UPCOMING EXHIBITIONS

**JOHN WATERS: INDECENT EXPOSURE**  
October 7, 2018 – January 6, 2019

**LIZZIE FITCH / RYAN TRECARTIN**  
October 7, 2018 – January 6, 2019

**EBONY G. PATTERSON: ...FOR LITTLE WHISPERS...**  
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**TIME FRAMES: CONTEMPORARY EAST ASIAN PHOTOGRAPHY**  
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**DIS | A GOOD CRISIS**  
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**COMMONS COLLABORATION: GET YOUR LIFE!**  
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**MONSTERS & MYTHS: SURREALISM AND WAR IN THE 1930S AND 1940S**  
February 24 – May 26, 2019

**NATALIE DJURBERG & HANS BERG / DELIGHTS OF AN INDIRECTED MIND**  
February 24 – May 26, 2019

CURRENT EXHIBITIONS

**BAKER ARTIST AWARDS 2017 & 2018**  
September 12, 2018 – October 14, 2018

**1939: EXHIBITING BLACK ART AT THE BMA**  
June 13 – October 28, 2018

**ANN VERONICA JANSSENS: FOG STAR**  
May 30 – October 31, 2018

**MELEKO MOKGOSI: ACTS OF RESISTANCE**  
May 2 – November 11, 2018

**MAREN HASSINGER: THE SPIRIT OF THINGS**  
July 18 – November 25, 2018

**TOMÁS SARACENO: ENTANGLED ORBITS**  
October 1, 2017 – January 13, 2019

**KUBA: FABRIC OF AN EMPIRE**  
August 19, 2018 – February 24, 2019

**MARK BRADFORD: TOMORROW IS ANOTHER DAY**  
September 23, 2018 – March 3, 2019

**A GOLDEN ANNIVERSARY: CELEBRATING 50 YEARS OF THE PRINT, DRAWING & PHOTOGRAPH SOCIETY**  
August 29, 2018 – October 6, 2019

**SUBVERTING BEAUTY: AFRICAN ANTI-AESTHETICS**  
July 15, 2018 – November 17, 2019

**SPENCER FINCH: MOON DUST**  
February 21, 2018 – October 14, 2024

This schedule is current as of October 2018 and is subject to change. Please discard earlier versions. Please verify all information with BMA Communications before publishing. * Indicates working title
UPCOMING EXHIBITIONS

JOHN WATERS: INDECENT EXPOSURE
October 7, 2018 – January 6, 2019

It has been more than 50 years since John Waters (American, b. 1946) filmed his first short, Hag in a Black Leather Jacket. The set was the roof of his parents’ Baltimore home, and the action, shot on stock stolen by a friend, involved an interracial marriage. Over the following decades, Waters’s reputation as an uncompromising cultural force has grown not only in the cinematic field, but also through his visual artwork, writing, and performances. This major retrospective organized by the BMA examines the artist’s influential career through more than 160 photographs, sculpture, and sound and video works he has made since the early 1990s. These works deploy Waters’s renegade humor to reveal the ways that mass media and celebrity embody cultural attitudes, moral codes, and shared tragedy.

Exhibition highlights include a photographic installation in which Waters explores the absurdities of famous films and a suite of photographs and sculptures that proposes humor as a way to humanize dark moments in history from the Kennedy assassination to 9/11. Waters also manipulates images of less-than-sacred, low-brow cultural references—Elizabeth Taylor’s hairstyles, Justin Bieber’s preening poses, his own self-portraits—and pictures of individuals brought into the limelight through his films, including his counterculture muse, Divine. Other themes explored in the exhibition include the artist’s childhood and identity, a satirical consideration of the contemporary art world, and the transgressive power of images. The exhibition concludes with a gallery of ephemera and examples of Waters’s earliest films, presented in peep-show format. The exhibition catalogue, co-published by University of California Press, features essays by BMA Senior Curator of Contemporary Art Kristen Hileman; art historian and activist Jonathan David Katz; and critic, curator, and artist Robert Storr; as well as an interview with Waters by artist Wolfgang Tillmans.

Organization: This exhibition is curated by BMA Senior Curator of Contemporary Art Kristen Hileman.
Tickets: Adults - $15, Seniors - $13, Groups - $12, Students - $10, Youth ages 7-18 - $5. BMA Members and children age 6 and under are admitted free.
Travel: The exhibition will travel to the Wexner Center for the Arts, Columbus, OH, February 2–April 28, 2019.

LIZZIE FITCH / RYAN TRECARTIN
October 7, 2018 – January 6, 2019

Artist collaborators Lizzie Fitch (American, b. 1981) and Ryan Trecartin (American, b. 1981) create frenzied movies and sculptural theaters that immerse viewers in disorienting and fragmented narratives that simulate the short memory of social and entertainment media. Their exhibition at the BMA comprises three movies and two sculptural theaters. Mark Trade (2016), a one-hour movie exhibited in a sculptural theater that resembles a hotel bar, follows the behind-the-scenes conflicts and confessions of a hard-drinking, eccentric protagonist and his production crew during a series of shoots that resemble reality TV. The 21-minute movie Permission Streak (2016), shown in a sculptural theater that combines aspects of gymnastics and aquatics facilities, jumps jarringly between a string of unrelated vignettes, highlighting
the potential for encountering confusion or deception in seemingly innocuous situations. The 24-minute unscripted movie *Junior War* (2013) follows a group of teenagers gathered in the woods for a late-night party. The work is composed of night-vision footage shot by Trecartin as a high school senior in 1999. Captured before smartphones became ubiquitous, the young people in the movie treat the camera’s presence as a novelty.

**Organization:** This exhibition is curated by BMA Assistant Curator of Media Arts and Live Events Claudia Mattos.  

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**EBONY G. PATTERSON: ...FOR LITTLE WHISPERS...**  
**October 10, 2018 – April 7, 2019**

Ebony G. Patterson creates opulent tapestries out of dazzling arrays of found and fabricated materials—glitter, sequins, toys, beads, faux flowers, jewelry, and other embellishments. For her exhibition at the BMA, Patterson (b. 1981, Kingston, Jamaica; lives and works in Jamaica and Lexington, KY) will create an immersive installation featuring her work *...and babies too...* (2016) in the Berman Textile Gallery. Elevated on a plinth, the mixed media jacquard tapestry with digitally embroidered appliqués will be accompanied by 18 hand-embellished cast glass shoes, toy cars, and papier-mâché balloons. Pasterson will also present an intervention in the BMA’s American Wing, positioning a new work—a corner sculpture comprising 130–150 hand-embellished toy guns—in dialogue with Joshua Johnson’s painting *Charles Herman Stricker Wilmans* (c. 1804).

**Organization:** This exhibition is curated by BMA Assistant Curator of Contemporary Art Cecilia Wichmann.  
**Sponsor:** The exhibition is generously sponsored by the Jean and Allan Berman Textile Endowment Fund. Special thanks to the artist and Monique Meloche Gallery, Chicago.  
**Image:** Ebony G. Patterson. Detail of *...and babies too...*. 2016. Courtesy the artist and Monique Meloche Gallery, Chicago.

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**TIME FRAMES: CONTEMPORARY EAST ASIAN PHOTOGRAPHY**  
**November 4, 2018 – March 24, 2019**

This exhibition features approximately 30 photographs by artists born in Vietnam, China, Japan, and South Korea between 1929 and 1980. Each work explores a time of day, a reflection on legend or history, a past remembered and missed, or a future imagined and anticipated. The images also explore suspended time, such as periods of waiting or boredom. Some of these works are real-time images, others were created as a result of the time an artist spent immersed in the world of the image—the time required to manipulate the subject or to capture the image. The artists represented include Naoya Hatakeyama, Eikoh Hosoe, Daido Moriyama, Hiroshi Sugimoto, Sze Tsung Leong, Chen Jiagang, Wang Qingsong, Don Hong-Oai, Liu Bolin, Liu Zheng, Lu Yao, Bae Bien-U, Noh Suntag, Le Van Khoa, An-My Lê, Koichiro Kurita, and Toshio Shibata.

**Organization:** This exhibition is curated by BMA Associate Curator of Asian Art Frances Klapthor.  
**Sponsors:** Made possible by recent important gifts from the collection of Brenda Edelson and grants from the E. Rhodes and Leona B. Carpenter Foundation.
**DIS | A GOOD CRISIS**  
**November 14, 2018 – November 17, 2019**

For this year-long exhibition, the BMA has commissioned the innovative, New York-based DIS collective to create an immersive video installation and a series of public programs that invite visitors into critical conversations on the subjects of money, politics, and contemporary media. On view November 14, 2018, through November 17, 2019, *A Good Crisis* will be presented in two installation environments in the BMA’s Joseph Education Center, as well as online as part of The DIS Edutainment Network at [http://dis.art](http://dis.art).

DIS (run by principals Lauren Boyle, Solomon Chase, Marco Roso, and David Toro, in dialogue with their numerous collaborators) works across a wide range of formats, most recently transitioning platforms from an online magazine to a video-streaming edutainment channel on [dis.art](http://dis.art). The videos created for the BMA’s exhibition take the form of cartoons, public service announcements, talk shows, and mini-documentaries, and address the period following the 2008 financial crisis and the economic future left to the Millennial generation. This is best exemplified by *A Good Crisis* (2018), a video narrated by an actor playing the Night King from *Game of Thrones*. DIS worked with leading inequality economist Moritz Schularick to consider housing and the "new rentership society"—a term coined by private equity firms to describe the cultural and economic shift that has seen the renter population of the United States swell following the housing crash in 2008. The video also includes a rapid-fire history of the 20th-century’s economic booms and busts. Two other DIS videos address the concept of universal basic income and the shifting economic circumstances of Millennials and their loss of a financial safety net. The exhibition will also include additional videos created by other artists and writers.

**Organization:** The exhibition is organized by Assistant Curator for Media Arts and Live Events Claudia Mattos.  
**Image:** DIS. *Good Crisis*. 2018. Courtesy of DIS

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**COMMONS COLLABORATION: GET YOUR LIFE!**  
**November 14, 2018 – November 17, 2019**

The BMA’s fourth Commons Collaboration in the Joseph Education Center showcases an exhibition of video works created by Get Your Life!—a collaboration between Baltimore artists who produce narratives developed by and featuring local middle school students. On view November 14, 2018, through November 17, 2019, *Get Your Life! presents the breadth of the group’s practice, including a dozen videos displayed in a brightly colored gallery with youth-designed furniture and lighting, as well as props, costumes, and other related ephemera. The exhibition centers around the serial reality show: *The REAL Artists of Get Your Life!* (2016–17). For the project, nine students created artist alter-egos and filmed three 15-minute episodes documenting their lives, complete with faux artworks and fabricated art events. Get Your Life! (GYLI) emerged in 2014 from an extended relationship between artist Lee Heinemann (American, b. 1993) and the Better Waverly community art center, 901 Arts. GYLI puts adult artists to work producing video art projects written, directed, and designed by neighborhood students. In addition to a dedicated group of 15 youth artists, GYLI’s organizing team includes artists Renee Anderson, Maggie Fitzpatrick, Derrick Johnson, Luz Orozco, Anais Perez, and Stephanie Wallace.

**Organization:** The exhibition is organized by Manager of Public Programs Jessica Braiterman.  
**Image:** Get Your Life! team. Photo by Jaida Douglass.
**MONSTERS & MYTHS: SURREALISM AND WAR IN THE 1930S AND 1940S**  
**February 24 – May 26, 2019**

Nearly 90 Surrealist masterworks of the 1930s and 1940s by artists such as Salvador Dalí, Pablo Picasso, Max Ernst, and André Masson are presented through a timely lens—that of war, violence, and exile. During the pivotal years between the world wars, Surrealist artists on both sides of the Atlantic responded through their works to the rise of Hitler and the spread of Fascism in Europe, resulting in a period of extraordinary creativity. Monstrosities in the real world bred monsters in paintings and sculpture, on film, and in the pages of journals and artists’ books. Despite the political and personal turmoil brought on by the Spanish Civil War and World War II, avant-garde artists in Europe and those who sought refuge in the United States pushed themselves to create some of the most potent and striking images of the Surrealist movement. Highlights include Dalí’s *Soft Construction with Boiled Beans (Premonition of a Civil War)* (1936), Ernst’s *Europe After the Rain II* (1940–42), Masson’s *There Is No Finished World* (1942), and Picasso’s *Minotauromachy* (1935). Among the works by American artists responding to the war are Arshile Gorky’s *The Unattainable* (1945) and Mark Rothko’s *The Syrian Bull* (1943). The exhibition concludes with two films: *Un Chien Andalou* (1929) by Luis Buñuel and Dalí and *Meshes of the Afternoon* (1943) by Maya Deren.

The exhibition is accompanied by a fully illustrated catalogue published by Rizzoli Electra with essays by exhibition curators Oliver Shell, BMA Associate Curator of European Art, and Oliver Tostmann, Susan Morse Hilles Curator of European Art at the Wadsworth Atheneum Museum of Art. Other contributors are Robin Adèle Greeley, Associate Professor of Modern & Contemporary Latin American Art History at the University of Connecticut and the author of *Surrealism and the Spanish Civil War*, and Samantha Kavky, Associate Professor of Art History at Pennsylvania State University–Berks and co-editor of the *Journal of Surrealism and the Americas*. The catalogue will be available in October 2018.

**Organization:** Monsters & Myths is co-organized by The Baltimore Museum of Art and the Wadsworth Atheneum Museum of Art in Hartford, Conn.  
**Tour:** The exhibition is on view at the Wadsworth Atheneum October 20, 2018–January 13, 2019. It will be presented at the Frist Art Museum June 21–September 29, 2019.

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**NATHALIE DJURBERG & HANS BERG / DELIGHTS OF AN UNDIRECTED MIND**  
**February 24 – May 26, 2019**

Berlin-based Swedish artists Nathalie Djurberg (b. 1978) and Hans Berg (b. 1978) embrace Surrealist themes—dreams, the subconscious, and the emotional and irrational—in this exhibition of psychologically charged installations. Three of the artists’ signature stop-motion animated films accompanied by a blend of psychedelic and technofunk music are included—*Dark Side of the Moon* (2016), *Delights of an Undirected Mind* (2017), and *Snake with a Mouth Sewn Shut, or, This Is a Celebration* (2018). These whimsical Claymation™ fairy tales involve seemingly innocent anthropomorphic figures that soon transform into ominous and sinister beings. Djurberg and Berg’s vision of altered reality is also displayed through three large-scale installations. *Gas, Solid, Liquid* (2014) comprises 10 large ceramic vessels embedded with animation and a cacophony of music; *Gates of the Festival* (2014) fills a gallery with neon
lights, sound, and animated film; and a selection of Surrealist-like sculptures, *Donuts & Eggs* (2013), are surrounded by the animated film *The Black Pot* (2013). This is the first U.S. museum presentation for each of these works.

**Organization:** The exhibition is organized by Assistant Curator for European Painting & Sculpture Laura Albans.


### CURRENT EXHIBITIONS

#### BAKER ARTIST AWARDS 2017 & 2018

**September 12, 2018 – October 14, 2018**

The Greater Baltimore Cultural Alliance (GBCA) and the William G. Baker, Jr. Memorial Fund will kick off its 10th anniversary with an exhibition of works by 2017 winners David Marion (Visual Art) and Sara Dittrich (interdisciplinary) and 2018 winners Amy Sherald (Visual Art) and Abraham Burickson (Interdisciplinary). Each year, one artist per discipline (Visual, Literary, Film/Video, Performance, Interdisciplinary, Music) is adjudicated to receive a $10,000 Mary Sawyers Baker Prize and one of them is selected to receive the Mary Sawyers Imboden Prize, which is an additional $30,000. At $40,000, this is the largest art prize in the region. Awardees are selected by an anonymous jury from more than 900 Baltimore-region artists who created a free online portfolio at [www.bakerartist.org](http://www.bakerartist.org). Selected artists exemplify a mastery of craft, depth of artistic exploration, and a unique compelling vision.

**Organization:** The exhibition is organized by Assistant Curator for Media Arts and Live Events Claudia Mattos.

**Sponsor:** This exhibition is generously funded by The William G. Baker, Jr. Memorial Fund.


#### 1939: EXHIBITING BLACK ART AT THE BMA

**June 13 – October 28, 2018**

In 1939, the BMA presented one of the first major exhibitions in the U.S. to feature African American artists. *Contemporary Negro Art* served “as a declaration of principles as to what art should be in a democracy and as a gauge of how far in this particular province we have gone and may need to go,” wrote renowned African American philosopher and art critic Alain Locke in the exhibition brochure. Nearly 80 years later, the BMA pays tribute to this landmark exhibition with 14 prints and drawings by artists who were included in the 1939 show. Highlights include the first work by an African American artist to enter the museum’s collection, Dox Thrash’s watercolor *Griffin Hills*, as well as works by Jacob Lawrence, James Lesesne Wells, and Hale Woodruff. The exhibition also draws attention to behind-the-scenes figures who worked on the project through archival materials shown publicly for the first time.

**Organization:** This exhibition is curated by BMA Prints, Drawings and Photographs Curatorial Assistant Morgan Dowty.

**Sponsor:** This exhibition is generously sponsored by PNC Foundation.

**Image:** The Baltimore Museum of Art. 1939. Photograph Collection, Archives and Manuscripts Collections. AN6.40.
ANN VERONICA JANSSENS: FOG STAR  
May 30 – October 31, 2018

Artist Ann Veronica Janssens transforms the interior of the BMA’s historic Spring House with a glowing sculpture created of haze and light. As visitors enter the neoclassical building, an artificial haze obscures all navigational reference points and beams of light appear to form a seven-pointed star that morphs as they move about the space. For more than three decades, Janssens (b. 1956, United Kingdom; lives and works in Brussels) has used light, fog, saturated color, and reflective surfaces to compose environments that dazzle and disorient viewers. By focusing on fleeting and intimate experiences of the world, she draws viewers’ attention to their own processes of perception within a surrounding environment.

Organization: This exhibition is curated by BMA Assistant Curator of Contemporary Art Cecilia Wichmann.  

MELEKO MOKGOSI: ACTS OF RESISTANCE  
May 2 – November 11, 2018

Meleko Mokgosi (b. 1981, Botswana; lives and works in New York City) produces large-scale figurative paintings that rethink the tradition of historical European compositions. He appropriates the polyptych formats and shapes of altarpieces and paintings used for the decoration of churches and other grand interiors and deploys paintings to present historical narratives and allegories. However, Mokgosi’s subjects come from African history, representing people and historical moments that do not appear within the canon of Western art history. For this exhibition, the artist has created new works—some in response to specific works of art at the BMA—as well as incorporating existing multi-panel canvases to create a cycle of paintings inspired by contemporary feminist perspectives on African experience. These visually and conceptually related works are featured in three adjacent galleries within a larger suite of galleries used to house the BMA’s historical European paintings.

Organization: This exhibition is curated by BMA Senior Curator for Contemporary Art Kristen Hileman.  

MAREN HASSINGER: THE SPIRIT OF THINGS  
July 18 – November 25, 2018

For more than four decades, New York-based artist Maren Hassinger (American, b. 1947) has explored relationships between the industrial and natural worlds in a practice that is both meditative and critical. The BMA’s exhibition represents a broad range of her work, with abstract compositions, videos, and documentary photographs. For her abstract compositions, Hassinger has transformed wire rope, newspapers, plastic bags, and other materials into evocations of beauty. Her videos address race, gender, and other aspects of identity, particularly through interactions with her family members. Photographs of the artist’s performance art and site-specific interventions focus on L.A.-based projects that involved other artists, dancers, and friends from the 1970s. This exhibition is the second collaboration between the BMA and Art + Practice, a L.A.-based arts and education foundation.

Organization: This exhibition is curated by BMA Senior Curator for Contemporary Art Kristen Hileman.  
**TOMÁS SARACENO: ENTANGLED ORBITS**

*October 1, 2017 – January 13, 2019*

The BMA commissioned a major new work by internationally acclaimed artist Tomás Saraceno for an exhibition that dramatically changes the East Lobby. *Entangled Orbits* is a site-specific installation by the Berlin-based Argentinian artist and trained architect. The work combines clusters of iridescent-paneled modules suspended within a net of strings reminiscent of a “spider web” that is woven on-site across a two-story open area in the BMA’s East Lobby.

**Organization:** This exhibition is curated by BMA Senior Curator of Contemporary Art Kristen Hileman.  
**Sponsors:** The exhibition is generously sponsored by The Richard C. von Hess Foundation. Additional support is provided by Joanne Gold and Andrew Stern.

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**KUBA: FABRIC OF AN EMPIRE**

*August 19, 2018 – February 24, 2019*

This exhibition of dazzling Kuba textiles presented in the BMA’s Cone Collection galleries reveals how a central African kingdom independently developed a form of modernist abstraction in the 20th century. The Kuba kingdom, on the southern edge of the Congolese rainforest in central Africa, developed one of the greatest civilizations in the history of the continent. Art and design were central to their life. In addition to an elaborate masquerade tradition, Kuba men and women were prolific textile artists, even weaving houses and embroidering currency. As the kingdom grew richer and more powerful, Kuba men and women began to create increasingly abstract designs. Works produced in Kuba’s earlier periods are defined by repeating patterns and minute details. Textiles created at the height of the kingdom’s power and prestige are characterized by bold, inventive designs that are constantly in flux. Most of the works in the exhibition loaned from one of the finest private collections of Kuba textiles in the U.S.

**Organization:** This exhibition is curated by BMA Associate Curator of African Art Kevin Tervala.  
**Sponsors:** The exhibition is generously supported by the Estate of Margaret Hammond Cooke, the Feitler Family Foundation, and the Historic Textile Research Foundation.  

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**MARK BRADFORD: TOMORROW IS ANOTHER DAY**

*September 23, 2018 – March 3, 2019*

Mark Bradford’s exhibition for the U.S. Pavilion at the Venice Biennale was born out of his longtime commitment to the inherently social nature of the material world we all inhabit. For Bradford (American, b. 1961), abstraction is not opposed to content; it embodies it. His selection of ordinary materials represents the hair salon, Home Depot, and the streets of Los Angeles. The Baltimore exhibition is presented in the BMA’s Contemporary Wing.

*Tomorrow Is Another Day* takes visitors through a progression of installations that incorporate themes and figures from Bradford’s personal life, Greek mythology, and the universe. Among the works from Venice are *Spoiled Foot*, a suspended swollen mass with a black and red pockmarked surface that pushes visitors to the periphery of the room. “The Odyssey” series is a suite of three shimmering, black-purple paintings made of endpapers that surround *Medusa*, a heaping and tangled sculpture of black bleached paper inspired by accounts of a beautiful and powerful woman wronged by Poseidon. A new suite of monumental abstract canvases include the exhibition title’s namesake, *Tomorrow Is Another Day*. They suggest both biology and the heavens, as their circles and lines evoke cells of the body as well as planets. The
exhibition concludes with *Niagara* (2005), a video that takes on new meaning as Black identity continues to evolve and “Black Lives Matter” remains an ongoing national conversation. Viewers see Melvin, the artist’s former neighbor, walking away from the camera, just as Marilyn Monroe did in the 1953 film of the same name. Though Melvin’s ill-fitting clothing and the poor, urban neighborhood are heightened by the objectifying angle of the camera, his energetic gait conveys the hope of walking into another tomorrow.

**Organization:** The exhibition is presented by The Baltimore Museum of Art. It is co-curated by BMA Dorothy Wagner Wallis Director Christopher Bedford and BMA Senior Research & Programming Curator Katy Siegel.

**Sponsors:** *Mark Bradford: Tomorrow Is Another Day*, presented at The Baltimore Museum of Art, is made possible by the Henry Luce Foundation, Maryland State Arts Council – Department of Commerce, David Warnock and Michele Speaks, Nancy L. Dorman and Stanley Mazaroff, Gabriel and Deborah Brener, Katherine and Joseph Hardiman, John Meyerhoff, M.D. and Lenel Srochi-Meyerhoff, Mafia Papers Studio, and Hauser & Wirth. The project is also supported in part by an award from the National Endowment for the Arts.

For more information, visit [www.arts.gov](http://www.arts.gov).


### SUBVERTING BEAUTY: AFRICAN ANTI-AESTHETICS

**July 15, 2018 – November 17, 2019**

Beauty stops us in our tracks. It makes us pause, look, consider. Sometimes it overwhelms us. We are often told art should aspire to this standard and be proportionate, symmetrical, naturalistic, and orderly. But what of work that is designed to revolt and terrify? Across sub-Saharan Africa, artists working across a range of states, societies, and cultures deliberately created artwork that violated conceptions of beauty, symmetry, and grace—both ours and theirs. *Subverting Beauty* features approximately two dozen works from sub-Saharan African’s colonial period (c. 1880–c. 1960) that are accumulative, composite, crude, uncanny, and disproportionate. More importantly still, it explores the reasons why artists working during this turbulent period in the continent’s history turned against beauty in order to express the meaning and vitality of their day-to-day existence.

**Organization:** This exhibition is curated by BMA Associate Curator of African Art Kevin Tervala.


### A GOLDEN ANNIVERSARY: CELEBRATING 50 YEARS OF THE PRINT, DRAWING & PHOTOGRAPH SOCIETY

**August 29, 2018 – October 6, 2019**

In the fall of 2018, the BMA’s oldest friends group, the Print, Drawing & Photograph Society (PDPS), will celebrate its 50th anniversary by sponsoring an exhibition to highlight a selection of late 19th-century, modern, and contemporary works on paper that PDPS has helped the BMA acquire over the years. Installed in a gallery adjacent to the Cone Collection, this one-gallery exhibition will be organized in two six-month presentations, each including 20–30 prints, drawings, and artists’ books. The crown jewel of the group’s celebration is the gift to the museum’s collection of Joan Miró’s *Plate 6* from the “Black and Red Series.”

**Organization:** This exhibition is curated by BMA Senior Curator for Prints, Drawings & Photographs Rena Hoisington and BMA Curatorial Assistant Morgan Dowty.

SPENCER FINCH: MOON DUST
February 21, 2018 – October 14, 2024

Spencer Finch’s impressive light installation Moon Dust (Apollo 17), first presented at the 2009 Venice Biennale, is illuminating the BMA’s majestic Fox Court. The work consists of 150 individual chandeliers with 417 light bulbs. The chandeliers are hung individually from the ceiling and form one large, cloud-like structure. Although an abstract sculpture, the installation is also a scientifically precise representation of the chemical composition of moon dust as it was gathered during the Apollo 17 mission. Finch (American, b. 1962) translated the diagrams of the chemical formulas of the contained molecules by using light bulbs of different diameters and basic customary fixtures with different arm lengths to create a three-dimensional scale model of the moon’s atomic makeup. The diameter of a globe corresponds to the size of an atom and thus represents a specific element, with the small globes representing helium, and the bigger, oxygen. The overall effect is one of science translated into visual wonderment.

Organization: This exhibition is curated by BMA Senior Curator of Contemporary Art Kristen Hileman.

THE BALTIMORE MUSEUM OF ART

Founded in 1914, The Baltimore Museum of Art is a major cultural destination recognized for engaging diverse audiences through dynamic exhibitions and innovative educational and community outreach programs. The BMA’s internationally renowned collection of 95,000 objects encompasses more than 1,000 works by Henri Matisse anchored by the famed Cone Collection of modern art, as well as one of the nation’s finest holdings of prints, drawings, and photographs. The galleries showcase an exceptional collection of art from Africa; important works by established and emerging contemporary artists; outstanding European and American paintings, sculpture, and decorative arts; significant artworks from China; ancient Antioch mosaics; and exquisite textiles from around the world. The 210,000-square-foot museum is also distinguished by a grand historic building designed in the 1920s by renowned American architect John Russell Pope and two beautifully landscaped gardens featuring an array of 20th-century sculpture. The museum is located three miles north of Baltimore’s Inner Harbor in a park-like setting in the heart of Charles Village, adjacent to the main campus of Johns Hopkins University. General admission to the BMA is free so that everyone can enjoy the power of art.

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

HOURS
Wednesday–Sunday, 10 a.m.–5 p.m.; CLOSED Mondays and Tuesdays; New Year’s Day, July 4, Thanksgiving, Christmas.
For information about a specific artwork, please call 443-573-1701 on the day of your visit.

LOCATION
The BMA is located on Art Museum Drive at North Charles and 31st Streets, three miles north of Baltimore’s Inner Harbor, and is accessible by CityLink Silver (formerly No. 3) and LocalLink 51 (formerly No. 11) buses and the Purple Route of the Charm City Circulator. Parking is available on the street, in the BMA lots, and in JHU’s South Garage on Wyman Park Drive.

CONTACT INFORMATION
General Information: 443-573-1700  BMA Box Office 443-573-1701
The BMA Shop: 443-573-1844  Gertrude’s Restaurant 410-889-3399
Public Programs & Events: 443-573-1832  Web site artbma.org

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