Mickalene Thomas: A Moment's Pleasure
On View Through Fall 2021
Kneeling in silence while The Star Spangled Banner played, San Francisco 49er Colin Kaepernick brought police brutality against unarmed Black men to the consciousness of NFL audiences in 2016.

This landmark moment and the displays of solidarity it inspired among NFL players is the subject of Kota Ezawa’s National Anthem, accessioned by the BMA in 2019.

Ezawa, an Oakland-based artist, translated NFL footage of pre-game protests by manually tracing sideline images from various football games and meticulously painting each drawing with watercolors. He rendered each scene three times, creating more than 200 images that he re-animated through photography. A somber acoustic rendition of The Star Spangled Banner performed by a cello quartet accompanies the visuals.

It wasn’t until Ezawa witnessed the anthem protests during an extended trip to Germany that the artist, a naturalized U.S. citizen, felt a rise of patriotism and connection to the country and the action of the players, he has said. “I never felt a connection to this attitude of patriotism. But then ... these national anthem protests somehow touched something in me where I all of a sudden felt very connected to the U.S. and to what these players were doing. ... If you stage a protest on such a large platform in front of millions of people it can only be because you somehow care about the place or the country that you’re supposed to represent in this moment.”

National Anthem is on view in the Spring House, designed by acclaimed architect Benjamin Latrobe in 1812. In 1932, the BMA acquired the Spring House and moved the building to its current site on the West Lawn from land that formerly was a plantation north of present-day Cold Spring Lane. For nearly 70 years, the building served as a dairy, where enslaved Black men, women, and children were forced to labor. The BMA opens the Spring House as a gallery to display exhibitions and work from the collection and to remind visitors of its place in the history of slavery in Baltimore City.

National Anthem is on view through Sunday, November 29. If you are planning a visit during inclement weather, call 443-573-1700 for an update on availability.
Our Renewed Purpose

There is spiritual value in visiting a museum, it nourishes the soul, or so the adage goes. But never has this been more apparent than in these past few weeks since we reopened our doors, six months almost to the day since closing for the COVID-19 pandemic. That often repeated adage is in fact a truth: art is an essential dimension of the human experience. It’s been—considering the tumultuous time we are in—a privilege to walk our galleries, to interact with visitors as they have their own moments of serenity, inspiration, or simple creative escape among the works on view.

I find myself walking through our galleries with renewed purpose, with fresh eyes. It’s critical that we continue to produce exhibitions as bold and brave as those that comprise our 2020 Vision initiative, which now will extend well into 2021. Museum programming that centers on women and artists of color is an essential piece of creating a more just and equitable culture. The job of a museum is to model the world we hope to create. Our relentless in this effort functions as a broader call to action. Equally essential is remaking our canon. Just as we make exhibitions, we are collecting vigorously such that the story we tell is a true heterogenous narration of human creativity defined not by bias but by close looking, research, and a deep and abiding respect for difference.

But as we question art history, deconstruct it and reconstruct it in a more truthful form, we need to apply that same critical eye to another aspect of our work: the day-to-day operations of our Museum. These past months we have witnessed moments of reckoning for museums across the country. The frameworks of equity we’ve applied to our programs and collections must be realized for museum employees, too. We cannot truly achieve the justice we desire without making sure that the values that drive our program permeate all aspects of our functioning as a Museum. That is our focus moving forward.

Whenever you visit again, consider all of the people who made your moment among the artworks on view possible: curators, conservators, art handlers, exhibition designers, interpreters, security officers, and the list goes on.

We remain in the pursuit of the great promise of equity, diversity, and justice. The work is never done but that effort is the singular focus of our Museum.

Christopher Bedford
BMA Dorothy Wagner Wallis Director


How to Have a Safe Visit at the BMA

BEFORE YOU VISIT

**RESERVE A TIMED-ENTRY PASS**
These digital passes help our staff ensure everyone has the time and space to safely visit all of our galleries. Passes are released on the 21st of every month for Members and the 28th of every month for Non-Members. Reserve your pass online at artbma.org/reopening.

**GET RESOURCES**
Shortly after reserving a pass, you’ll receive a confirmation email with a link to our Museum map along with your timed-entry passes. If you need special accommodations, please fill out the form in your confirmation email or call us at 443-573-1700.

**TAKE YOUR TEMPERATURE!**
To reduce the risk of spreading the Coronavirus, we ask that you stay home if you are sick and/or experiencing: runny nose, sneezing, coughing, and/or fever (higher than 38°C (100.4°F). Please wait to visit the Museum until you are symptom-free for at least 24 hours. We will happily move your reservation to another day.

DURING YOUR VISIT

**WEAR A MASK**
Everyone over the age of 2 is required to wear a mask at all times in our galleries.

**GROUPS OF FIVE OR LESS**
For the safety of our staff and everyone visiting, make sure you are not traveling through the galleries in a group of more than five people.

**STAY 6 FEET APART**
Maintain physical distance from other groups of guests and our staff.

**CHECK GALLERY CAPACITY**
We’ve placed decals on the floor at the entrances of each of our galleries. Please walk through any gallery at capacity and visit it later.

DON’T FORGET

**KEEP YOUR HANDS CLEAN**
We have hand sanitizer stations placed throughout the Museum.

**NO SPRAY SANITIZERS**
To protect our artwork, please don’t use spray or aerosol sanitizers in the Museum.
Described by *The Washington Post* as a “dynamic new platform for artists and ideas,” the BMA Screening Room offers more than 100 video works from artists from or working within Baltimore. For the project, BMA curators selected the participating artists, emphasizing emerging female artists, nonbinary artists, and artists of color.

Following the first months of the COVID-19 crisis, the BMA moved quickly to launch the Screening Room in June 2020 along with the BMA Salon, an online exhibition space for Baltimore-area galleries and collectives. Both the Screening Room and Salon are an extension of *The Necessity of Tomorrow(s)* conversation series and aim to develop new platforms of visibility and provide financial support for members of Baltimore’s art community.

“We knew the pandemic was creating new challenges for artists, small arts organizations, and galleries,” said Gamynne Guillotte, Chief Education Officer. “Our first thoughts were providing what modest financial relief we could and amplifying the work already being done.”

Each participant in the BMA Screening Room received a licensing fee of $550-$750.

Galleries and collectives participating in the BMA Salon received a $2,500 stipend. All transactions for art purchases are conducted by the individual galleries, which will keep all proceeds from the sales. Visit tomorrows.artbma.org to see the creativity and artistic excellence at work in Baltimore.
2020 VISION

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.

Following the phased reopening of the BMA, the 2020 Vision exhibitions that opened in spring of 2020 will be on view for an extended period to give visitors an opportunity to see the extraordinary works dedicated to the achievements of female-identifying artists. Many presentations opened just two weeks before the Museum closed in March to help stop the spread of COVID-19.

Among the many highlights are Howardena Pindell’s influential video Free, White and 21, which voices complex and conflicting perspectives on race and gender; the charged colors and abstract forms of Jo Smail’s paintings and works on paper; and a one-gallery retrospective that celebrates the six-decade career of Baltimore-based printmaker and sculptor Valerie Maynard.

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. Three new 2020 Vision exhibitions will open in February of 2021. For more information, visit artbma.org/2020.


ADELYN BREESKIN: CURATING A LEGACY

October 7, 2020 – April 4, 2021

Adelyn Breeskin: Curating a Legacy explores Adelyn Breeskin and her extraordinary career as BMA Director from 1942-1962 through archival materials and examples of the beloved works the Museum acquired under her curatorial vision and leadership. Throughout her 32-year career at the Museum, beginning with her tenure as the BMA’s first curator of prints in 1930 and, later, the museum director, Breeskin secured the renowned Cone Collection for the BMA and accomplished countless other achievements, including commissioning the U.S. Pavilion for the 1960 Venice Biennale.

As the leading authority on American Impressionist Mary Cassatt, Breeskin introduced American audiences to the artist and published scholarship, including the artist’s catalogue raisonné, which remains central to scholars’ research today. Behind the scenes, Breeskin cultivated a great spirit of women supporting women and did so all while working in a male-dominated field and raising three daughters as a single parent.

Curated by Laura Albans, Assistant Curator of European Painting and Sculpture

This exhibition is generously sponsored by Frederick Singley Koonz.

Above: Installation view, Jo Smail: Flying With Remnant Wings
By the late 1800s, the United States government had confined the Lakota people of North and South Dakota to reservations and had taken away their freedom to roam the plains, hunt buffalo, and practice their religion. Surprisingly, during this same period Lakota women began incorporating the American flag and patriotic iconography into traditional beadwork designs.

This exhibition explores the multifaceted meanings of the American flag through nine beaded artworks created by Lakota women in the early Reservation Period. While the American flag was a symbol of oppression for Native Americans, Lakota women subversively incorporated it into children’s clothing and other traditional items so that tribal members could participate in cultural activities that had been previously outlawed. It also served as a protective talisman for Lakota youth.

**Curated by Darienne Turner, Assistant Curator of Indigenous Art of the Americas**

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

**Above:** Unidentified Lakota artist (United States). *Boy’s Vest*. Late 19th century. The Baltimore Museum of Art: Gift of Mrs. Richard W. Case, Sparks, Maryland, BMA 1985.162

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

**November 22, 2020 – Spring 2021**

Gee’s Bend, Alabama, is home to generations of Black craftswomen whose quilts represent a crucial chapter in American art history. Since the mid-1800s, women of Gee’s Bend have transformed fabric remnants into quilts that surpass the boundaries of the genre. Born out of necessity, the quilts provided warmth while bearing witness to knowledge passed down among quilting groups and female lineages. In 1966, the quilters transformed their artistic practice into collective action by founding the Freedom Quilting Bee. This cooperative championed the vision and production of Gee’s Bend quilters in national auctions and commercial partnerships, empowering the quilters and reworking systems of American quilting.

With the support of the Souls Grown Deep Community Foundation, the BMA has purchased five quilts by Gee’s Bend artists: Pearlie Irby Pettway; Loretta Pettway; Nell Hall Williams; Lucy Mingo; and Lucy T. Pettway. Four of the recently acquired works will be on view in this exhibition.

**Curated by Brittany Lubarda, Assistant Curator of Decorative Arts with Stella Hendricks, Souls Grown Deep Foundation Intern**

The exhibition is supported by the Estate of Margaret Hammond Cooke and The Jean and Allan Berman Textile Endowment Fund.

Souls Grown Deep Community Foundation and Partnership promotes the work of African American artists from the South and fosters economic empowerment, racial and social justice, and educational advancement.


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**STRIPES AND STARS: RECLAIMING LAKOTA INDEPENDENCE**

**October 11, 2020 – March 28, 2021**

**Curated by Darienne Turner, Assistant Curator of Indigenous Art of the Americas**

The exhibition is supported by the Estate of Margaret Hammond Cooke.
A HEALING TOUCH
As the heartache and loss of the pandemic persists, along with its amplification of racial and economic inequalities, we turn to artists who have made healing their focus. Take a moment to experience the salve of art, whether online or in-person at the Museum.

1 **Bañera de Flora/Ritual Bath**
artbma.org/banera
What might have been a private interlude at the end of the day—a quiet bath—becomes performance and an invitation to heal alongside Nicoletta Darita de la Brown. A chámama, shaman, and artist, de la Brown brings us into her practice of ritual bathing, a means of cultivating her spirit, well-being, and presence in the moment. The artist steps out of her tub and into the streets of Baltimore, circling the Walters Art Museum and entering its galleries, for an engagement with art of the Catholic church and her own upbringing within the faith. She sits atop a lifeguard chair amidst a gilded 15th-century altar screen, her caring surveillance casting protection over a ritual tub of her own fabrication. With her attention, de la Brown recasts the ordinary as divine.

2 **Back and Song**
Contemporary Wing
Four screens populate a darkened room in **Back and Song**, with a central panel grounding the room with slow, appreciative, black and white close-up images of contemporary healers’ faces looking out to opposite sides of the room. We find ourselves at the edge of their gaze and also in the glowing flicker cast off two screens dedicated to an edited aggregation of archival footage of curative practices from a range of Black communities. People dance, a midwife delivers a child, and healers sell their wares. This video installation, in the words of one of its creators, Bradford Young, poses the question, “How do we get to cinema as real healing, real euphoria?” Young and fellow artist, Elissa Blount Moorhead, conceived of this work as an instrument of healing more than a document; when you are next at the Museum, move into its carefully calibrated environment of cinema and sound to experience their answer through art.

3 **Howling Mongrel**
Contemporary Wing
The closeness and wonder of a slide under a microscope comes to mind when looking at **Howling Mongrel**. In this canvas, we can see traces of an artist healing. Pink, cream, and pale peach take geometric form in a network of irregular shapes in the background. Loops of black enamel swirl and float, with the dynamic connections of a mobile, in the foreground. The forms seem to move toward recovering balance, much as its creator Jo Smail sought to rebuild her artistic practice after 1996 when a fire destroyed her studio and 20 years of her color field paintings. She found focus and inspiration in the underside of her husband’s arm, seeking to explore its many shades and colors. 2000 brought another challenge for Smail, as a stroke temporarily took her speech and she turned her drawing toward gestural lines, which presaged the expressive swirls of black enamel in this painting.

Known for constructing grandly scaled Black figures in collage-like canvases made of found fabrics and fragments of her own recycled artworks, Tschabalala Self has emerged over the past five years as one of the most significant artists working to reinvent figurative painting.

“A lot of the works chosen for this show are about the simplification of the human form, so it becomes a shape, a symbol, or an icon...”

For her upcoming BMA exhibition, opening in February 2021, the New Haven-based artist turns her attention to Henri Matisse’s *Two Women* (1907–08), the only sculpture by Matisse to combine two figures. Self was drawn to the work because of its original title, *Two Negresses*, she said. In response to the sculpture, she has produced a suite of three monumental new paintings portraying a female couple in shifting orientations.

“I gravitate towards Matisse’s work because of the simplification of the human figure. A lot of the works chosen for this show are about the simplification of the human form, so it becomes a shape, a symbol, or an icon ... My interest in symbology has to do with how and why the importance of certain parts of the human body are exaggerated, how elements of the form take up more or less psychological space. It’s really about what I think they symbolize in the collective cultural mind.”

Self’s suite of new paintings accompanied by a dozen of the artist’s most significant paintings from recent years and a selection of related sculpture examine ideas of loneliness and connection in depictions of couples and individuals. Couples appear isolated, as well as intimate, in their togetherness, while solitary figures suggest companionship, even camaraderie, with their own many parts. Self builds these figures by combining components she has recycled, replicated, or transferred using devices such as stencils, tracings, frottage or rubbings of an uneven surface, intaglio or engraving, and machine-stitched lines of thread.

The artist’s process of imagining and assembling her characters, piece by piece, is inseparable from her belief in people as multi-dimensional beings who are never finished becoming themselves. She explains, “My figures are literally and figuratively a sum of many parts... You are the sum of your experiences, but you also absorb, in a lifetime, all of the different ideas and experiences of others. My process mimics this phenomenon.”

This exhibition is generously sponsored by The Hardiman Family Endowment Fund and Steve Pulimood. The 2020 Vision installation of the Contemporary Wing is generously sponsored by BGE, Constellation and Exelon.
We are proud to be providing engaging art-based experiences online as we navigate COVID-19 together. New digital programs are made available throughout each month for audiences of every age. Follow us on Instagram or Facebook to stay up to date on events and more.

**THE NECESSITY OF TOMORROW(S)**

*Thursday, October 22
6-8 p.m.*


Founder of the ‘me too’ movement, Tarana Burke has dedicated her life to social justice work and giving strength to those who experienced sexual trauma or harassment.

Nadya Tolokonnikova is an artist, political activist, and founding member of Pussy Riot. The feminist protest art collective has been one of the world’s most prominent art groups in recent years, bringing attention to human rights violations in Russia and abroad.

Jenna Wortham is a staff writer for *The New York Times Magazine* and co-host of the podcast Still Processing. She is also a sound healer, reiki practitioner, herbalist, and community care worker oriented towards healing justice and liberation.

*The Necessity of Tomorrow(s) is generously sponsored by Suzanne F. Cohen and the Cohen Opportunity Fund.*

**ART-TO-GO**

Art-To-Go is a monthly e-resource for Pre-K through 12 teachers that features a work of art, or a suite of related objects, and provides rich contextual information and engaging classroom activities. From Wangechi Mutu’s *Water Woman* to Sir Anthony Van Dyck’s *Rinaldo and Armida*, this resource highlights a wide range of artworks from across the BMA’s exhibitions and collections. To receive Art-To-Go, please email lwilson@artbma.org. To access all past Art-To-Go issues, visit artbma.org/atg.

**ART BREAK LIVE**

*Third Thursday of the month at 2 p.m.*

Take a break with the kids and join us on Facebook for Art Break Live, our interactive tour series. Suzy Wolfe, our Manager of Tour Experiences, explores art from around the world and shows you how to create your own artwork using materials you can find at home. Log on for the live episodes to share your questions at facebook.com/artbma, or review past episodes about everything from acrobats to waterfall landscapes at youtube.com/artbma.

**BMA X NMWA**

*Second Tuesday of the month, Noon*

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

**GO MOBILE**

The museum’s web-based app, GoMobile, now features a new self-guided tour of the grounds around the Museum. Use your smartphone to learn 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 Kota Ezawa, 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.

Generous support for BMA X NMA, Art Break Live, and BMA Violet Hour is provided by Art Bridges.

Generous support for Art-To-Go and Free Family Sundays at Home is provided by Art Bridges and Wilmington Trust.
For six decades, printmaker and sculptor Valerie Maynard has created both deeply personal and profoundly political work. A new catalog on the Baltimore-based artist’s extraordinary career is now available. Published on the occasion of the exhibition, *Lost and Found*, the book features poignant essays by art historians and Maynard’s contemporaries as well as more than 40 detailed images of the artist’s works, including a collaboration with the late author Toni Morrison.

**$20 / $18 FOR MEMBERS**

Available now at
The BMA Shop and shop.artbma.org

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**FREE FAMILY SUNDAYS AT HOME**

Free art-making kits complete with step-by-step guides and art supplies are available to pick up at the BMA on Sundays between 2–5 p.m. and at the BMA’s branch location, BMA Lexington Market, on Fridays between 11 a.m. – 1 p.m. Past projects included creating a creature collage, making a mini-playground, and crafting with homemade beads. Not ready to visit the Museum yet? Check out artbma.org/families to download activity guides.

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**VIOLET HOUR**

*Every other Wednesday, times vary*

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 artist talks, special presentations, performances, and interactive activities. Visit us on Instagram or Facebook for more details.

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All programs and events are free and open to the public unless otherwise noted.
Tucked away among the staff workspaces on the Museum's third floor, The Baltimore Museum of Art’s collection of prints, drawings, and photographs is not easy for the public to access. Bringing all 65,000 works in this collection within easy reach of visitors and scholars has been a longstanding priority for the BMA, and one that longtime BMA supporters Nancy Dorman and Stan Mazaroff were happy to support.

“We are excited about the BMA’s mission to make art more accessible for a broad array of audiences and thrilled that our gift will help the museum realize this goal for a collection that is so vast in quality and quantity and yet so rarely seen.”

The BMA’s holdings of works on paper are comprehensive enough to narrate the history of western art from the late 15th century to the present day. Masterworks by artists such as Albrecht Dürer, Rembrandt van Rijn, Edouard Manet, Francisco de Goya, Paul Cézanne, Man Ray, Edward Weston, Gordon Parks, Kara Walker, and Carrie Mae Weems are found among this treasure trove of 57,000 prints, 4,000 drawings, and 4,000 photographs.

When it opens in fall 2021, The Nancy Dorman and Stanley Mazaroff Center for the Study of Prints, Drawings and Photographs will be housed on the BMA’s first floor, adjoining the Ruth R. Marder Center for Matisse Studies. The approximately 7,000-square-foot new center will create more opportunities for scholars and individuals to access the Museum’s extraordinary collection of prints, drawings, and photographs thanks to a generous $5 million gift from longtime BMA supporters Nancy Dorman and Stan Mazaroff.

WE ARE EXCITED ABOUT THE BMA’S MISSION TO MAKE ART MORE ACCESSIBLE FOR A BROAD ARRAY OF AUDIENCES AND THRILLED THAT OUR GIFT WILL HELP THE MUSEUM REALIZE THIS GOAL FOR A COLLECTION THAT IS SO VAST IN QUALITY AND QUANTITY AND YET SO RARELY SEEN.
The BMA also plans to digitize approximately 40,000 works and make them publicly accessible for study and enjoyment online.

Andaleeb Badiee Banta, Senior Curator and Department Head of Prints, Drawings & Photographs, is looking forward to leading new collection and programming initiatives at the Center, which “offers thrilling opportunities for the display, interpretation, and study of the exceptional and diverse collection of works on paper within the Museum. Nancy and Stan’s generosity will go far in making this collection accessible to many more BMA visitors, both from the general public and area institutions of higher education.”

Nancy Dorman and Stanley Mazaroff have been art collectors and active supporters of the BMA for several decades. Nancy has served as a Trustee since 2002 and has led and participated in numerous Board committees. Stan retired from a successful law career in 2001 to study art history full time at Johns Hopkins University. Since then, he has published two books with John Hopkins University Press: *Henry Walters and Bernard Berenson, Collector and Connoisseur* (2010) and *A Paris Life, A Baltimore Treasure: The Remarkable Lives of George A. Lucas and His Art Collection* (2018).

Clair Zamoiski Segal, BMA Board Chair, noted “For nearly two decades, Nancy Dorman and Stan Mazaroff have been remarkable stewards of the BMA, bringing their passion, expertise, and leadership to support the success and growth of our institution. We are once again inspired by their generosity and spirit and honored to name the center for their unwavering commitment to the BMA and to the wider cultural fabric of Baltimore. We look forward to celebrating the opening of The Nancy Dorman and Stanley Mazaroff Center for the Study of Prints, Drawings and Photographs next fall.”

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The Nancy Dorman and Stanley Mazaroff Center for the Study of Prints, Drawings and Photographs is generously supported by Nancy Dorman and Stanley Mazaroff, the State of Maryland, the City of Baltimore, the France-Merrick Foundation and the Institute of Museum and Library Services.

Renderings of the PDP Center
Visual artist, archivist, and professional photographer, SHAN Wallace has drawn support and praise from museums to media giants such as BET, Essence, The Washington Post, and The New York Times Style Magazine. Her photographic work on view in the 2020 Vision exhibition, 410—described by the artist as a love letter to Baltimore—captures the real, lived Black experience of Baltimore, from joyful community gatherings to people waiting at bus stops. Though waylaid by the pandemic, 410 will return to view this fall and has been extended through January 3, 2021. An outdoor mural by the artist will also be on view at the BMA beginning this fall.

While much of the world was forced to slow down the past six months, SHAN forged ahead, making new work and participating with Savannah Wood and Akea Brionne Brown in Close Read, a window gallery exhibition from Connect+Collect on North Charles Street. A compilation of the exhibition is available on the BMA’s virtual Screening Room at tomorrows.arthma.org.

In early September 2020, SHAN took some time to answer questions about her work. The excerpts below are lightly edited for formatting purposes.

BMA: How are you thinking about your practice as artist and archivist of real, lived Black experiences as police brutality and systemic racism are at the forefront of national conversations? Do you reject narratives created by the media limited to pain and brutality?

SW: I don’t necessarily reject the narratives created by the media. I just don’t allow those narratives to speak on my behalf. I don’t allow those narratives to determine how I think of myself, or my people.

BMA: Does this impact your work?

SW: It does, in fact, somewhat, drive my work. Constantly, we as Black people are living amongst neighbors, authority figures, politicians, etc. who believe those narratives, they project those narratives onto us, they subscribe to accepting those narratives and
that's a part of lived experiences. The brutality is too. My goal is to make work that offers balance. Much of the protests and injustices are included in my work, because that too is a part of our history and reality. But it's only necessary and a priority to make and include work that shows us in different circumstances like simple ways of us loving one another, or joy, or congregation, or communion, or celebrations, or life transitions.

**BMA:** In *Close Read*, you juxtapose your photographic work with archives from the *Afro-American Newspaper*. Can you tell us a little more about this project? How did you approach the Afro's archives?

**SW:** I used to freelance for the Afro, writing stories about issues and events happening in the city. So, I was aware of its history, the archive, and the ongoing work the Afro was doing. Its long history means so much to me as an artist and archivist, certainly as a Black person. I remember visiting the Afro building and seeing old photographs, framed front pages, at that time I dreamed of spending time and studying the archives. Once Savannah [Wood, who produced *Close Read*] offered me access to use the archives, I knew exactly what I wanted to do. It felt right to intersect and layer my photographs of Baltimore and Baltimoreans with the rich Baltimore history included in the Afro archives.

**BMA:** Could you tell us more about the work you ultimately created for *Close Read*?

**SW:** In the collage works, I’m showing different figures to invite people to see the world they are living in, something fun, something relatable and familiar. Like the piece *The Old Mt Hatten* came from looking at the archival photographs of the Black church, particularly Bethel AME Church and thinking of my own experiences going to that church, and also, seeing Rev. Frank M. Reid on television preaching his word. I know many of us 90’s babies remember that. Many households watched him on Sunday. Merging my photographs with the Afro archives was a way to intersect familiarity and history.

**BMA:** What was the research aspect of the process like?

**SW:** Honestly, it was a dream come true, especially since I got to spend so much time with archives, and the Afro has decades of archival material, from handwritten notes, photographs, to essays and cartoons. I spent time at Morgan University handling the archives, making notes of each photograph and detail that I knew I would use. Of course, most of the time I spent marveling at the many images of the Temptations, and other famous figures. I spent tons of time just reading about the lives of Black people in Baltimore during the civil rights movement. I would just get lost and then before I knew it was time to go home and process all I learned.

Those moments of time, that history is now layered and a part of the history that I’ve been able to capture. In this body of work, I am acknowledging and including the Afro archive while working from the personal.
ADDRESSING DEFICITS

In fall 2019, the BMA announced a commitment to exclusively purchase works by female-identifying artists in 2020, as part of its year-long 2020 Vision initiative. The Museum plans to spend $2.5 million towards this effort. Some examples of the new acquisitions you can look forward to seeing in future presentations at the BMA are shown on the next pages. These works signal the BMA’s determination to build a collection that more accurately reflects art history and our surrounding community.

A complete list of artworks that have entered the collection through purchases as well as gifts of art is available online at artbma.org/2020. Gifts of art to the BMA in 2020 include works by artists of all genders. The Museum has published this information to be transparent about its collecting practices.
**THREE-ARMED TABLE LAMP**
1948–1949

By the time she arrived in Los Angeles in 1940, Greta Grossman (American, 1906–1999), had already become the first woman to win an award from the Swedish Society of Industrial Design. Trained in woodworking, metal, ceramics, and textiles, her furniture and objects made in the U.S. were inspired by California’s arid deserts, tiered canyons, and the ocean. This three-armed, tri-colored lamp is one of her most sophisticated designs and was the kind of work that led to her inclusion in MoMA’s 1952 Good Design exhibition.

**WOMAN FLYING A BUTTERFLY KITE**
1981

Nellie Mae Rowe (American, 1900–1982) embarked on an artistic career in sculpture and drawing late in life after having spent 48 years as a field hand and domestic worker. *Woman Flying a Butterfly Kite* captures Rowe’s autobiographical approach to her drawings—depicting the artist walking barefoot uphill towards green pastures with heavily fruited trees—and encapsulates her gestural and exuberant use of color. As with much of Rowe’s works, the seemingly simple scene is imbued with deep personal meaning, referencing the terminally ill artist’s feelings about confronting death.

**MALCOLM X #15**
2017

Barbara Chase-Riboud (American, b. 1939) is one of the foremost sculptors of the 20th and 21st centuries, best known for producing distinctive hybrid works of cast metal and cascading fiber elements. *Malcolm X #15* is one of the largest and most dynamic sculptures in a series of steles that memorialize activist Malcolm X. This iconic work speaks to the history of struggle in the United States, and the cosmopolitan vision of a modern master.

**1880 CROW PEACE DELEGATION**
2014

Wendy Red Star (Apsáalooke [Crow], b. 1981) explores and knits together archival and oral histories into more accurate, multi-dimensional chronicles. *1880 Crow Peace Delegation*—a seminal work in her oeuvre—comprises 10 images and accompanying texts by the artist, and gives voices to five of the six Crow members who traveled to Washington, D.C., to address the U.S. government’s drastic reduction of Crow territories, a process that continued from 1851 until 1905.


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**NOTES ON GESTURE**
2015

Working primarily in film and video, Martine Syms (American, b. 1988) weaves together wide-ranging meditations on blackness with specific references from art history and the media, from cinema to television to the internet. *Notes on Gesture*—a critical work in the development of the artist’s practice—features collaborator Diamond Stingily isolating and performing gestures associated with representations of black women, as they are appropriated, repeated, circulated, and imitated.


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**NIGHT BIRDS - SINGING NESTS**
2019

While earlier paintings by Suzanne Jackson (American, b. 1944) often depicted figures within natural and fantastical settings, her recent work embodies the wonder of nature by experimenting with materials from her environment, expanding the possibilities of painting. *Night Birds - Singing Nests* exemplifies the originality of her expansive vision and the delicate and profound beauty of her work.

We are so grateful for the ongoing support of our Members. Your generosity has played a critical role in helping the BMA weather the past months when the Museum was closed to help stop the spread of COVID-19. Thank you for your unwavering dedication to the BMA, and to art that engages, inspires, provokes, and questions.

MEMBERS HOLIDAY SHOPPING DAYS

**Wednesday-Sunday, December 2-6**

Shop a selection of curated gifts and enjoy a 20% discount! Curbside pickup is available. Visit shop.artbma.org or call 443-573-1844.

NEW THIS YEAR

ONLINE HOLIDAY SHOPPING

**Wednesday-Sunday, November 18-22**

Members receive a 20% discount and free shipping. Visit shop.artbma.org.

BEHIND THE SCREENS: AN EXCLUSIVE MEMBERS’ BENEFIT

While we are unable to gather together at the Museum, we are looking for new ways to connect you to the BMA. To that end, we have launched a 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 every month. The library of videos is available at artbma.org/behindscreens (password: weloveart).

Have a topic suggestion or are not receiving our emails? Please contact memberships@artbma.org.

SEPTEMBER

Bootlegging, Radioactive Rocks, and Other Tales of Producing New Contemporary Work

Leila Grothe, Associate Curator of Contemporary Art

OCTOBER

Ellen Lesperance: Velvet Fist

Cecilia Wichmann, Associate Curator of Contemporary Art

NOVEMBER

Stripes & Stars: Reclaiming Lakota Independence

Darienne Turner, Assistant Curator of Indigenous Art of the Americas

DECEMBER

Seasons and Celebrations, BMA’s Asian Art

Francis Klapthor, Associate Curator of Asian Art

PRIORITY TICKETING FOR MEMBERS

With the phased reopening of the BMA, the Museum implemented new measures for the health of our Members and larger community. Before visiting the Museum, guests are asked to reserve a free timed-entry pass online at artbma.org. Passes are made available to Members five days before the general public. Visit artbma.org/reopening for more details. For assistance with reservations, please call 443-573-1800.

GIFT MEMBERSHIP

Give the gift of art this holiday season! BMA Gift Memberships are a thoughtful way to support the Museum while providing friends and family with an invaluable connection to the arts. This year, your gift will include FREE Member tickets to Joan Mitchell, opening March 21, 2021!
Meet the New Trustees

DENISE GALAMBOS
Denise Galambos is Vice President of Human Resources at Baltimore Gas and Electric Company (BGE) where she works as the company's associate general counsel for labor and employment, covering labor and employment litigation, labor relations, mergers and acquisitions, and human resources training and counseling for parent company Exelon. Prior to joining BGE, Galambos was counsel for the labor and employment practice group of Morgan Lewis & Bockius in Washington, D.C., and spent five years as a labor attorney in the Civil Rights Division of the U.S. Department of Labor. Galambos is active in the Baltimore community, serving on the boards of Young Audiences Arts for Learning and SquashWise and volunteering with the Women’s Law Center's Employment Law Hotline. She received her bachelor’s degree from Princeton University and JD from the University of Wisconsin Law School.

LISA HARRIS JONES
Lisa Harris Jones is founder and managing partner of the Harris Jones & Malone LLC law firm. Prior to founding her company in 2000, she was an associate at Gordon, Feinblatt, Rothman, Hoffberger & Hollander, LLC and Shapiro and Olander law firms. Harris Jones is a corporate board member of Industrial Logistics Properties Trust, Senior Housing Properties Trust, and TravelCenters of America, LLC, and serves on the City of Baltimore MBE/WBE Certification Appeals Board and the boards of Everyman Theatre and The Odyssey School. Among the many honors she has received are the Current Leader Award from the Alliance of Black Women Attorneys of Maryland, Inc., Friend of Dyslexia Award for Outstanding Dyslexia Advocacy, and Maryland Government Relations Association’s Community Service Award. She holds degrees from the University of Pittsburgh and the American University Washington College of Law in Washington, DC.

ELIZABETH HURWITZ
Elizabeth Hurwitz has been an active supporter of the BMA since 2012, serving on committees for marketing; the Arts of Africa, Asia, and the Pacific Islands Accessions; and the Party of the Century. She is also active in the Baltimore community as a board member of Center Stage and Chair of Center Stage’s Education and Family Engagement committees, board member of the Citizens Planning and Housing Association, and executive board member of the Parents Association of Bryn Mawr School. Her professional focus has been on public health as Senior Technical Development Officer at Jhpiego and as Program Officer for Innovation at John Snow Inc. and the JSI Research and Training Institute in Boston working in the field of HIV/AIDS. She graduated from Yale University and holds an MPH from Boston University School of Public Health.

SHERRILYN IFILL
Sherrilyn Ifill is the President and Director-Counsel of the NAACP Legal Defense and Educational Fund, Inc., the nation’s premier civil rights law organization. She taught for more than 20 years at University of Maryland School of Law in Baltimore, where she pioneered a series of law clinics, including one of the earliest to challenge legal barriers to reentry for ex-offenders. Ifill serves on the boards of the National Women’s Law Center and the National Constitution Center, as well as the advisory board for the Profiles in Courage Award. She is also a prolific scholar and the author of On the Courthouse Lawn: Confronting the Legacy of Lynching in the 21st Century. Ifill holds a B.A. from, a J.D. from New York University School of Law, and has received honorary doctorates from New York University, Bard College, Fordham University Law School, and CUNY Law School.

BMA Groups
Get an insider’s view of the Museum’s extraordinary collections and learn more about the arts you love. Join a BMA Friends Group or BMA Affiliate Group.

BMA Affiliate Groups
Print, Drawing and Photograph Society
The Joshua Johnson Council
STUART O. SIMMS
Stu Simms has been a partner at Brown, Goldstein & Levy since 2003, specializing in civil litigation, criminal defense, civil rights, employment law, and government relations. His public service positions include Secretary, Maryland Department of Public Safety and Correctional Services; Secretary, Maryland Department of Juvenile Services; State’s Attorney for Baltimore City; and Assistant United States Attorney. He was also staff counsel for the Office of U.S. Senator Paul Sarbanes. In 1987, he co-founded the Baltimore Child Abuse Center, which continues to serve child victims of sexual abuse. Among his many honors are being selected as a Thurgood Marshall Honoree by the NAACP and receiving The Daily Record’s Leadership in Law Award. Simms served on the board of the Baltimore Community Foundation for many years. He graduated from Gilman School, Dartmouth University, and Harvard Law School.

JAMES D. THORNTON
James D. Thornton is a longtime supporter of the BMA, who served on the Board of Trustees 2004-2019. He has held numerous leadership positions including vice chair of the Board, chair of the Governance, Finance, and Strategic Planning committees and Co-Chair of the Major Gifts Committee for the In a New Light campaign. He is the co-founder and principal of Thorwood Real Estate Group, LLC, based in Bel Air, MD, and previously worked as Senior Executive Vice President of MBNA America Bank, N.A. and as Vice President and General Manager of Sears Tire Group and Sears Automotive. He currently serves on Harford County’s Planning Advisory Board, Trial Courts Judicial Nominating Commission, and Caucus of African American Leaders, and is the Education Chair of Harford County Branch of NAACP. Thornton received a B.A. in Economics from Talladega College.

THE JOSHUA JOHNSON COUNCIL INVITES YOU TO JJC TALKS
The Joshua Johnson Council’s conversations with artists living and working in Baltimore are available online on the BMA’s Facebook page for everyone to enjoy! Upcoming monthly talks include conversations with Tommy Mitchell on October 8, Jerrell Gibbs on November 12 and Krystal Mack on December 10. Follow the JJC’s Facebook page at facebook.com/groups/joshuajohnsoncouncil.

JJC Members share a passion for African American and African art. Anyone interested is invited to learn more about how JJC connects with the BMA and artists in the Baltimore community by participating in JJC meetings on the second Thursday of each month. Membership in the JJC 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.

Named after Joshua Johnson, the 18th-century Maryland-based portrait painter believed to be the first African American career artist, 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.

BMA Friends Groups

Friends of Modern and Contemporary Art
Friends of the Arts of Africa, the Pacific, and the Americas
Friends of the American Wing

For more details, call 443-573-1800 or visit artbma.org/groups.
Gertrude’s Chesapeake Kitchen

Lauded by *Food & Wine*, *Travel & Leisure*, and *The Washington Post*, and a multi-year winner of *Open Table’s* 100 Best Brunches in America, Gertrude’s serves locally sourced farm-fresh food that preserves Chesapeake culinary traditions.

**BMA MEMBERS SAVE 10%**

**HOURS**
- Monday: Closed
- Tuesday–Friday: 11:30 a.m.–8:30 p.m.
- Saturday
  - Brunch: 11 a.m.–3 p.m.
  - Dinner: 5–8:30 p.m.
- Sunday
  - Brunch: 10 a.m.–3 p.m.
  - Dinner: 5–7:30 p.m.

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

**WE’RE OPEN!**
Gertrude’s is open for outdoor dining and curbside carryout. For reservations or to place an order, visit gertrudesbaltimore.com or call 410-889-3399.

**SNOW CONE SISTERS CAFÉ**
A walk through the Sculpture Garden is not complete without stopping by Gertrude’s Snow Cone Sisters Café, located in the upper garden. October 9 through the end of the month, the café will serve fall favorites such as hot mulled wine and cider; hot Belgium chocolate; seasonal beers; soft pretzels with dipping sauces; sausages; and sweets, including Chef Doug’s delicious donuts. Snow Cone Sisters Café fall hours are noon to 6 p.m. Friday through Sunday.

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.

1. Assorted Hanaduri Soaps, $16 each
2. Kid’s Dino Apron, $17.95
3. Assorted Dappled Ceramic Dishes, $22.95–$46
4. 14 Karat Gold Plated Wavy Hoops with Pink Enamel, $245
5. Young, Gifted and Black, $50
This exhibition is organized by The Baltimore Museum of Art and the San Francisco Museum of Modern Art. Bank of America is lead sponsor of Joan Mitchell. This exhibition is generously sponsored by The Alvin and Fanny B. Thalheimer Exhibition Endowment Fund and is made possible in part by a major grant from the Henry Luce Foundation. Generous support has been provided by the Terra Foundation for American Art, sponsor of the international tour. This project is supported in part by an award from the National Endowment for the Arts. Additional support is provided by the Sigmund M. and Mary B. Hyman Fund for American Art, The Stoneridge Fund of Amy and Marc Meadows, and Komal Shah.

Renew your membership today for free access to Joan Mitchell, on view at the BMA this spring.

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