Lisa Yuskavage: Wilderness
On View
March 28 — September 19, 2021
COVER
This exceedingly rare print by Mavis Pusey (American, b. Jamaica, 1928–2019) depicts geometric ruins against a circular shape that resembles a setting sun. Capturing the energy of a city in transition, the velvety surface formed by delicate mesh-like grids demonstrates the artist’s incredible mastery of tonal printing technique. Pusey was an important abstract artist and teacher in the New York art world of the 1970s and 80s. She excelled as a printmaker, and her body of work includes roughly 500 prints. In 1971 she was included in the Whitney Museum’s important but controversial *Contemporary Black Artists in America* exhibition, and her work now forms a part of several major public collections. This lithograph was a highlight of a recent gift of five works on paper by the venerable Baltimore gallerist Costas Grimaldis and memorializes an inflection point within the history of the arts in Baltimore. Grimaldis paired Pusey’s work with sculpture by Stephanie Scuris in his first exhibition in 1977, inaugurating an over 40-year commitment to representing a diverse array of women artists that the BMA is honored to continue today.

**BROKEN CONSTRUCTION AT TWILIGHT**

Mavis Pusey, 1977

Now Is The Time

In 2018, under the leadership of BMA Board of Trustees Vice Chair Jim Thornton, the Museum adopted new vision and mission statements, placing the interconnected values of diversity, equity, and justice at the core of every institutional decision. These principles structure all of our work at the Museum, including our approach to collection development. In 2018, we sold seven works of art from our permanent collection to develop a fund focused on adding works by women and people of color to our holdings. Among those paintings sold were two by Andy Warhol that arrived at the BMA through the shared generosity of The Andy Warhol Foundation for the Visual Arts and the Pearlstone Family Fund in 1994. In agreeing to support our plan to deaccession these two works, the Pearlstone Family Fund stipulated that rather than create an endowment with the proceeds from the sale, we instead create a fund that could be spent down to create immediate impact on the stories our collection can tell. In the past three years we have been acquiring works in alignment with this mandate, in the process addressing glaring gaps in our collection, while simultaneously charting new and exciting future directions.

On May 2nd we will open an exhibition entitled Now Is The Time: Recent Acquisitions in the Contemporary Collection, presenting over twenty-five objects acquired with support from this fund, each of them on view to the public for the first time. Ranging in date from 1967 to 2021 and spanning a variety of media, the exhibition will highlight a broad range of important additions to the collection. From evocative figurative paintings by Benny Andrews and Jerrell Gibbs to iconic sculptures by Fred Eversley and Barbara Chase-Riboud, and from works of incisive social commentary by Sonya Clark and Jaune Quick-to-See Smith to sumptuous canvases by Mary Lovelace O’Neal and Firelei Báez, the exhibition will be as dazzling as it is challenging. Ninety-five works in total have been acquired to date using this fund with many more objects under consideration for acquisition this year. No thesis structures Now Is The Time, but rather the core values of The Baltimore Museum of Art and our commitment to develop a collection that illuminates the human condition with an unerring emphasis on equity and excellence. This is a task that by its very nature will never be complete, but the necessity to address this work with dogged focus has never been more pressing than it is now.
MARK BY MARK, WE SHAPE OUR MUSEUM

At the BMA, we spend a lot of time thinking about marks made by artists – like the strong brushstrokes by Henri Matisse, the dappled colors by Alma Thomas, and the emphatic angularity of Valerie Maynard. The art arises from the work of the artist’s hands, one mark at a time.

We all make marks. We doodle, we sketch, and we write. And like the best art, these marks we make uniquely visualize our thoughts, feelings, and ideas.

We are getting ready to launch a new brand for the BMA, and we want it to reflect and respond to the Museum's community: our visitors and Members, our staff and volunteers, and the people and organizations who partner with us.

And as you’ve likely guessed, the new brand involves mark-making. If you would like to participate, please follow the instructions at right. As a thank you, we’ll give you a sneak peek of our new visual identity in April, in advance of the rebrand launch in May.

1. Write the letters 'B M A' in all caps on a blank piece of paper. Use a pencil or a favorite fine-point pen.

2. Hold your phone parallel to the paper and take a picture of the letters.

3. Upload your image at artbma.org/marks (or, if you are having trouble, email your image to rebrand@artbma.org).
STEPHANIE SYJUCO: VANISHING POINT (OVERLAY)

February 17 – May 21, 2021

Stephanie Syjuco’s three-part installation at the BMA examines how images construct and fortify white supremacy and exclusionary narratives of history and citizenship.

Installed outside of the Museum, To the Person Sitting in Darkness (2019) reinterprets the U.S. flag based on Mark Twain’s 1901 essay for the North American Review that condemned efforts by Western nations to lay claim to the non-Western world. Twain remarked, “And as for a flag for the Philippine Province,... [w]e can just have our usual flag, with the white stripes painted black and the stars replaced by the skull and crossbones.” Syjuco has constructed the flag on a grand scale exactly as Twain described it.

For a new work developed especially for the BMA, titled Vanishing Point (2021), Syjuco will drape five historically charged 19th-century objects from the Museum’s collection in a semi-sheer pixelated cloth. The draping works to deny the power of display previously afforded to these objects, which are identified only as Founding Father, Collaborator, Confederate, Sympathizer, and Secessionist.

For the third installation, Rogue States (2018), the artist has recreated a group of fictional flags drawn from film and television programs that depicted countries outside of the U.S. and Western Europe as terrorist, backward, or unstable. The flags are hung vertically from the ceiling in a grid, as a United Nations-style convention of collective anxiety.

Syjuco, born in 1974 in Manila, Philippines, lives and works in Oakland, California.

Curated by
Jessica Bell Brown, Associate Curator of Contemporary Art, and Leila Grothe, Associate Curator of Contemporary Art

The exhibition is supported by the Clair Zamoski Segal and Thomas H. Segal Contemporary Art Endowment Fund.

Additional support from the Estate of Margaret Hammond Cooke.

Above: Installation view, Stephanie Syjuco: Vanishing Point (Overlay). Photo by Mitro Hood.
2020 VISION

Three new exhibitions in the Contemporary Wing open this spring as part of 2020 Vision. Following closures necessitated by the pandemic in 2020, the BMA has extended the 2020 Vision initiative to provide greater recognition for female-identifying artists and leaders. The new exhibitions include presentations of key works by artists Sharon Lockhart, Tschebabala Self, and Lisa Yuskavage.

Katharina Grosse’s immersive site-related environment, *Is It You?* (2020), which opened in spring of 2020, will remain on view in the central gallery of the Contemporary Wing through September 19. 2020 Vision is part of the BMA’s mission to address race and gender diversity gaps within the museum field and to represent more fully and deeply the spectrum of individuals that have shaped the trajectory of art. For more information, visit artbma.org/2020 and stories.artbma.org.

---

**SHARON LOCKHART: PERILOUS LIFE**

March 28 – September 19, 2021

This exhibition features film, photography, and sculpture that bookend American artist Sharon Lockhart’s 10-year engagement with a group of children in Poland. The film *Pódworka* (2009) marks Lockhart’s first encounter with the Polish landscape and the children who inhabit it. A series of fleeting interludes within city life in Łódź, *Pódworka* is both a study of a specific place and an evocation of children’s resourcefulness. Among the children Lockhart met was a young girl, Milena, who became a friend and collaborator over the next decade. It was through Milena’s desire to tell her own story that Lockhart began working with a group of young women in the Center for Sociotherapy in Rudzienko, where she created a series of workshops and projects empowering them to find their own voices. As Milena moved from adolescence to adulthood, she remained close with the artist. Made a decade after the two first met in the courtyards of Łódź, the elegiac photographic still life portrait *Milena* (2020) and the bronze sculpture *Untitled (Siblings)* (2020) pay homage to Milena in the wake of her passing, denoting both the passage and the fixing of time. *Perilous Life* captures the enduring power of love and the fragility of life.

Lockhart was born in 1965, Norwood, Massachusetts, and currently lives and works in Los Angeles, California.

---

2020 Vision is generously sponsored by the Ms. Foundation for Women and PNC Foundation.

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

---

This exhibition is supported by The Dorman/Mazaroff Contemporary Endowment Fund.
LISA YUSKAVAGE: WILDERNESS

March 28 – September 19, 2021

Over a career spanning 35 years, American artist Lisa Yuskavage has produced paintings that are ebulliently colorful, unabashedly explicit, and epic in ambition—and yet elusory in their meaning. Since roughly 2007, the vastness of nature has played a significant role in her most ambitious large-scale paintings. Rather than simply depicting landscape elements, her expansive canvases imagine entire worlds that are both highly detailed and vague in implication, inviting viewers to consider the mysterious societies she has conjured.

Co-organized with the Aspen Art Museum, this exhibition brings together more than 15 paintings that show Yuskavage’s expansive treatment of landscape through lush and dexterously crafted compositions. Her works tantalize the eye and beguile the mind.

Yuskavage currently lives and works in New York City. She was born in 1962 in Philadelphia, Pennsylvania.

Curated by Christopher Bedford, BMA Dorothy Wagner Wallis Director

This exhibition is generously sponsored by Clair Zamorski Segal.

TSCHABALALA SELF: BY MY SELF

March 28 – September 19, 2021

Over the past five years, Tschabalala Self has emerged as one of the most significant artists reinventing figurative painting. In By My Self, the BMA presents 13 paintings, from 2016 to the present, alongside two related sculptures that reveal the depth, intricacy, and singularity of Self’s formal strategy and techniques for investigating the iconographic significance of the Black female form in contemporary culture. Among the featured works are a new suite of three paintings of a female couple created in response to Henri Matisse’s sculpture Two Women (1907–08; originally titled Two Negresses) in the BMA’s collection. Self uses a variety of reproductive techniques, including stencils, tracings, prints, casts, and mechanically stitched lines of thread, to produce her singular and complex works. The exhibition explores how the compositional process generates meaning in Self’s work, reflecting her theory of selfhood as a consciousness that is at once produced by external images and by an ongoing reworking and evolving of forms into a new whole.

Self was born in Harlem, New York, in 1990 and is based in New Haven, Connecticut.

Curated by Cecilia Wichmann, Associate Curator of Contemporary Art

This exhibition is generously sponsored by The Hardiman Family Endowment Fund and The Pulimood Charitable Trust.
NOW IS THE TIME: RECENT ACQUISITIONS TO THE CONTEMPORARY COLLECTION

May 2 – July 18, 2021

Informed by the BMA’s core values of equity, diversity, and justice, the Contemporary Department has added an impressive array of new artists and works to the Museum’s collection. Acquired using the proceeds from the deaccessioning of seven works in 2018, the new works forge new pathways and tell stories that we are committed to sharing—from Baltimore-based artists and those who capture a Southern vernacular to more expansive narratives about American identity and global migration.

Now Is The Time: Recent Acquisitions to the Contemporary Collection will present many of the works that were acquired during this searching and productive period, most of them on view to the public for the first time. The exhibition ranges across boundaries provocatively, diversifying the practices as well as the practitioners on view at the BMA. Brilliant senior figures including Betye Saar, Valerie Maynard, Benny Andrews, Jaune Quick-To-See Smith, and Virginia Jaramillo hang alongside young artists such as Laura Ortman, Jerrell Gibbs, and Theresa Chromati, creating dialogues across generations. Works by Thornton Dial and Beverly Buchanan draw out traditions of self-trained and academic making, troubling the line that divides them. And Barbara Chase-Riboud, Suzanne Jackson, and Fred Eversley wield materials from different worlds—waving, gardening, even aeronautics—that fundamentally change the picture of what art can be. Now Is The Time aims to open minds as well as eyes.

This exhibition is generously supported by the Suzanne F. Cohen Exhibition Fund.

Curated by Christopher Bedford, Dorothy Wagner Wellis Director, Asma Naeem, Eddie C. and C. Sylvia Brown Chief Curator, and Katy Siegel, Senior Programming and Research Curator and Thaw Chair of Modern Art at Stony Brook University

Years before the Beatles wore pastel military jackets on the cover of the Sgt. Pepper’s Lonely Hearts Club Band album, iconic textile and fashion designer Zandra Rhodes (British, born 1940) embedded military regalia into Top Brass, this eight-colored, screen-printed pattern. What first appear as splashes or brushstrokes emerge on closer inspection as larger-than-life ribbons and medallions.

Rhodes was a child of the Second World War. Her father served in the British Air Force in Egypt. In the 1960s, she attended the Royal College of Art, where Top Brass was included in her first-year portfolio in 1964. Her design aligns with a pop cultural movement featuring joyful but eclectic fashioning and figuration of military themes at-large in young British culture. Rhodes’ pattern was inspired by a row of medals along the top of A Grand Procession of Dignitaries (1961) painted by fellow Royal College of Art student, David Hockney. In preparation for Top Brass, Rhodes diligently sketched official medals at the Wellington Museum and the Imperial War Museum.

Pairing art and war, the textile provokes questions about the commodification of military battles. Symbols of bravery and valor are presented in disoriented arrangements and in bright colors, subverting a militant sense of order. This critique of the commercialization of war was immediately picked up by Heal’s, a top textile printer, and entered the textile market for home furnishings.

Rhodes’ first celebrated work, Top Brass, is the first design by the artist to enter the BMA’s collection and marked the beginning of a remarkable career. Rhodes is an Emmy winner, founder of the Fashion and Textile Museum in London, and dressed the late Princess Diana of Wales.

Top Brass

COMING TOGETHER

Gathering was once a common act until the pandemic changed its meaning and perhaps our appreciation for it. These artists have all created works that were made for the times when people come together. At home or the Museum, reflect on these artworks and consider the power of people gathering.

1. **Man’s Vest**  
c. 1890

Symbols are not always straightforward. Lakota women beaded the U.S. flag and associated patriotic imagery onto garments, horse masks, boots, and bags at a time when the federal government behind that flag was restricting their ability to gather. The Code of Indian Offenses, passed in 1883, outlawed many important rituals and cultural traditions. Equally denied their ability to hunt and move across the plains and their ancestral lands, the Lakota, who were forced onto reservations, turned to the U.S. flag to help preserve their culture. The stripes and stars became a protective cover for the Lakota, a symbol that put white reservation agents at ease. In the guise of American patriotism, the Lakota gathered for Independence Day celebrations that were also Sun Dances, puberty ceremonies, or giveaways where wealthier Lakota shared resources with their tribe. While reckoning with the confines of a new nation, the Lakota adopted its symbol as a sign of their continued cultural independence.

2. **Podwórka (still)**  
2009

The gray courtyards in Łódź, Poland, invite neighborhood children to gather. Sharon Lockhart sees the freedom in the privacy of these spaces—the backyards of the city’s apartment blocks—just beyond the public terrain of the city’s streets and plazas. She frames the scenes with care, allowing the children to animate the time and space on their own terms. A playing duo scampers over the roof of a building, swinging legs with care over the side to scale down the drain pipe and run into the courtyard. As children move in and out of frame, and up and down buildings, the relationships between them begin to manifest: one is sure of their footing and provides the model for another’s attempt at equal athleticism; a toddler watches and calls from the courtyard as older children scale the walls. Lockhart beautifully captures the ways that children make spaces their own, adapting their surroundings to their desires for play and companionship.

3. **Diamond in Square**  
c. 1950

A quilt is a gathering in many forms. Whether stitched together in a quilters’ circle, pieced and touched by many hands, or composed of the quilter’s family and friends’ well-worn clothes, these pieces of fabric bear the traces of a quilter’s community. For the quilters of Gee’s Bend, a town in rural Alabama, their quilts were part of a longstanding tradition of craft that united generations of women.

In the 1960s, the women of Gee’s Bend used their quilts to support their activism and advocacy for their civil rights. They formalized their social network of quilters into the Freedom Quilting Bee. This collective allowed the women to sell at national auctions and share the proceeds of their work among the members of the collective. Free to join, the Freedom Quilting Bee was a structure that Gee’s Bend quilters used to expand their political, economic, and artistic impact in Alabama and across the country. This gathering of talents and vision for their voting rights strengthened the wellbeing of their community.


BMA Violet Hour
BMA Violet Hour is a new series of virtual programming designed to give visitors an opportunity to relax and connect with artists, makers, and the community through a series of artist talks, special presentations, performances, and interactive activities. BMA Violet Hour takes place every other Wednesday on the BMA’s social media channels, including Instagram and Facebook. Visit youtube.com/artbma to watch past Violet Hours.

BMA X NMWA
Artists, curators, and art-lovers come together for this live monthly talk show that is always focused on women artists. Explore big ideas like memory, youth, healing, and power in the arts. Join Verónica Betancourt, BMA Director of Interpretation, and Addie Gayoso, Senior Educator at the National Museum of Women in the Arts, the second Tuesday of the month at noon for a thoughtful and thought-provoking look at works on view in both museums. Watch at Facebook.com/artbma or youtube.com/artbma.

Go Mobile
Get outside and online using BMA Go Mobile, the Museum’s web-based app, which now includes a new self-guided tour of the grounds around the Museum. Learn from curators about the often-hidden histories of slavery and racial inequities that are a part of the fabric of Baltimore and its institutions. Gain insight into art by Bruce Nauman, Louise Nevelson, Mickalene Thomas, and Isamu Noguchi and historic buildings designed by John Russell Pope and Benjamin Henry Latrobe. Access Go Mobile at artbma.org/gomobile.

Free Family Sundays
New craft ideas and art projects are added every week to keep the family creating together. Visit artbma.org/families to download projects or to sign-up to receive a weekly Free Family Sundays project delivered to your inbox.

Art-To-Go
Art-To-Go is the BMA’s monthly gift to teachers during the school year. It’s a great teaching resource and it’s free. Every month from October to May, teachers receive an email with a link to a printable full-color image of a BMA artwork and a brief, lively commentary that focuses on a single important teachable idea. Subscribe to Art-to-Go at artbma.org/educators/resources.html.

Generous support for BMA Violet Hour and BMA X NMWA is provided by Art Bridges. Generous support for Free Family Sundays and Art-To-Go is provided by Art Bridges and Wilmington Trust.

MEMBER BENEFITS
Are you taking advantage of all your BMA Member benefits?

ALL MEMBERS RECEIVE

- Free admission to ticketed exhibitions
- Priority access to reservations for Museum visits
- Invitations to Member openings and events
- Digital talk series for Members, Behind the Screens
- Members Appreciation Month in May
- 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 monthly newsletter delivered to your inbox
- Discounts on parking during Museum hours
- Member prices on programs and performances

MEMBERS APPRECIATION MONTH
BMA Members are the best! We couldn’t be more thankful for the generosity we have received over the last year. In thanks for your support, we hope you will join us in May for a month-long special celebration of BMA Members featuring giveaways and prizes, exclusive digital programs, a socially distanced ice cream social, and more!

For more information about the benefits offered at higher levels of Membership, visit artbma.org/join, call 443-573-1806, or email membership@artbma.org.
We can’t wait to welcome you back! We’ve missed you while our doors have been closed, and we look forward to inviting you to the Museum in the weeks ahead.

We are thrilled to continue curating events for our Members. As safety guidelines continue to evolve, please continue to check the Members Events page on our website for the most up-to-date programming of virtual and in-person events.

Your dedication to the BMA and to art that engages, inspires, provokes, and questions is incredible. We are so grateful for the amazing generosity of our Members. Thank you!

**THE JOSHUA JOHNSON COUNCIL INVITES YOU TO JJC TALKS**

Named after an 18th-century African American portrait painter who lived and worked in Maryland, the JJC is one of the oldest African American museum support groups in the U.S. Its mission is to forge meaningful connections between Baltimore’s African American communities and the BMA by promoting and highlighting the achievements of African American artists.

Since the start of the Covid-19 pandemic, the JJC has shifted their 2020-2021 calendar to an entirely virtual format, and the Council’s conversations with artists living and working in Baltimore are livestreamed and archived on the BMA’s Facebook page for everyone to enjoy! Through the fall of 2020, the JJC was able to hear artist talks from four artists, SHAN Wallace, Tommy Mitchell, Jerrell Gibbs, and Krystal Mack, as well as one of the BMA’s newest curators in the Contemporary Department, Jessica Bell Brown. Revisit these talks at Facebook.com/artbma or youtube.com/artbma.

Anyone interested is invited to learn more about how the JJC connects with the BMA and artists in the Baltimore community by participating in JJC meetings on the second Thursday of each month. JJC Membership offers a wide range of opportunities for active participation within a network of friends and colleagues dedicated to art, education, community, and family. For more information, visit artbma.org/jjc.

**UPCOMING TALKS**

- **MARCH 11**
  Schaun Champion

- **APRIL 8**
  Thomas James and Murjoni Merriweather

- **MAY 13**
  Aaron Maybin

**BEHIND THE SCREENS: AN EXCLUSIVE MEMBERS’ BENEFIT**

We are excited to continue our digital talk series, *Behind the Screens*. An exclusive benefit for Members, these specially created lectures by our Curators will be sent directly to your inbox. The library of videos is available at artbma.org/behindscreens (password: weloveart), and the upcoming schedule of talks will be available on our website. Have a topic suggestion or are not receiving our emails? Please contact membership@artbma.org.

**MEMBERS EVENT: ICE CREAM IN THE GARDEN**

*Sunday, May 16, 1–5 p.m.*

We are continually grateful for your support throughout this difficult year. We hope you can join us during our Members Appreciation Month for a socially distanced and family friendly celebration of our Members in the Sculpture Garden featuring ice cream, drinks, music, and more! Invitations will be emailed.

**MEMBERS SPRING SHOPPING DAYS**

*Wednesday-Sunday, May 12–16*

BMA Members enjoy a 20% discount on-site or online!
LEAVE YOUR LEGACY AT THE BALTIMORE MUSEUM OF ART

Gift Planning at the BMA

Planned giving is the art of designating charitable gifts so that you realize your philanthropic objectives while minimizing your after-tax cost. Planning both ensures that your gift will be put to the best possible use while making sure that the gift fits your financial needs and objectives.

WAYS YOU CAN MAKE A PLANNED GIFT
With thoughtful planning, you can leave a meaningful impact on The Baltimore Museum of Art with a gift that augments your current giving, supports key Museum initiatives, or establishes an endowed fund. Popular ways to make a planned gift include:

Make an Immediate Impact
Gifts of appreciated stocks, mutual funds, or tangible assets held for more than one year may provide special tax advantages. You can donate these assets outright or use them to establish a gift that pays you income.

Plan for Your Future
Including the BMA in your estate plans may allow you to make an impact while achieving your own personal and financial goals. Gain potential tax savings and maintain access to your assets.

Receive Income as You Give
A life income gift provides future support for the Museum while also providing a tax deduction and payments to you and your loved ones. Payments can be fixed, variable, or deferred.

THE JOHN RUSSELL POPE LEGACY SOCIETY
The John Russell Pope Legacy Society was founded to recognize and celebrate friends of the Museum who have included the BMA in their estate plans, helping to ensure that the Museum remains a vital cultural resource. This group of supporters is named for the distinguished twentieth-century American architect John Russell Pope, who designed the magnificent 1929 building at the heart of our Museum to be Baltimore's front porch.

The John Russell Pope Legacy Society is open to anyone who notifies us that The Baltimore Museum of Art is included in their estate plans. Members will receive exclusive benefits and gifts.

QUESTIONS? INTERESTED IN LEARNING MORE?
As you review your assets and explore the different ways to give, the BMA would welcome the opportunity to assist you and your advisors with information about planned-gift opportunities in support of the Museum.

Call Elizabeth Courtemanche at 443-573-1806, or email her at giftplanning@artbma.org, for more information about how to support The Baltimore Museum of Art through Legacy Giving.

Meet the New Trustee

MICHAEL SHERMAN

Michael Sherman lives with his wife and young daughter in Los Angeles. He grew up in Baltimore, considers Baltimore his hometown, and is very supportive of the Museum and its vision and mission. Sherman is a movie producer; he co-founded and runs Bow + Arrow Entertainment, a production company that focuses on artist-driven narrative and documentary pictures. Recent films include Rashid Johnson’s Native Son, an adaptation of Richard Wright’s famed novel for HBO, which premiered as the Opening Night selection of the 2019 Sundance Film Festival and Alex Ross Perry’s Her Smell, starring Elisabeth Moss, which has been named by The New York Times, Vanity Fair, and Indiewire as “one of the best films of 2019.” A new documentary about the American Civil Liberties Union, The Fight, follows four recent Supreme Court cases and is now available on iTunes. Sherman has been an active art collector since 2011.
Gertrude’s Chesapeake Kitchen

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

**CURBSIDE CARRYOUT**
We have rolled out a new delicious dinner menu that offers both à la carte options and family-style meals for four.
Pickup Wednesday through Saturday, 4-7:30 p.m. and Sunday, 4-7 p.m.
Order as early as 2 p.m. Wednesday through Sunday by calling 410-889-3399.
Menu available at gertrudesbaltimore.com/curbside-carryout.

**FOLLOW US**
Be among the first to hear about in-person dining updates, additions to our menu, and other exciting announcements.
Follow us on Instagram @gertrudesck.

**CONTACT US**
gertrudesbaltimore.com or 410-889-3399

Please note: BMA Members 10% discount is not available for curbside carryout or special events.
OUR PICKS

MEMBERS SAVE 10% OR MORE AT THE BMA SHOP

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

1. Woven Ata Grass Tote Bag, $98
2. Baltimore Map Wine Tumbler, $29.95
3. Adult & Child Face Masks, $9.95
4. Salad for President: A Cookbook Inspired by Artists, $35
5. Hand-Painted Trinket Boxes, $15.95
6. Mango Wood Serving Bowl, $40
7. Daffodil & Tulip Soft Toys, $24.95
Spring SHOPPING DAYS

Wednesday–Sunday, May 12–16

BMA Members enjoy a 20% discount
Visit us in-store or online at shop.artbma.org