA’s year-long 2020 Vision initiative, highlighting female-identifying artists and the impact of women on the art world.

Curated by Virginia Anderson, Curator of American Art

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

MELVIN EDWARDS: CROSSROADS

September 29, 2019–January 12, 2020

This exhibition explores the cross-cultural connections in Melvin Edwards’ sculpture from 1977 to the present. Edwards (American, b. 1937) was profoundly energized by his experience at a major arts festival in Lagos in 1977. Since then his work has increasingly connected to African art, languages, poetry, liberation politics, and philosophy. He has made reciprocal ties to many African countries, such as Nigeria, Ghana, Zimbabwe, and Senegal, where he has maintained a home for nearly 20 years. Through the presentation of 18 works from the artist’s Lynch Fragments series shown alongside a selection of larger sculpture, including the room-size installation Agricole, Crossroads tells the story of Edwards’ travels, the people he engaged, and the larger social history of the period.

Curated by Christopher Bedford, BMA Dorothy Wagner Walls Director, and Katy Siegel, BMA Senior Research & Programming Curator and Thaw Chair of Modern Art at Stony Brook University

This exhibition is generously sponsored by the Smart Family Foundation of Illinois, the Henry Moore Foundation, and Clair Zamoiski Segal.


FREE FORM: 20TH-CENTURY STUDIO CRAFT

This exhibition presents a selection of embroidery, ceramics, and jewelry by innovative mid-century American artists who shifted away from the functional aspect of craft towards an avant-garde engagement with abstraction and expression. Objects featured include works by textile artist Mariska Karasz, a Hungarian immigrant to the U.S. who moved away from her established business as a women’s clothing designer to focus on embroidery as an artistic practice; Baltimore-area designer and embroiderer Gloria Balder Katzenberg, who was influenced by Karasz’s philosophy and produced works that evoke gardens, ponds, fireworks, or celestial scenes with unconventional materials; ceramic artists Gertrud and Otto Natzler, who fled Nazi-occupied Austria and founded their own workshop in Los Angeles, California, in 1938; and metalsmith and jewelry maker Betty Cooke, a nationally acclaimed Baltimore native and an alumnus of the Maryland Institute College of Art who began her career in the mid-1940s and is still making work today. Curated by Virginia Anderson, Curator of American Art

ADORNED: AFRICAN WOMEN & THE ART OF IDENTITY

Across sub-Saharan Africa, a strict gendered division of artistic labor existed throughout much of the 19th and 20th centuries. Men worked in wood and metal, carving and casting works that glorified leaders and paid homage to deities, while women created works in clay, cloth, and beads, stitching and firing the art of everyday life. This exhibition brings together two dozen works from the BMA’s collection to demonstrate the critical role of women in shaping and maintaining social identities across 20th-century Africa. Highlights include colorful beaded aprons and capes from Ndebele artists in South Africa, jewelry made by Turkana and Maasai women in Kenya and Tanzania, and a large indigo-dyed textile created in post-independence Nigeria. The exhibition also features a selection of gourds decorated by Sara-Nar women from Chad. These vibrant and intricate works served as visual signifiers of age, marital status, ethnic identity, economic achievement, and national identity. Curated by Kevin Tervala, Associate Curator of African Art


NEW EXHIBITIONS


Curated by Virginia Anderson, Curator of American Art

This exhibition is supported by Susan B. Katzenberg and Carol D. Macht, in memory of Gloria Balder Katzenberg.
2020 will mark 100 years since the 19th Amendment of the United States Constitution was ratified. Prohibiting states and the federal government from denying citizens the right to vote on the basis of sex, the 19th Amendment effectively granted women the right to vote. In a nod to this historic moment, the BMA is devoting its 2020 exhibitions and programs to presentations on the achievements of female-identifying artists, an effort it is calling 2020 Vision.

2020 Vision crystallizes the BMA’s efforts to address race and gender gaps within the museum field, and to represent more fully and deeply the spectrum of people who have shaped the trajectory of art. The year-long initiative builds on the BMA’s work over the last several years to expand its presentations of women and minority artists and to be more engaged with the community in which it exists. The year itself presents an opportune moment for retrospection on feminism and gender roles in creative pursuits.

Every gallery in the BMA’s Contemporary Wing will showcase female-identifying artists in 2020. This includes a newly commissioned work by German artist Katharina Grosse, as well as solo exhibitions of works by a series of contemporary artists, including Grace Hartigan, Valerie Maynard, Tschabalala Self, and Lisa Yuskavage.

On the first floor of the Museum, Ellen Lesperance: Velvet Fist will present a suite of seven exquisite paintings from the artist’s ongoing Greenham Common Women’s Peace Camp series shown with her Congratulations and Celebrations Sweater participatory project. And in the Museum’s East Lobby, Mickalene Thomas’ transformative experience will welcome visitors throughout the year.

The year will be anchored by a comprehensive retrospective of works by the renowned American artist Joan Mitchell. The exhibition will explore the full arc of Mitchell’s artistic practice—from her exceptional New York paintings in the early 1950s to the majestic, large-scale multipanel works made in France later in her career.

Additional exhibitions include a selection of beaded works created by 19th-century Lakota women who subversively incorporated the American flag and other patriotic iconography into traditional Native American designs. It is joined by several thematic exhibitions drawn from the BMA’s collection with historical and contemporary works by male artists that emphasize the essential roles of women.

The presentations will begin in the fall of 2019 with the opening of By Their Creative Force: American Women Modernists, which features works by Elizabeth Catlett, Maria Martinez, Georgia O’Keeffe, and others who contributed to major art movements of the 20th century from Cubism to Abstract Expressionism.

A full schedule of exhibitions and programs is available at artbma.org/2020vision

With its gritty visuals and nods to ‘70s-era Blaxploitation cinema, Isaac Julien’s film installation, *Baltimore*, reminds cinematographer Kirby Griffin of childhood walks to the candy store with his grandmother along North Avenue in West Baltimore. His eye for visual storytelling grew from a desire to document these everyday moments through a cinematic lens.

“There’s not a greater looking city that you could film or photograph than Baltimore,” Griffin said. “There’s a certain way that black culture looks up against the rowhomes in Baltimore. It’s a perfect marriage when you see it. That’s what I love photographing the most. [The City] has a certain aesthetic and time just kind of stands still in some spots, for good and for bad.”

Baltimore City’s at once timeless and time-traveling qualities anchor *Baltimore*, acquired by the BMA in 2018. The triptych stars iconic actor and director Melvin Van Peebles as he traverses through Baltimore cultural sites with an Afro-Cyborg woman embodied by actress Vanessa Myrie. Each institution tells a different history, and each screen presents a different timeframe, exploring the many ways that history is made, documented, silenced, or foretold.

Julien’s lyrical approach to storytelling and diverse cast of black figures, at once contemporary, historical, and futuristic, appealed to Griffin, who also uses his camera to document and elevate the experiences of black people, he said, in documentaries, music videos, and films of his own. “It’s not a rich Baltimore that [Julien] shows you, and that’s the Baltimore I’m familiar with. I’m only into telling the story of people who otherwise would be exploited or not have their story told at all.”

A self-taught photographer and filmmaker, Griffin was inspired by the artist’s deft cropping, framing, and editing to push the limits of his own creativity and “to protect our knowledge, to protect our image. To make sure we are the ones in control of our image because media is the greatest tool or weapon in today’s world.”

In conjunction with *Every Day: Selections from the Collection*, *Baltimore* is on view through January 5, 2020.

*Baltimore* is generously sponsored by Bunting Family Foundation.

Curated by The Eddie C. and C. Sylvia Brown Chief Curator Asma Naeem.
Mary Lovelace O’Neal creates paintings that live at the intersection of the abstract and the real, of individual expression and social content. Occupying this space has become important for O’Neal (American, b. 1942) and other postwar artists who eschew ideology and obvious categorization. They refuse to be labeled, to adhere to obvious styles, or to be relegated to a specific “message” about identity.

O’Neal’s work incorporates rich materiality, brilliant color, and free-form gestures, evoking the body in motion as both maker and subject. Running Freed More Slaves Than Lincoln Ever Did is a superb example of O’Neal’s work from the 1990s, when her titles referenced America’s history of slavery and racism. It is the first work by the artist to enter the BMA’s collection and expands the story of postwar gestural painting as told by the collection.

Esteemed scholar and curator Lowery Stokes Sims recently brought attention to O’Neal as an artist who hasn’t received the recognition she deserves despite her longevity and diligence. The BMA’s acquisition of Running Freed More Slaves Than Lincoln Ever Did hails the artist’s legacy as a deft and politically engaged Expressionist painter and signals the Museum’s innovative re-mapping of contemporary artistic achievement.
Contours of Memory
Memories uphold, define, and connect us. During your next Museum visit, explore how these three works use various means to depict the many forms of memory.

1. **Baptism 1948**

Sometimes, it takes multiple viewpoints to capture the feeling and detail of a childhood memory. In Haywood Bill Rivers’ painting, a minister points skyward while baptizing his congregant. His extended finger draws the eye upward, where the viewer sees the landscape from an aerial perspective. The pond in which the baptism takes place is also seen from above, yet the viewer faces the choir and worshiping family. The painting’s shifts in perspective reveal the details of a late summer day in the small town of Morven, North Carolina: the rich textures of grass and delicate flowers blooming from the red clay, the smooth flow of white robes, and rows of cotton in the fields. Rivers created this painting 10 years after leaving Morven, during a grant-funded trip to the rural Southeast that reminded him of his youth.

2. **Epa Mask 1930s**

A warrior ancestor sits in the center of this mask, protected by a wooden canopy and encircled by a community of men, women, children, and priests. Cobalt blue pigment covers these devotees and colors the circular fans they hold. These bright fans signal the priests as devotees of Oshun, a Yorùbá river goddess who was instrumental in creating the world. Bámgbóyè, one of the premier artists of his generation, carved this Epa mask, which was once worn on top of a dancer’s head. It appeared at ceremonies honoring the ancestors who had fought bravely to ensure the safety of their communities. Like the many material layers of the mask, layers of recent memory, religious memory, and historical memory come together to make up the social and spiritual significance of this piece.

3. **Madridscape 1959**

Spots, splashes, and stains of color seep and slash across Helen Frankenthaler’s monumental canvas. Washes of white oil paint thinned with turpentine sit on top of cerulean blue with the easy feel of a cool water glass pooling on a wood table. It may be difficult to find the landscape promised by the title in the painting. Though the picture has an immediate urgency, it is as much a record of a memory as it is a record of the moment it was painted. Frankenthaler sketched a drawing—also titled Madridscape—during a trip to Spain and later combined it with her feeling and memory to create this painting.
FREE FAMILY SUNDAYS

Free drop-in workshops 2–5 p.m.
No registration required

Join us every Sunday for hands-on artmaking the entire family can enjoy. Family workshops are held in the Joseph Education Center, located on the first floor of the Museum. Space is limited.

SEPTEMBER: TRACES OF THE SPIRIT
9/1 Make a Mixed Media Portrait
9/8 Construct a Collage
9/15 Build a Mixed Media Sculpture
9/22 Make Textured Prints
9/29 Generations Opening Celebration
See page 22.

OCTOBER: GENERATIONS
10/6 Dynamic Linear Paintings
10/13 Create Layered Paintings
10/20 Paint Color and Light with Pastels
10/27 Watercolor Painting

NOVEMBER: PORTRAITS
11/3 Sculpt Clay Figures
11/10 Print Portraits
11/17 Sketch People with Oil Pastels
11/24 Create a Collage of Friends and Family

DECEMBER: ZOOM IN ZOOM OUT
12/1 Make Tiny Clay Pots
12/8 Construct a Cityscape
12/15 Paint Watercolor Close-Ups
12/22 Invent a Microscopic Landscape
12/29 Big Drawings in Pen and Ink

Free Family Sundays are sponsored by Camden Partners

AT HOME FAMILY ART PROJECT: PAINT THE SKY RED

Inspired by Alma Thomas’ paintings on view in Generations: A History of Black Abstract Art

WHAT YOU NEED: Paint, paintbrushes, and paper

1. Look closely at color and light in nature. Notice the subtle shifts over the course of a day.
2. Paint a pattern inspired by the hues and effects of light that you observed.
3. Notice how the colors in nature change throughout the fall. Paint another pattern with these colors in mind.
4. Hang your favorite pieces together to create an exhibition at home. Write labels for your artworks, including the title, date, and the materials you used.
5. Invite friends over for an opening and share your observations of color and light.

When she started collecting, Pamela Joyner was looking for art she enjoyed. She wanted to embellish the homes she shares with husband Alfred Giuffrida. The mission to reframe art history came later. Joyner had always appreciated abstraction, and she was drawn to black abstract painters. So, she began researching and learning more about the artists she and Giuffrida endeavored to collect.

As Joyner explains, “I was drawn to the stories about African American abstract painters who were sort of shut out of the art world because they were making work that didn’t have visibly black content. … I was intrigued by this group of people who were able to rise above all of that and define freedom on their own terms by making work that they were compelled to make.”
“The more I learned and the more I bought, the clearer it became that there was a job to do,” Joyner said. Her collecting then became about being a catalyst to alter the art canon, to make the work of black artists integral to the narrative of art history.

Joyner has spent the past several decades developing a best-in-class portfolio of post-World War II to present-day abstraction by black artists. She refers to Norman Lewis alternatively as the “Adam” or the “godfather” of her collection. A contemporary of Jackson Pollock, Willem de Kooning, Ad Reinhardt, and the Abstract Expressionist painters of the New York School in the 1950s, Lewis was an artist whose standing among his peers was questioned because he was black.

A 1992 article in Art Forum by Ann Gibson comparing Pollock and Lewis asks whether Lewis was ejected from the canonical group of Abstract Expressionists because he was black. Gibson uses a quote from Lewis’ then-partner Joan Murray in forming an answer. “They liked Norman; they were glad he was there. ... But it was a strange attitude: what was he doing there? He should be painting lynchings.”

The idea that black artists should paint black subject matter did not go away in subsequent decades. Melvin Edwards, Sam Gilliam, Jack Whitten, William T. Williams, and other black artists working in abstraction in the late 1960s and 1970s had to contend with justifying their approaches to artmaking at a time when the conditions of black life in America were fraught with violence and political tensions.

An essay in the Joyner/Giuffrida Collection catalog by Mark Godfrey discusses this at length. Godfrey contends that black nationalist leaders and mainstream white journalists were pressing to understand “what is black art?” Godfrey summarizes the experiences of William T. Williams, writing “Describing his early career and his conversations with other black artists, Williams recalled that he was always asked, ‘Why are you making abstraction? It’s not African American art.’ And I would always say, well, you tell me what it should look like. Jazz is the most abstract of all music. Music is totally abstract. How can you not say there’s a tradition of abstraction?”

The BMA’s exhibition Generations: A History of Black Abstract Art draws upon the Joyner/Giuffrida Collection to explore all of the avenues for abstraction that black artists have pursued. The title is a nod to the generations of black artists whose diverse artistic practices comprise the history that the Joyner/Giuffrida Collection tells. And, as co-curator BMA
Senior Research & Programming Curator and Thaw Chair of Modern Art at Stony Brook University Katy Siegel has explained, the exhibition “departs from a single monolithic picture of what it means to be a black artist in order to receive all of the ‘fourteen channels’ of blackness that Mark Bradford demands.”

Siegel, along with co-curator and Dorothy Wagner Wallis Director Christopher Bedford, maintains the artists featured in Generations “have not only made history, they have remade history, creating new definitions of abstraction.” The exhibition enables encounters with approaches as varied as the distinct mark-making of Alma Thomas to the paper painting of Mark Bradford and the figurations of Lynette Yiadom-Boakye.

These encounters are part of what Joyner wanted to see happen when she devoted her collection to the mission of reframing art history. Joyner says, “Ten years ago, many museums and galleries and collectors hadn’t even heard of the early generations of the artists in our collection. By shining a light on those careers, we have hoped to catalyze a reframing and a rethinking both of the individuals and, ultimately, the overall canon. While any single individual is not sufficient, we’re endeavoring to do our part.”

EXHIBITION TICKETS
MEMBERS SEE IT FREE

SEPTEMBER 29, 2019–JANUARY 19, 2020

Adults $10
Seniors (ages 65+) $8
Groups (7+ people) $7
Students with ID $5
Youth (ages 7–18) $5
Children (ages 6 and under) Free

Reserve your free tickets in person at the BMA box office or online at artbma.org/generations

You can hear in Mickalene Thomas’ voice her affection for Baltimore and enthusiasm for this moment in BMA history when she speaks by phone from her Brooklyn studio about her immersive two-story installation opening at the Museum on November 24. The work, *A Moment’s Pleasure*, is the inaugural Robert E. Meyerhoff and Rheda Becker Biennial Commission that puts Baltimore in the elite circle of Thomas’ past subjects, which include Oprah Winfrey, Condoleezza Rice, and former First Lady Michelle Obama. Thomas’ photography, collages, and paintings—such as *Le Déjeuner sur l’herbe* in the BMA’s collection—often draw from iconic images in Western art history and pop culture to create a contemporary vision of female sexuality, beauty, and power.

For *A Moment’s Pleasure*, Thomas is giving Baltimore a living room at the BMA, transforming the East Lobby into a space that feels as familiar and comforting as visiting your favorite aunt’s house. Influenced by the 1970s and 1980s, Thomas’ signature aesthetics will enliven the space with geometric patterns, prints, textures, wood paneling, and shag carpeting, among other nostalgic motifs.

The installation will extend onto an enclosed terrace where you can lounge and view works from Baltimore-based artists selected by Thomas. *A Moment’s Pleasure* will host a rotating series of events, such as film screenings, artist talks, performances, workshops, book clubs, and self-care seminars.
BMA is their place no matter who they are. I want them to have a sense of ownership. This Museum is their museum.

I hope the work triggers warm and comforting memories of someone or some place ... and imparts a familiarity of space and time. ‘This reminds me of my auntie’s house.’ I hope it allows people to settle into a safe space to share.

BMA: What does it mean to you to be the inaugural artist for this commission? And not just the first, but the first as a black woman?

MT: Going first you take all the risk and I’ve been jumping off the diving board for years, so I know how it really feels. I’ll land on my feet. I’m like a cat. I’ve been a first for most of my life in many ways. This isn’t the first time in my life as a first or first black woman. Being first is something I can hold up and lead with and show what I can do. With all the fear and anxiety, I take that and put it in the work. But there are many before me, too. I understand that there’s a whole foundation behind me standing tall and strong. I’m proud of that.

BMA: What appealed most to you about this opportunity?

MT: First off was being selected by Robert Meyerhoff and Rheda Becker and being the first recipient. Secondly was the opportunity to exhibit at the BMA and be presented in this particular platform. To have this presentation of work within the community of Baltimore for the first time was exciting for me. I feel like it is really a great moment for me to work with the team of people at the BMA, who have a great vision and are doing great things in Baltimore. I want to be a part of that shift and growth. I want to foster and continue to build on the discourse with the community. I can help do that. And you know, when the Museum talks about wanting to open their doors to all demographics of people, what does that mean? This exhibition is putting that to the test. How do you do that? And how do you take responsibility for those people inside? Do you have the activities? Consistency? What is going to keep them there? Where are they represented? Being a part of that is what’s most important to me.

Join us in celebrating the opening of Mickalene Thomas: A Moment’s Pleasure at a reception on Sunday, November 24 from 5:30–7:30 p.m. Details on page 22.
$5 Million endowment gift will establish The Ruth R. Marder Center for Matisse Studies

When sisters Claribel and Etta Cone bequeathed their renowned collection of modern art to The Baltimore Museum of Art in 1949, hundreds of works by Henri Matisse passed into the BMA’s care. Since then, the BMA has roughly doubled the number of works by the artist in its collection, amassing the world’s largest and most comprehensive collection of Matisse works in a public museum.

Now, thanks to the legacy of the late BMA supporter Ruth Marder, the BMA will endow a new center that will focus on the work of Matisse. Drawing on the BMA’s incomparable collection of paintings, sculptures, drawings, prints, and illustrated books by the artist, the Marder Center will serve as a major resource for scholars, for the presentation of exhibitions that contribute to both academic and public understanding of Matisse, and for the digitization and publication of portions of the collection, making it accessible to audiences around the world.

“We are beyond thrilled to dedicate this center to Ruth Marder and to connect her legacy with one of the greatest artists of the 20th century,” said Christopher Bedford, BMA Dorothy Wagner Wallis Director. “Ruth’s lifelong engagement with the BMA proved invaluable to the enhancement of our collections and programmatic capabilities, so it is fitting that the Marder Center will create new opportunities to engage audiences and spark new conversations on Matisse’s influence on modern and contemporary art.

I am very grateful to Ruth Carol Fund President Donald R. Mehring, BMA Board Chair Clair Zamowski Segal, and Immediate Past Chair Frederick Singley Koontz for their extraordinary support for this initiative.”

Yve-Alain Bois, professor of Art History at the Institute for Advanced Study in Princeton, New Jersey, enthused, “Nothing could please me more than the creation of a research center devoted to Matisse’s work, and there is no better place for it, at least in the U.S., than at the BMA. Of course, there are other museums with great Matisse holdings, but what’s striking with the BMA’s is that its Matisse collection is both deep and wide—it covers the entire career of Matisse in all media (except for the paper cutouts), but it also concentrates on certain key aspects that are often neglected.”

The endowment gift for The Ruth R. Marder Center for Matisse Studies provides essential support toward the design and construction of the space, as well as its ongoing operations. The Marder Center, which is anticipated to open on the first floor of the Museum in fall 2021, will be led by Jay McKean Fisher, who has a deep knowledge of the BMA’s Matisse collection through his 44-year tenure at the Museum.

“It is extremely gratifying to see the BMA fully realize its ambition to be a magnet for research and scholarship on Matisse,” said Fisher. “I am incredibly excited for the opening of the Marder Center, which will advance the Museum’s reputation as an unparalleled resource on the artist.”

The creation of The Ruth R. Marder Center for Matisse Studies fulfills a long-term strategic goal for the BMA to present the breadth and depth of its Matisse holdings, while also supporting the development of new scholarly publications that advance ongoing discussions on the trajectory of modern art and Matisse’s importance.
Ruth R. Marder was a Baltimore-based philanthropist whose charitable giving encompassed the arts, education, and medical research and improvements. Over the course of several decades, Marder formed a deep and longstanding relationship with the BMA, serving on the BMA Council and the former Women’s Council, and providing leadership for the development of the Museum’s Textile Fund, the Cone Gala in 2001, and the 90th Anniversary Gala in 2004. Her vision, advocacy, and commitment to the BMA were essential to the growth of the Museum’s collections and curatorial program. Marder also supported the Greater Baltimore Medical Center Foundation, the Baltimore Symphony Orchestra, Maryland Public Television, and Towson University—which in 2002 named its studio theater at its Center for the Arts in her honor—among many others. In 2004, she established the Ruth Carol Fund, a private foundation that continues to support the causes important to Marder.

WE ARE BEYOND THRILLED TO DEDICATE THIS CENTER TO RUTH MARDER AND TO CONNECT HER LEGACY WITH ONE OF THE GREATEST ARTISTS OF THE 20TH CENTURY

Christopher Bedford, BMA Dorothy Wagner Wallis Director
PROGRAMS & EVENTS

$25 | $20 Members
$10), entertainment, and a free

ART AFTER HOURS
Friday, October 11, 8–11 p.m. $25 / $20 Members
Admission to this fall’s Art After Hours includes complimentary access to Generations (regularly $10), entertainment, and a free drink or menu item. Beer, wine, and light bites available for purchase. This event is for adults age 21 and older. Tickets available at artbma.org starting September 11.

OPEN HOURS
Third Saturday of every month, 2 p.m.
Propose and present an Open Hours program, hosted by the BMA. Informative, participatory, or just plain fun, Open Hours events explore aspects of media consumption, late-stage capitalism, or other themes addressed in DIS A Good Crisis and Commons Collaboration: Get Your Life!, on view through November 17. For more information, email Dave Eassa at deassa@artbma.org.

DIS UNIVERSITY
In conjunction with DIS A Good Crisis, join us for DIS University (DIS U). The conversation series brings together DIS contributors and Baltimore-based thinkers for extended dialogue on big ideas. Moderated by Lee Heinemann of Get Your Life!

OPENING RECEPTION:
MICKALENE THOMAS: A MOMENT’S PLEASURE
Sunday, November 24, 5:30–7:30 p.m.
Join us for the official opening of the BMA’s first Robert E. Meyerhoff and Rheda Becker Biennial Commission featuring vibrant images of Mickalene Thomas. Enjoy refreshments, live music, and hands-on activities as we celebrate this historic commission.

UNIVERSAL BASIC INCOME AND PUBLIC HEALTH
Sunday, November 17, 2–3 p.m.
Leana Wen, former President of the Planned Parenthood Federation of America and former Baltimore City Health Commissioner, with filmmaker and journalist Whitney Mallett.

ARTIST CONVERSATION:
JOYCE J. SCOTT, OLETHA DEVANE, LESLIE KING HAMMOND, AND LOWERY STOKES SIMS
Thursday, October 17, 6:30–7:30 p.m.
Join matriarchs of Baltimore’s art community Joyce J. Scott and Oletha DeVane for a lively conversation with renowned art historians Leslie King Hammond and Lowery Stokes Sims. Learn more about the prolific bodies of work of Scott and DeVane.

MISC

Generously sponsored by CareFirst BlueCross BlueShield
Additional free weekends courtesy of Bank of America

TEACHER WORKSHOP
Saturday, November 2, 8:30 a.m. –1:30 p.m. $25 / $20 Members
Educators create connections across subjects, explore exhibition themes, and find inspiration in art during the BMA’s Teacher Workshops. Teachers of all subjects and grade levels are invited to join us for a curator-led private tour of Generations, a related artmaking activity, and a discussion of classroom connections. Light refreshments will be served. To register, visit artbma.org/workshop.

LIBERAL DEMOCRACY AND DRIVERS OF EXCLUSION
Wednesday, September 18, 6:30–7:30 p.m.
Exhibition open 5–6:30 p.m.
Lester Spence, Associate Professor of Political Science and Africana Studies and co-Director of the Center for Africana Studies at Johns Hopkins University, with McKenzie Wark, writer and Professor of Media and Cultural Studies at The New School, New York

TROLLING AND FAKE NEWS
Sunday, October 13, 2–3 p.m.
Join us for DIS University (DIS U). The conversation series brings together DIS contributors and Baltimore-based thinkers for extended dialogue on big ideas. Moderated by Lee Heinemann of Get Your Life!

ARTISTIC DIALOGUE:
DRIVERS OF EXCLUSION
Sunday, November 17, 2–3 p.m.
Lester Spence, Associate Professor of Political Science and Africana Studies and co-Director of the Center for Africana Studies at Johns Hopkins University, with McKenzie Wark, writer and Professor of Media and Cultural Studies at The New School, New York

OPENING RECEPTION:
MICKALENE THOMAS: A MOMENT’S PLEASURE
Sunday, November 24, 5:30–7:30 p.m.
Join us for the official opening of the BMA’s first Robert E. Meyerhoff and Rheda Becker Biennial Commission featuring an immersive installation by Mickalene Thomas. Enjoy refreshments, live music, and hands-on activities as we celebrate this historic commission.

All programs and events are free and open to the public unless otherwise noted.
Being a Member of a BMA Friends Group is a wonderful way to get an insider’s view of the Museum’s extraordinary collections and learn more about the art you love. BMA Friends Groups enjoy three special events throughout the year focused on one area of the collection and a yearly celebration in honor of all of the BMA Friends Groups.

**FRIENDS OF THE ARTS OF AFRICA, THE PACIFIC, AND THE AMERICAS**

*Tuesday, December 15, 11 a.m.*

FAPA Members enjoy an in-gallery talk of *Adorned: African Women & the Art of Identity*, with Associate Curator of African Art Kevin Tervala. An optional prix fixe lunch at Gertude’s will follow.

**FRIENDS OF THE AMERICAN WING**

*Tuesday, September 17, 6 p.m.*

Reception to follow

Enjoy an exclusive talk with John Stuart Gordon, the Benjamin Attmore Hewitt Associate Curator of American Decorative Arts at the Yale University Art Gallery. His most recent book is *American Glass: The Collections at Yale* (2018) and he organized a student-curated exhibition based on his research, titled *A Nation Reflected: Stories in Glass*, which is on view at the Yale University Art Gallery through September 29, 2019.

**FRIENDS OF MODERN AND CONTEMPORARY ART**

*Sunday, September 8, 8:15 a.m.–1 p.m.*

Join us for an exclusive visit to Glenstone, an extraordinary museum featuring iconic examples of modern and contemporary art from the collection of founders Emily and Mitch Rales. Located along the Potomac River in scenic Montgomery County, Glenstone seamlessly integrates art, architecture, and landscape into a serene and contemplative environment.

**FRIENDS CELEBRATION**

*Thursday, November 7, 6–8 p.m.*

Members of the BMA Friends Groups are invited to a reception featuring collaborative presentations by curators and conservators.

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**MEMBER TRAVEL**

**MEMBERS DAY TRIP: GROUNDS FOR SCULPTURE**

*Friday, October 11*

Join us for an artful adventure to Grounds for Sculpture. This renowned sculpture park, situated on the former New Jersey State Fairgrounds, features works by over 100 artists on 42 magnificently landscaped acres. When visiting Grounds for Sculpture, guests are charmed by the many fascinating and often humorous works by founder J. Seward Johnson, Jr. BMA Travelers are invited to tour the grounds with park docents and then spend free time exploring on their own. A deluxe lunch is included with the trip and will be held at the Zagat-rated Rat’s Restaurant, serving French country cuisine.

This trip departs from the BMA at 7:30 a.m. and has an estimated return time of 6 p.m. The cost of $195 per Member and $210 per guest includes museum entry and tour, lunch, transportation, and gratuities. Visit artbma.org or call 443-573-1800 for more details.

**TRAVEL WITH THE BMA**

For more information about BMA travel opportunities, call 443-573-1797.

BMA Day Trips are open to Members at all levels. BMA International Travel is available to Members at the $550 Sponsor level and above. To join or upgrade your Membership, please call the Members Hotline at 443-573-1800 or visit artbma.org/join.
MEMBERS PREVIEW DAYS
Friday, September 27 and Saturday, September 28

Avoid the crowds during these two days of Members-only access to Generations. To pick up your free preview tickets, check in with the BMA Box Office or reserve tickets at artbma.org.

COUNCIL PRIVATE PREVIEW
Saturday, September 28, 6–8 p.m.

Council Members are invited to attend a cocktail reception celebrating Generations: A History of Black Abstract Art; Every Day: Selections from the Collection; and Melvin Edwards: Crossroads following remarks from Katy Siegel, BMA Senior Research & Programming Curator and Thaw Chair of Modern Art at Stony Brook University.

Invitations will be mailed. For more on the BMA Council, visit artbma.org/ council or call 443-573-1800.

MEMBERS PREVIEW PARTY
Saturday, September 28, 8–10 p.m.

BMA Members are invited to explore Generations: A History of Black Abstract Art; Every Day: Selections from the Collection; and Melvin Edwards: Crossroads. Enjoy the sounds of jazz band Jeron White and Polarity. Small bites and cash bar will be offered.

To RSVP, call 443-573-1810, email members@artbma.org, or reserve your space at artbma.org.

Invitation admits two and will be mailed. Guest tickets may be purchased at the event for $20 per ticket.

CONTRIBUTORS
BRUNCH & TALK: BY THEIR CREATIVE FORCE
Saturday, December 7, 8:30–11 a.m.

Hear Curator of American Art Virginia Anderson on the contributions women artists made to the development of Modernism. Before or after the talk, enjoy a buffet brunch at Gertrude’s.

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

To upgrade to the Contributor program, call 443-573-1800
To RSVP, call 443-573-1810 or email specialevents@artbma.org.

HOLIDAY SHOPPING DAYS
Wednesday–Sunday, December 4–8

Double your Member discount and indulge in dessert at Gertrude’s during these special days. Save 20% on the entire selection of unique and artful gifts at the BMA Shop and 2-for-1 desserts at Gertrude’s. Call 410-889-3399 to reserve a table.

Stop in after hours December 4, 5–7 p.m. for Members-only access to Generations and enjoy a complimentary glass of sparkling wine while you shop.
BMA COUNCIL

The BMA Council offers exceptional benefits to the Museum’s most generous donors. Council Members enjoy a deeper connection to the BMA through dynamic programming with exclusive access to the Museum and its curators. Members of the Council include business and community leaders, art collectors, and those who are just beginning their exploration of the arts.

To learn more about the BMA Council and how to get involved, call 443-573-1800 or email council@artbma.org.

COUNCIL TOURS AND RECEPTIONS

COUNCIL TALK & RECEPTION

PRESSED, CUT, MOLDED, AND CRACKED: STORIES IN AMERICAN GLASS

Tuesday, September 17
Talk: 6 p.m. | Reception to follow
A talk with John Stuart Gordon, Associate Curator of American Decorative Arts at the Yale University Art Gallery

COUNCIL TOUR & LUNCH

BY THEIR CREATIVE FORCE: AMERICAN WOMEN MODERNISTS

Tuesday, October 15
Tour: 11 a.m. | Lunch to follow*
Tour given by Virginia Anderson, Curator of American Art

COUNCIL TOUR & LUNCH

ADORNED: AFRICAN WOMEN & THE ART OF IDENTITY

Tuesday, December 17
Tour: 11 a.m. | Lunch to follow*
Tour given by Kevin Tervala, Associate Curator of African Art

*NEW! CONTINUE THE CONVERSATION OVER LUNCH
Following the tour, join the exhibition curator and other guests for a casual lunch at Gertrude’s Chesapeake Kitchen. A prix fixe menu will be provided. Individuals are responsible for their own meal payments.

MEMBER BENEFITS

Are you taking advantage of all your BMA Member benefits?

ALL MEMBERS RECEIVE

- Free admission to ticketed exhibitions
- Invitations to Member openings and events
- 10% savings at the BMA Shop and Gertrude’s Chesapeake Kitchen
- Twice-yearly shopping days with 20% discount!
- Subscription to the BMA Members magazine and eNews
- Discounts on parking during Museum hours
- Special offers at area restaurants and cafés
- Opportunity to travel on BMA day trips
- Member prices on programs and performances

FINISH YOUR SHOPPING LIST

This holiday season, give a year of inspiring experiences and exceptional benefits. BMA Membership provides free admission to ticketed exhibitions, invitations to preview parties and special events, savings at the BMA Shop and Gertrude’s, and more. For more information, call 443-573-1800 or visit artbma.org/give-join

For more information about the benefits offered at higher levels of Membership, visit artbma.org/join, call 443-573-1800, or email membership@artbma.org.
PRINT, DRAWING & PHOTOGRAPH SOCIETY
50TH ANNIVERSARY
April 4, 2019

1. Curatorial Assistant Morgan Dowty highlights works in the gallery.
2. Alfred Kronthal, Rosalind Kronthal, Beryl Rosenstein, Fiona Brown
3. Associate Curator Leslie Cozzi presents to the group.
4. PDPS Members view the Golden Anniversary exhibition after an in-gallery talk.
6. Curatorial Research Associate Joanna Karlgaard, Leslie Cozzi, Jay Fisher, Morgan Dowty, Darnell Burfoot, Senior Curator Andaleeb Banta, Suzanne Hill

Photos by Maximilian Franz

OPENING CELEBRATION DINNER
HITCHING THEIR DREAMS TO UNTAMED STARS:
JOYCE J. SCOTT & ELIZABETH TALFORD SCOTT
May 15, 2019

Clockwise from top left: Board Chair Clair Zamoiski Segal, Lowery Stokes Sims, Associate Curator Cecilia Wichmann, Amy Raehse, Oletha DeVane, Joyce J. Scott, Leslie King Hammond

CORPORATE COUNCIL FAMILY DAY
June 8, 2019

Employees and families of BMA Corporate Members gathered to enjoy lunch, special guided tours of the Museum, and a fun artmaking activity during the annual Corporate Council Family Day. To learn more about Corporate Membership, please contact Alli Baldwin at 443-573-1808 or abaldwin@artbma.org.

Photos by Maximilian Franz
OPENING RECEPTION
OLETHA DEVANE: TRACES OF THE SPIRIT
June 19, 2019

1. Board Chair Clair Zamoiski Segal, Dorothy Wagner Wallis Director Christopher Bedford, Oletha DeVane, and Virginia Anderson
2. DeVane's cousin Leroy Hawkes and his bandmates enliven the event.
3. DeVane and Amy Raehse
4. DeVane with her son Chris Kozjar, husband Peter Kozjar, and daughter Nichole Kozjar
5. George Cische and Luc Krishnan
6. Exhibition sponsors Lenel Srochi-Meyerhoff and Trustee John Meyerhoff, with DeVane, Joyce J. Scott, and Bedford
7. Longtime friends of the artist gather to celebrate.

Photos by Maximilian Franz

CURATORS COUNCIL RECEPTION
July 20, 2019

1. Betty Cooke, Jean Silber, Dorothy Wagner Wallis Director Christopher Bedford, Sandra Levi Gertrun, and Board Chair Clair Zamoiski Segal
2. Host Stanley Mazaroff discusses a work with Brandon Eilertson
3. Curator Virginia Anderson with Carol Edelman
4. Lori Johnson, Curatorial Assistants Morgan Dowty and Carlyn Thomas, and Charlene Chester
5. Mangot Heller, Ann Boyce, and Host Nancy Dorman
6. Nancy Dorman and Stanley Mazaroff
7. Trustee Rhonda Overby, Don Peters, and Rachel Rabinowitz

Photos by Maximilian Franz
Gertrude’s Chesapeake Kitchen

Celebrity chef John Shields’ elegant yet casual restaurant serves delicious regional cuisine. 

**BMA MEMBERS SAVE 10%**

**HOURS**
Monday: Closed  
Tuesday–Friday: 11:30 a.m.–9 p.m.  
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.

**RESERVATIONS**
gertrudesbaltimore.com or 410-889-3399

**HOLIDAY HOUSES**
A favorite holiday tradition at Gertrude’s, holiday houses are designed and decorated by Gertrude’s staff and on display from Thanksgiving to New Year’s. Each year is better than the last. And don’t forget to vote for your favorite!

**NEW YEAR’S EVE**
Another great annual Gertrude’s tradition. Welcome 2020 with food, friends, dancing, and a little bubbly. Reservations are a must!

**HOLIDAY PARTY PLANNING**
Whether you’re planning your holiday corporate party, a celebration with family and friends, or a wedding, Gertrude’s makes it a memorable event. No matter the size of your group, we’ll cover all of the details to make it perfect. Call 410-889-3399 to speak with our Catering and Events Planner.

Please note the 10% BMA Member discount is not valid during select events.
OUR PICKS

MEMBERS SAVE 10% OR MORE AT THE BMA SHOP

Proceeds from the BMA Shop benefit the Museum’s educational programs.

   Visual Feast, Contemporary Food Staging and Photography, $60
2. Red Lucite Flame Earrings, $165
3. Charred Wood Vessels, $55–$180
4. Eyeglass Case w/ Cloth, $14.95
   Lipstick Case w/ Mirror, $7.95
5. Wonder Women Go Fish Game, $11.99
6. Hand-Woven Basket Backpack, $135
7. Radishes Tote Bag, $13.95

SHOP HOURS
Sunday & Tuesday
10 a.m.–5 p.m.
Wednesday–Saturday
10 a.m.–8 p.m.
443-573-1844
shop.artbma.org
Meet the New Trustees

JUSTIN BAKEWELL
Justin Bakewell is an Executive Director and Banker with J.P. Morgan Private Bank in Baltimore. Bakewell serves on the Board of Directors and as Treasurer for Rocketship Education (D.C.), on the Board of Directors of the Waterfront Partnership, and on the Strategy and Finance Committee of Teach for America (Baltimore). Formerly, he served on the Board of Advisors and as Chairman of the Finance Committee for Teach for America (D.C.) as well as on the Board of Advisors of the George Washington University School of Business. He holds an MBA from George Washington University, a Graduate Certificate in Taxation from the Kogod School of Business at American University, and a Bachelor of Arts from the University of Maryland at College Park.

ADAM BURCH
Adam Burch is currently the Market Sales Executive for Bank of America’s Mid-Atlantic Private Bank team. In addition to leading the team in Greater Maryland, he serves as an advisor for a select group of the firm’s strategic clients. He has earned the Certified Investment Management Analyst (CIMA) designation, having completed course work at the Haas School of Business, University of California at Berkeley. He is a graduate of Mount St. Mary’s University, earning both an undergraduate degree and MBA. Burch is a Past-President of the Loyola Blakefield Alumni Association Board of Governors, a member of Loyola Blakefield's Development Committee, and a member of the Association of Baltimore Area Grantmakers Membership Committee.

SHARON BUTLER
Sharon Butler, a 2013 Baltimore transplant, relocated from Naperville, IL, with her husband Calvin and their two children. Butler has a degree in Business Administration with a concentration in Economics from Fisk University. Since relocating to Baltimore, Butler has helped with the American Heart Association Heart Ball, co-chaired the Baltimore Symphony Orchestra, served on the James Madison Council for the Library of Congress, and recently joined the board of Maryland Institute College of Art. Formerly on the Baltimore Design School Board, she notes that co-chairing the School’s fundraiser brunch for two years has been her project of love. Butler looks forward to watching Baltimore soar.

JOANNE GOLD
Joanne Gold is a serious collector of contemporary art and a longtime supporter of the BMA. She is a former President of Friends of Modern Art, and a current member of the Museum’s Contemporary Accessions Committee. Gold has served on the Boards of The Contemporary, The Associated Jewish Federation of Baltimore, Baltimore Jewish Council, Park School of Baltimore, Beth Am Synagogue, the Washington Center for Psychoanalysis, and National Women’s Philanthropy of the Jewish Federations of North America. She is the Immediate Past President of the Baltimore Society for Psychoanalytic Studies and the Immediate Past Chair of the Darrell Friedman Institute for Professional Development.

Honorary Trustees

JEAN SILBER
Jean Silber is a former BMA docent. She is a Board member of the Horticultural Society of Maryland and the Enoch Pratt Free Library. Jean is a graduate of Goucher College, where she now serves as the President of the Friends of the Goucher Library. Jean has been a generous and active BMA Trustee, serving on the Annual Gifts Committee and Building, Grounds and Capital Planning Committee with a particular interest in the Museum’s gardens and landscaping. Jean has been a BMA Trustee for four terms, 2006 through 2011 and 2014 through 2019.

KATHRYN (LYNN) DEERING
Lynn Deering is President of The Charlesmead Foundation. She has been a member of the Johns Hopkins Berman Institute of Bioethics for over 15 years and currently serves as an Advisory Board member for the Institute. She is a Board member of Maryland Citizens for the Arts, where she was Chair for four years. She was a volunteer for the Johns Hopkins AIDS Inpatient Unit from 1986 to 2002, also serving for many years as a member of the Community Advisory Committee for the AIDS service at the Johns Hopkins University School of Medicine. Lynn was a BMA Trustee for four terms, 2003 through 2008 and 2010 through 2015.
DARIUS GRAHAM
Darius Graham serves as Program Director, Baltimore, at The Harry and Jeanette Weinberg Foundation, where he is responsible for refining and communicating the Foundation’s place-based philanthropic strategy for Baltimore, working across sectors to effectively implement that strategy, and developing metrics for measuring the Foundation’s impact. A former Global Shaper with the World Economic Forum, Graham has been recognized by Baltimore Business Journal as one of Baltimore’s 40 Under 40 and is a graduate of the Greater Baltimore Committee’s Leadership Program. He serves as Co-Chair of the Community Law in Action Board of Directors and as a member of the Baltimore Museum of Industry Board of Trustees.

SHEEILA MURTHY
Sheela Murthy is the President and CEO of the pre-eminent Murthy Law Firm. Murthy has been recognized and selected as among the Best Lawyers in America © and a Super Lawyer. Notable among her many other honors and recognitions are being among Maryland’s Most Admired CEOs, Top 50 Most Influential Marylanders, United Way’s Philanthropist of the Year, and a Maryland Innovator of the Year. She has been the President of TiE DC, a network of global entrepreneurs and the Chair of the Board of the Maryland Chamber of Commerce. Murthy is passionate about the benefits of immigration to America, entrepreneurship, motivation, leadership, and women’s issues, as she inspires and motivates others in her many keynotes and talks, to constantly evolve and help make the world a better place.

PAMELA HOEHN-SARIC
Pamela Hoehn-Saric believes in the power of the arts and education and devotes her volunteer efforts to mission-oriented organizations that share that commitment. She currently holds leadership positions as a member of the Executive Committee of the Board of Trustees of Kenyon College, a Trustee of the Kenyon Review, and Vice Chair of both the Gund Gallery, and the Smart Museum at the University of Chicago (Immediate Past Chair). Having received her Bachelor’s degree from Kenyon College, she went on to earn a Master’s degree in education from the University of Chicago. She has served as Chair of the Boards of the Gibson Island Country School and Severn School, as Trustee of Mercersburg Academy, and as the Vice President of the Gibson Island Corporation.

FREE GUIDED TOURS
No reservations needed. Drop in, enjoy, repeat!

EXHIBITION & COLLECTION TOUR
WEDNESDAYS, 2 P.M. | 60 MINUTES
Learn about current exhibitions or works in the collection.

FIRST FRIDAY CURATORIAL TOUR
FIRST FRIDAY OF MOST MONTHS, 2 P.M. | 60 MINUTES
Explore a featured exhibition or aspect of the collection in depth with a BMA curator.

BMA HIGHLIGHTS TOUR
SATURDAYS, NOON | 45 MINUTES
See the works that define the BMA’s world-class collection.

SUNDAY SHORTS
SUNDAYS, 2:30 P.M. | 30 MINUTES
Discover the wonder of a single work of art or gallery.

All tours start in the East Lobby. For more information, call 443-573-1700 or visit artbma.org/visit/tours.html
ONGOING EXHIBITIONS

Expressions of Nature: Early 20th-Century Landscapes
Through September 22, 2019

A Golden Anniversary: 50 Years of the Print, Drawing & Photograph Society
Through October 6, 2019

Slavery, the Prison Industrial Complex: Photographs by Keith Calhoun & Chandra McCormick
Through October 27, 2019

Commons Collaboration: Get Your Life!
Through November 17, 2019

DIS | A Good Crisis
Through November 17, 2019

Henry Moore and the Pre-Columbian Past
Through June 28, 2020

Subverting Beauty: African Anti-Aesthetics
Through November 17, 2019

Hitching Their Dreams to Untamed Stars: Joyce J. Scott & Elizabeth Talford Scott
Through December 1, 2019

Every Day: Selections from the Collection
Through January 5, 2020

Spencer Finch: Moon Dust
Through October 14, 2024

Henry Moore and the Pre-Columbian Past
Through June 28, 2020

Subverting Beauty: African Anti-Aesthetics
Through November 17, 2019

Hitching Their Dreams to Untamed Stars: Joyce J. Scott & Elizabeth Talford Scott
Through December 1, 2019

Every Day: Selections from the Collection
Through January 5, 2020

Spencer Finch: Moon Dust
Through October 14, 2024

NEW EXHIBITIONS

Melvin Edwards: Crossroads
September 29, 2019–January 12, 2020

By Their Creative Force: American Women Modernists
October 6, 2019–July 5, 2020

Mickalene Thomas: A Moment’s Pleasure
November 24, 2019–May 2021

Free Form: 20th-Century Studio Craft
December 18, 2019–June 7, 2020

Adorned: African Women & the Art of Identity
December 11, 2019–June 2020

Generations: A History of Black Abstract Art
September 29, 2019 – January 19, 2020

## September

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 WEDNESDAY</td>
<td>Collection Tour: European Art, 2 p.m.</td>
</tr>
<tr>
<td>14 SATURDAY</td>
<td>BMA Highlights Tour, noon</td>
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<tr>
<td>15 SUNDAY</td>
<td>Free Family Sunday: Build a Mixed Media Sculpture, 2–5 p.m.</td>
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<td></td>
<td>Sunday Short Tour, 2:30 p.m.</td>
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<tr>
<td>17 TUESDAY</td>
<td>FoA&amp;W and Council Talk &amp; Reception, 6–8 p.m.</td>
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<td></td>
<td>By invitation</td>
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<tr>
<td>18 WEDNESDAY</td>
<td>Collection Tour: Sculpture Inside and Out, 2 p.m.</td>
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<tr>
<td></td>
<td>DIS University, 6:30–7:30 p.m.</td>
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<tr>
<td>21 SATURDAY</td>
<td>BMA Highlights Tour, noon</td>
</tr>
<tr>
<td>22 SUNDAY</td>
<td>Free Family Sunday: Make Textured Prints, 2–5 p.m.</td>
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<tr>
<td></td>
<td>Sunday Short Tour, 2:30 p.m.</td>
</tr>
<tr>
<td>25 WEDNESDAY</td>
<td>Collection Tour: Matisse and Contemporaries, 2 p.m.</td>
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<tr>
<td>27 FRIDAY</td>
<td>Generations Members Preview Day</td>
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<tr>
<td>28 SATURDAY</td>
<td>Generations Members Preview Day</td>
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<tr>
<td></td>
<td>Generations Council Private Preview, 6–8 p.m.</td>
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<td></td>
<td>By invitation</td>
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<tr>
<td></td>
<td>Generations Members Preview Party, 8–10 p.m.</td>
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<tr>
<td></td>
<td>By invitation</td>
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<tr>
<td></td>
<td>BMA Highlights Tour, noon</td>
</tr>
<tr>
<td>29 SUNDAY</td>
<td>Free Admission to Generations: A History of Black Abstract Art</td>
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<tr>
<td></td>
<td>Courtesy of CareFirst BlueCross BlueShield</td>
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<td></td>
<td>Opening Celebration</td>
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<td></td>
<td>Generations, 1–5 p.m.</td>
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## October

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>2 WEDNESDAY</td>
<td>Collection Tour: African Art, 2 p.m.</td>
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<tr>
<td>5 SATURDAY</td>
<td>BMA Highlights Tour, noon</td>
</tr>
<tr>
<td>6 SUNDAY</td>
<td>Free Family Sunday: Dynamic Linear Paintings, 2–5 p.m.</td>
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<tr>
<td></td>
<td>Sunday Short Tour, 2:30 p.m.</td>
</tr>
<tr>
<td>9 WEDNESDAY</td>
<td>Collection Tour: Antioch Mosaics, 2 p.m.</td>
</tr>
<tr>
<td>11 FRIDAY</td>
<td>Art After Hours, 8–11 p.m.</td>
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<td></td>
<td>Members Day Trip: Grounds for Sculpture</td>
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<tr>
<td>12 SATURDAY</td>
<td>BMA Highlights Tour, noon</td>
</tr>
<tr>
<td>13 SUNDAY</td>
<td>Free Family Sunday: Create Layered Paintings, 2–5 p.m.</td>
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<tr>
<td></td>
<td>Sunday Short Tour, 2:30 p.m.</td>
</tr>
<tr>
<td>15 TUESDAY</td>
<td>Council Tour &amp; Lunch, 11 a.m.</td>
</tr>
<tr>
<td></td>
<td>By invitation</td>
</tr>
<tr>
<td>16 WEDNESDAY</td>
<td>Collection Tour: American Art, 2 p.m.</td>
</tr>
<tr>
<td>17 THURSDAY</td>
<td>Artist Conversation: Joyce J. Scott, Oleta DeVane, Leslie King</td>
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<td>Hammond, and Lowery Stokes Sims, 6:30–7:30 p.m.</td>
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<tr>
<td>19 SATURDAY</td>
<td>BMA Highlights Tour, noon</td>
</tr>
<tr>
<td>20 SUNDAY</td>
<td>Free Family Sunday: Paint Color and Light with Pastels, 2–5 p.m.</td>
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<tr>
<td></td>
<td>Sunday Short Tour, 2:30 p.m.</td>
</tr>
<tr>
<td>23 WEDNESDAY</td>
<td>Collection Tour: Tiffany and Contemporaries, 2 p.m.</td>
</tr>
<tr>
<td>26 SATURDAY</td>
<td>Free Admission to Generations: A History of Black Abstract Art</td>
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<td></td>
<td>Courtesy of Bank of America</td>
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<tr>
<td>27 SUNDAY</td>
<td>Free Admission to Generations: A History of Black Abstract Art</td>
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<tr>
<td></td>
<td>Courtesy of Bank of America</td>
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<tr>
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<td>Free Family Sunday: Watercolor Painting, 2–5 p.m.</td>
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<td></td>
<td>Sunday Short Tour, 2:30 p.m.</td>
</tr>
<tr>
<td>30 WEDNESDAY</td>
<td>Collection Tour: Asian Art, 2 p.m.</td>
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</tbody>
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November

2 SATURDAY
Generations Teacher Workshop
Register at artbma.org/educators/workshop
BMA Highlights Tour, noon
BMA Highlights Tour, noon

3 SUNDAY
Free Family Sunday: Sculpt Clay Figures, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.

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

7 THURSDAY
Friends Celebration, 6–8 p.m.

9 SATURDAY
BMA Highlights Tour, noon

10 SUNDAY
Free Family Sunday: Print Portraits, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.

13 WEDNESDAY
Collection Tour: European Art, 2 p.m.

14 SATURDAY
BMA Highlights Tour, noon

15 SUNDAY
Free Family Sunday: Sketch People with Oil Pastels, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.

20 WEDNESDAY
Collection Tour: Sculpture Inside and Out, 2 p.m.

23 SATURDAY
BMA Highlights Tour, noon
Free Admission to Generations: A History of Black Abstract Art Courtesy of Bank of America

24 SUNDAY
Free Family Sunday: Create a Collage of Friends and Family, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.
Free Admission to Generations: A History of Black Abstract Art Courtesy of Bank of America

27 WEDNESDAY
Collection Tour: Matisse and Contemporaries, 2 p.m.

30 SATURDAY
BMA Highlights Tour, noon

December

1 SUNDAY
Free Family Sunday: Make Tiny Clay Pots, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.

4 WEDNESDAY
Collection Tour: African Art, 2 p.m.
Members Holiday Shopping
Generations Members-Only Hours, 5–7 p.m.

5 THURSDAY
Members Holiday Shopping

6 FRIDAY
Members Holiday Shopping

7 SATURDAY
Members Holiday Shopping
Contributors Brunch & Talk, 8:30–11 a.m.
Invitations will be mailed.
BMA Highlights Tour, noon

8 SUNDAY
Members Holiday Shopping
Free Family Sunday: Construct a Cityscape, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.

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

14 SATURDAY
BMA Highlights Tour, noon

15 SUNDAY
Free Family Sunday: Paint Watercolor Close-ups, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.

17 TUESDAY
Council Tour & Lunch, 11 a.m.
Invitations will be mailed.

18 WEDNESDAY
Collection Tour: Tiffany and Contemporaries, 2 p.m.

21 SATURDAY
BMA Highlights Tour, noon

22 SUNDAY
Free Family Sunday: Invent a Microscopic Landscape, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.

28 SATURDAY
BMA Highlights Tour, noon

29 SUNDAY
Free Family Sunday: Big Drawings in Pen and Ink, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.

Fall programming generously sponsored by Camden Partners
Inside Lexington Market—a city block of carry-outs, convenience stores, and poultry and produce stands—past the book cart and around the corner from the Dancing Potato, the BMA has opened a new branch location: BMA Lexington Market.

In a stall roughly the length of Andy Warhol’s *The Last Supper*, BMA Lexington Market is part gallery, part artmaking studio, and part gathering space, just a 10-minute walk north of the Inner Harbor. It’s one of several initiatives by the BMA to bring art-centric experiences to as many Baltimore City residents as possible. The Market itself has served nine generations since opening in 1782, making it the oldest continuously operating public market in the country.

“The most important thing is to go where people are,” said Christopher Bedford, BMA Dorothy Wagner Wallis Director. “To be truly of and for the community, we have to tackle issues of accessibility and audience engagement through a spectrum of approaches, both inside and outside the Museum walls, in different environments and contexts.”

The history of BMA branch locations began in 1943 at the suggestion of Baltimore City Mayor Theodore R. McKeldin. These war-time extensions of the Museum closed in 1948 and were followed by short-term branches in the late ‘70s and early ‘80s.

BMA Lexington Market evolved from the BMA Outpost, introduced in 2015. The foldable, mobile museum traveled in and around Baltimore for weeks- to month-long residencies. In three years, more than 10,000 people visited the Outpost at more than 24 locations, including community gardens, farmers’ markets, retail spaces, libraries, supermarkets, and health centers.

“What we learned over time is that we needed to stay within a community for longer in order to build relationships and become a resource,” said Dave Eassa, BMA Community Engagement Manager, who oversees programming at the branch with Malaika Clements, BMA Community Engagement Coordinator.

Each season, BMA Lexington Market’s programs, activities, and events presented in partnership with other organizations and individuals will address topics from housing, to the opioid epidemic, prison, and the educational system.

“We designed this branch of the BMA as a place where visitors who otherwise may never cross paths can have meaningful conversations,” said Gamynne Guillotte, BMA Chief Education Officer.

Museums are uniquely suited to engender empathy, which is vital to the health of a civil society, Guillotte continued. “The more we can do that through encounters with art, the more people can see beyond their entrenched narratives. We need to disrupt the stories we tell ourselves that diminish our abilities to imagine broadly for the future.”

BMA Lexington Market is open Thursday through Saturday, 9 a.m.—5 p.m., and is generously supported by T. Rowe Price Foundation.
Holiday SHOPPING DAYS

MEMBERS SAVE UP TO 20% AT THE BMA SHOP

Wednesday, December 4–Sunday, December 8