

SUMMER
2019

BMA TODAY

ISSUE
#160

THE BALTIMORE MUSEUM OF ART



*Oletha DeVane:
Traces of the Spirit*

On View
June 19 – October 20, 2019



COVER
 Oletha DeVane. *Spring* (Detail). 2018. Artwork
 © Oletha DeVane. Photography by Mitro Hood

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BMA TODAY

THE BALTIMORE MUSEUM OF ART
 10 Art Museum Drive
 Baltimore, MD 21218-3898

HOURS & ADMISSION

Wednesday–Sunday, 10 a.m.–5 p.m.

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

Free general admission— for everyone, every day!

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

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

The BMA would like to thank the following donors for their combined generosity: City of Baltimore, Citizens of Baltimore County, and Howard County Government and Howard County Arts Council. Major support is also provided in part by the Maryland State Arts Council.

ACCESSIBILITY

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

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Princess Anna Alexandrovna Galitzin

Elisabeth Louise Vigée Le Brun

The range of orange, yellow, and red hues seen in the sumptuous gown creates the glimmering sheen of Princess Anna Alexandrovna Galitzin's elaborate silk garment. The portrait by Elisabeth Louise Vigée Le Brun (French, 1755–1842) showcases the artist's talent for depicting arresting colors and a range of luxurious fabrics—velvet, laces, silks—with a rare veracity and beauty.

Vigée Le Brun was one of the few female artists in the 18th century able to pursue such a career, in part due to early training opportunities with her father, a pastel painter, and her marriage to an art dealer, which afforded her access to works by Italian Renaissance masters such as Raphael and Rubens. At the age of 23, she painted the first of many portraits of Marie Antoinette and soon became part of the royal coterie. At the outset of the French Revolution in 1789, however, her close relationship with French royalty and nobility put her life in danger. Alarmed by the political situation and concerned for her safety, the artist fled France with her daughter.

For the next 12 years, Vigée Le Brun remained in exile, traveling throughout Europe and painting portraits of the aristocracy in Italy, Austria, Germany, and Russia. She had no trouble finding patrons, including the fashionable Princess Galitzin, renowned for the salon she hosted and her exceptional wealth, hinted at in the well-appointed surroundings and her attire. The style of her gown, a nod to ancient Greek and Roman fashion, was very in vogue after the archaeological excavations at Pompeii and Herculaneum in the mid-18th century.



Elisabeth Louise Vigée Le Brun. *Princess Anna Alexandrovna Galitzin*. c. 1797. The Baltimore Museum of Art: The Mary Frick Jacobs Collection, BMA 1938.192



Our Mission, *Every Day*

In 2018, The Baltimore Museum of Art went through a methodical and judicious exercise in postwar deaccessioning. Not only did this effort provide the Museum with funds to acquire modern and contemporary works in all media by men and women of color absent from our otherwise excellent postwar collection, but this bold action also set the bar for the broader museum field, with other institutions now following a similar path to diversify their own collections, forming more inclusive, just, and true accounts of art history.

Throughout the summer and into the fall of 2019, the results of this effort will be on public view for the first time at the BMA, with two major initiatives anchoring the season. The first of these is *Every Day: Selections from the Collection*, a total reconceptualization of our Contemporary Wing. This major reinstallation of the collection inverts the unconscious bias employed in the BMA's Contemporary Wing for decades and places black creativity at the center of a new modern and contemporary narrative. It also affords us the opportunity to show a variety of new acquisitions as well as important works from the collection that have never been on view.

The second anchor point is *Generations: A History of Black Abstract Art*, a major exhibition that brings Pamela Joyner and Alfred Giuffrida's celebrated and singular account of postwar abstraction to Baltimore. Joining the Joyner/Giuffrida Collection to form one of the most comprehensive accounts of black abstraction ever assembled in a museum will be works from the BMA's collection—again including many new acquisitions on view for the first time. From Norman Lewis and Alma Thomas to Mark Bradford and Julie Mehretu, *Generations* will tell a rich and necessary story for Baltimore.

2019 does not represent an end point, rather an emphatic commencement of an effort that will span many years as The Baltimore Museum of Art begins to realize our new mission, which makes excellence, equity, justice, and diversity our defining values as an institution.

Christopher Bedford
BMA Dorothy Wagner Wallis Director



Nari Ward. *Live Ball*. 2010. The Baltimore Museum of Art: Frederick R. Weisman Contemporary Art Acquisitions Endowment, and Collectors Circle Fund for Art by African Americans, BMA 2011.96. © Nari Ward, Courtesy the artist and Lehmann Maupin Gallery, New York

When it opens on June 19, Oletha DeVane’s multimedia installation in the BMA’s Latrobe Spring House will evoke the building’s history as a dairy and as a place where enslaved people were once forced to labor. Prized for its Neoclassical style by acclaimed architect Benjamin Latrobe, whose credits also include the north and south porticoes of the United States Capitol, the Spring House has been a part of the BMA’s collection since 1932.

With *Oletha DeVane: Traces of the Spirit* in mind, here’s a look at the two centuries of history surrounding the Spring House.



1805

Robert Goodloe Harper, U.S. congressman and lawyer, purchases a 275-acre tract of land north of present-day Cold Spring Lane called Oakland. He builds a summer estate for his family on the land, which he also calls Oakland.

1825

Harper dies suddenly. Listed among the “property” at his estate are 27 enslaved people. His son Charles Carroll Harper resides at the estate with his wife and children until his own death in 1837.

1929

Development has continued around the parcel of land on which the Spring House stands. The owner of the land, W. J. O’Brien, recognizes the historic significance of the building and offers it to The Baltimore Museum of Art.

1994

A key restoration takes place on the Spring House. Details in the woodwork are revealed and cracks repaired in the columns on the portico.

1812

In letters to Harper from this year, Latrobe indicates he is designing the outbuildings for Oakland. The Spring House is built into the side of a hill on the property. Spring water flowing beneath the building would keep milk and other dairy products cool.

1892

Heirs of the Harper family sell 120 acres of the original Oakland tract to the Roland Park Company in order to develop a planned suburban community. The five acres on which the Spring House and other Oakland buildings stood are sold separately.

1931

The Spring House is disassembled and transported from its original location (opposite the Village of Cross Keys near Springhouse Path) to the BMA where it is reconstructed.



2005

An exhibition of sculptures by artist Richard Cleaver marks the first time the Spring House is used to display art in more than 60 years.

1932

The BMA officially acquires the Spring House. The interior is used to display architectural artifacts including old wrought ironwork and lead glass from historic homes in Baltimore.

2019

Oletha DeVane: Traces of the Spirit is displayed in the Spring House.



Top: Designer: Benjamin Henry Latrobe. *Spring House* or *Dairy*. c. 1812. The Baltimore Museum of Art: Gift of W.J. O’Brien, BMA 1932.25.1

Buildings and Grounds Photograph Collection, Archives and Manuscripts Collections, The Baltimore Museum of Art



HITCHING THEIR DREAMS TO UNTAMED STARS: JOYCE J. SCOTT & ELIZABETH TALFORD SCOTT

May 15 – December 1, 2019

MacArthur award-winning artist and Baltimore icon Joyce J. Scott's (American, b.1948) earliest art lessons were at the knee of her mother, the renowned fiber artist Elizabeth Talford Scott (American, 1916-2011). The elder Scott passed down to her daughter knowledge inherited from generations of craftspeople in their family who had honed their expertise and persisted in their artistry through the extreme deprivations of slavery and its aftermath in sharecropping, migration, and segregation. "They couldn't buy things," Joyce J. Scott recounts, "so they made things. And they wouldn't just make something, they'd make something beautiful."

Hitching Their Dreams to Untamed Stars brings together 10 artworks—quilts, beaded and glass sculptures, weavings, and more—made separately or in collaboration by mother and daughter. The two lived together in Baltimore's Upton neighborhood for more than 60 years until Elizabeth Talford Scott passed away in 2011. Both artists developed extraordinary bodies of work, propelled by their phenomenal skill and shared drive to experiment. Read more about the Scotts and a quilt featured in *Hitching Their Dreams to Untamed Stars* on page 16.

Curated by
Cecilia Wichmann,
Associate Curator of
Contemporary Art

Above: Joyce J. Scott.
Nuclear Nanny. 1983–1984.
The Baltimore Museum
of Art: The Amalie and
Randolph Rothschild
Acquisition Fund, BMA
1984.63. © Joyce J. Scott

OLETHA DEVANE: TRACES OF THE SPIRIT

June 19 – October 20, 2019

Projected lights, sounds, and reflective surfaces convey a sense of flowing water in Oletha DeVane's installation, *Traces of the Spirit*, presented inside the BMA's Spring House. The setting references the building's complex history (explored on the opposite page) and creates an altar-like location for a selection of the artist's *spirit sculptures*. For these totem-like objects, DeVane (American, b. 1950) adorns hollow glass vessels with pieces from her collection of found objects such as beads, wood, mirrors, plastic figurines, sequins, fabric, and even bullet casings. These elements are applied in conjunction, at times, with small, expressive clay heads shaped by the artist, giving voice and life to the sculptures. DeVane draws upon spiritual and African diasporic traditions to reference stories, prayers, and myths. Snakes, birds, saints, and mermaids populate the dense surfaces. The resulting works evoke the possibilities of spiritual communication and transformation.

Published by the BMA and available at the BMA Shop, a catalog accompanying the exhibition features more than 15 images of the artist's *spirit sculptures* and essays by scholars Dr. Lowery Sims and Dr. Leslie King-Hammond as well as an interview with the artist. (Read an excerpt from the interview on page 18.)



Curated by Virginia
Anderson, Curator
of American Art

This exhibition is made possible with thanks to Justin C. Bakewell, along with Mimi Kapiloff, Cindy and Tom Kelly, Clair Zamoiski Segal, Gwen Davidson, Ziger/Snead Architects and McDonough School.

Left: Oletha DeVane.
Woman Who Married a Snake.
2017. Courtesy the artist.
Photography by Mitro Hood

SLAVERY, THE PRISON INDUSTRIAL COMPLEX: PHOTOGRAPHS BY KEITH CALHOUN & CHANDRA MCCORMICK

June 16 – October 27, 2019

For more than 30 years, New Orleans-natives Keith Calhoun (b. 1955) and Chandra McCormick (b. 1957) have been documenting life in the Louisiana State Penitentiary at Angola. Known as "The Farm," the prison was founded on the consolidated land of several cotton and sugarcane plantations. *Slavery, The Prison Industrial Complex* includes poignant photographs and videos that record the exploitation of men incarcerated in the maximum-security prison farm while also showcasing their humanity and individual narratives. The exhibition sheds light on the cracks within our country's criminal justice system and restores visibility to a population often forgotten by the public at large. The artists' intimate understanding of prison culture and the importance of intervention before incarceration has prompted them to advocate on behalf of individuals directly involved with correctional facilities as well as in their own New Orleans community, where they teach photography to at-risk youth.

Baltimore's presentation will feature works not included at previous venues, including new photographs and videos honoring Gary Tyler and Norris Henderson, exonerated formerly incarcerated men who have achieved major civil rights breakthroughs in the struggle against mass incarceration.

Calhoun and McCormick's work is represented in private and public collections and has been widely shown in solo and group exhibitions at such institutions as the Contemporary Art Center in New Orleans, the Brooklyn Museum, and at the 2015 Venice Biennale. *The New York Times*, *The New Yorker*, and *National Geographic* are among the many publications who have written about the artists.

The exhibition catalog, *Louisiana Medley*, features an overview of the artists' careers by Frist Museum of Art Executive Director Dr. Susan H. Edwards and an essay by Dr. Makeda Best, Richard L. Menschel Curator of Photography at Harvard Art Museums.

This exhibition was organized by the Frist Art Museum, Nashville, TN, and curated by Katie Delmez and Susan H. Edwards, PhD. It is organized in Baltimore by Associate Curator of Prints, Drawings & Photographs Leslie Cozzi.

This exhibition and related programs have been made possible by contributions from Ellen and Ed Bernard and the Open Society Institute-Baltimore in honor of Sue Cohen, a fierce advocate for equity and the arts, and longtime supporter and Board Member for both the BMA and OSI-Baltimore. OSI-Baltimore is also working closely with BMA staff to create programming to tie the exhibit to issues of mass incarceration and criminal justice reform in Maryland.

Top: Chandra McCormick. *Father Forgive Them*. 2013. Courtesy of the artist. © Chandra McCormick

Bottom: Keith Calhoun. *Our Children Endangered, the New Prey for Prison Beds, New Orleans*. 1982. Courtesy of the artist. © Keith Calhoun



EVERY DAY: SELECTIONS FROM THE COLLECTION

July 14, 2019 – January 5, 2020

The BMA has undertaken a comprehensive reinstallation of its Contemporary Wing—the first rethinking of its contemporary collection centered on black artistic imagination. Nearly 50 works of painting, sculpture, video, printmaking, and photography from the BMA's permanent collection, alongside a select group of loans primarily from the celebrated Pamela J. Joyner and Alfred J. Giuffrida Collection, foreground the critical contributions black artists have made to postwar visual art. Works by black American and African diasporic artists occupy anchor positions in the thematic reinstallation, emphasizing the ways in which these artists have shaped thinking and making in contemporary art. Themes explored include history, shape, material, gesture, self, ceremony, and violence.

Every Day represents the BMA's collection history, highlights new acquisitions purchased with proceeds from the auction of recently deaccessioned works, and continues the BMA's efforts to build a more diverse and inclusive art experience for Baltimore.



Curated by Katy Siegel, BMA Senior Research Curator and Thaw Chair at Stony Brook University and Christopher Bedford, Dorothy Wagner Wallis Director

Above: Lynette Yiadom-Boakye. *Sam Cadiz*. 2017. The Baltimore Museum of Art: Purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc., BMA 2018.82. © Lynette Yiadom-Boakye. Courtesy of the artist, Jack Shainman Gallery, New York, and Corvi-Mora, London



MELVIN EDWARDS: THE ARCHITECTURE OF BEING

July 31, 2019 – January 12, 2020

A pioneer in the history of contemporary American art and sculpture, Melvin Edwards (American, b. 1937) has influenced generations of artistic giants with his innovative formal genius and deep political commitment. This exhibition highlights the African roots of his dynamic, muscular abstraction by placing a small selection of works from the BMA's world-class collection of African art in dialogue with 16 works that span four decades of Edwards' career. The artist, who is the great-great-great grandson of a West African blacksmith, has lived, taught, and traveled throughout Africa since the early 1970s, forming relationships with artists, students, and politicians in 16 different countries. In doing so, he discovered a relationship between his work and that of African blacksmiths and carvers, past and present. The 20+ objects in this exhibition showcase the formal corroborations Edwards found in Africa and highlight the importance of the African continent in the development of American art.

Edwards' work has been widely exhibited nationally and internationally. In 1993, the Neuberger Museum of Art organized *Melvin Edwards Sculpture: A Thirty-Year Retrospective 1963–1993*. In 2015, the Nasher Sculpture Center organized a second retrospective, *Melvin Edwards: Five Decades*. He is represented in numerous collections at prestigious institutions and has had a longstanding commitment to public art, working on projects for public housing and universities since the 1960s.

Curated by Kevin Tervala, Associate Curator of African Art

This exhibition is generously sponsored by the Henry Moore Foundation.

Above: Melvin Edwards. *Ginau Tabaski*. 2006. Courtesy the artist and Alexander Gray Associates, New York; Stephen Friedman Gallery, London. © Melvin Edwards, Artists Rights Society (ARS), New York



Norman Lewis. *Afternoon*. 1969. The Joyner / Giuffrida Collection. © Estate of Norman W. Lewis, courtesy of Michael Rosenfeld Gallery LLC, New York, NY

Generations

A History of Black Abstract Art

Opening September 28, 2019

When the acclaimed touring exhibition *Solidary & Solitary* reaches the BMA, it will significantly expand to more than 80 paintings, sculptures, and mixed media works and take on a new title, *Generations: A History of Black Abstract Art*. The exhibition offers a sweeping new perspective on the contributions black artists have made to the evolution of visual art from the 1940s to the present moment. Artists featured include pioneers of postwar abstraction once overlooked by history, such as Norman Lewis, Alma W. Thomas, and Jack Whitten, as well as artists from a younger generation such as Kevin Beasley, Mark Bradford, Martin Puryear,

Lorna Simpson, and many others.

A central theme of the exhibition is the power of abstract art as a political choice as well as a personal statement for generations of black artists. The freedoms of postwar abstraction took on specific urgency as these artists resisted both the imagery of racist mainstream culture and pressures to create prescribed, positive representations of black Americans. The exhibition draws on the Pamela J. Joyner and Alfred J. Giuffrida Collection's unparalleled holdings alongside highlights from the BMA's growing collection of contemporary art and select loans.



Christopher Bedford
Dorothy Wagner Wallis Director



Katy Siegel
BMA Senior Research Curator
and Thaw Chair at Stony Brook University

Generations: A History of Black Abstract Art is presented by The Helis Foundation and organized by The Baltimore Museum of Art and the Ogden Museum of Southern Art. Contributing sponsorship is provided by The Lambent Foundation and The Holt Family Foundation



Gold Vase

Hideaki Miyamura

Resembling golden stars sparkling in the night sky, ceramicist Hideaki Miyamura's Yohen glaze imparts a timeless sense of elegance and tranquility in *Gold Vase*.

Miyamura (American, b. 1955) studied with master potter Shurei Miura in Yamanashi, Japan, forming and glazing over 10,000 test pieces and developing his own original glazes over a five-year period.

His experimental approach to glazes is influenced by the *tenmoku* style of Japanese pottery, which imitates Chinese Jian stoneware of the Southern Song dynasty (1127–1279 CE), valued in monastic tea ceremonies and introduced in Japan around the 15th century.

His ceramics combine references to longstanding Chinese and Japanese ceramic traditions with contemporary, experimental forms and finishes. They are noted for their pristine, simple shapes and striking glazes inspired by geological formations, sunsets, and undulating ocean waves, among other phenomena of the natural world.

His work can be found in the collections of the Art Institute of Chicago, the Renwick Gallery of the Smithsonian, and the Victoria and Albert Museum in London, and now, thanks to a bequest from local collector John Goodman, the BMA.

Hideaki Miyamura. *Gold Vase*. 2000. The Baltimore Museum of Art: Bequest of John Goodman, Baltimore. © Hideaki Miyamura



FREE FAMILY SUNDAYS

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

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

MAY – MOON DUST

- 5/5 Glowing Paintings
- 5/12 Silver and Gold Etchings
- 5/19 Out of This World Prints
- 5/26 Make Moonbeams

JUNE – UNTAMED STARS

- 6/2 Quilt a Dream
- 6/9 Beaded Figures
- 6/16 Colorful Jewelry
- 6/23 Collage a Story
- 6/30 Sculpt a Dream Garden

JULY – SCULPTURE FAR AND NEAR

- 7/7 Design a Helmet Mask
- 7/14 Sculpt People in Clay
- 7/21 Make a Mixed Media Sculpture
- 7/28 Assemblage Reliefs

AUGUST – TELLING STORIES

- 8/4 Draw an Adventure
- 8/11 Design a 3D Scene
- 8/18 Paint a Story
- 8/25 Make a Reel Movie

Generously sponsored by Wilmington Trust



AT HOME FAMILY ART PROJECT: SUN PRINTS

Soak up sunshine while creating fun prints using found objects, a material with a world of possibilities for artists like Oletha DeVane, whose work is on view this summer in the BMA's Spring House.

WHAT YOU NEED Sun print paper, everyday objects, cardboard slightly larger than your paper, and acetate sheet or push pins if your objects are light or thin. (Sun print paper and acetate paper are available at most art supply stores.)

- 1** Choose materials for your sun print. Leaves, silverware, and lace fabric are some examples.
- 2** Very carefully remove a sheet of light-sensitive sun print paper from the envelope. Be sure not to expose the rest of the paper inside the pack to sunlight!
- 3** Place your sun print paper blue-side up on a piece of cardboard that is a little larger than your paper.
- 4** Quickly arrange your materials on the blue paper. You can stop objects from blowing away by placing a sheet of clear acetate on top of them or pinning them down to hold in place.
- 5** Expose to direct sunlight for about 2 minutes. The blue paper will turn noticeably paler.
- 6** Soak sun print in water for about 1 minute.
- 7** Dry flat and enjoy! (Note: sun prints darken and sharpen as they dry.)

OPEN HOURS

Second Saturday of the month, 2 p.m. / Free

Individuals or organizations that question, challenge, or expand traditional systems of knowledge and power are invited to propose and present an Open Hours program, hosted by the BMA. Critical, informative, participatory, or just plain fun, Open Hours events explore ideas of media consumption, late-stage capitalism, and the production of knowledge—themes explored in the exhibitions *DIS / A Good Crisis* and *Commons Collaboration: Get Your Life!*, now on view. For more information or to propose a program, email Dave Eassa at deassa@artbma.org.



ART AFTER HOURS: MONSTERS & MYTHS

BMA Members: \$20 / Non-Members: \$25 Friday, May 24, 8–11 p.m.

During the final weekend of *Monsters & Myths: Surrealism and War in the 1930s and 1940s*, enjoy late-night access to the popular exhibition of Surrealist masterworks and *Delights of an Undirected Mind*, Nathalie Djurberg and Hans Berg's BMA exhibition of psychologically charged installations and films. Their painstakingly created stop-motion animations, set to electronic music, along with fantastical large-scale installations, embrace Surrealist motifs, tapping into the subconscious and absurd.

Tickets include admission to *Monster & Myths* (regularly \$15)

and access to select galleries, a free food or drink ticket, and entertainment, including a performance by Berg, debuting new music.

Beer, wine, cocktails, and light bites are available for purchase. Tickets available at artbma.org. This event is for adults ages 21 and older.

VOGUE!

Saturday, June 23, noon–2 p.m. Free

Learn the art of voguing with Marquis "Revlon" Clanton. The Baltimore-based dancer, performer, and model has performed and taught throughout the US, South Korea, Russia, and Europe. His work has been featured in the *Baltimore City Paper*, *The Baltimore Sun*, *The New Inquiry*, *The Huffington Post*, *The New York Times*, and *W Magazine*. All levels and all ages are welcome. Space is limited. To reserve your spot, call 443-573-1817 or email echambers@artbma.org.



TOURS

Explore the collection and exhibitions with a BMA educator. Tours last one hour and can be tailored to your interests. Reservations are required six weeks prior to your visit. A full, non-refundable payment of \$10 per person must be received two weeks before the visit. View tour topics and complete our tour request form at artbma.org/visit/tours.html. For questions call 443-573-1821.



JAZZ IN THE SCULPTURE GARDEN

Tickets on sale June 5 / Members pre-sale starts May 29 June 29, July 13, and July 27; 7–9 p.m.

Don't wait to buy tickets to the BMA's popular outdoor concerts, featuring hometown favorites and nationally acclaimed musicians. Visit artbma.org for the 2019 lineup.

MEMBER TICKETS

Single Concert: \$35
Jazz + Dinner: \$100
3-Concert Series: \$90

NON-MEMBER TICKETS

Single Concert: \$50
Jazz + Dinner: \$125
3-Concert Series: \$135

HOW TO BUY TICKETS

In Person – BMA Box Office
Online – artbma.org
For ticket information, call 443-573-1701.

JAZZ + DINNER TICKETS

Enjoy a three-course dinner on the outdoor terrace at Gertrude's during the concert. Call Gertrude's at 410-889-3399 to order or stop by in person. Please have your BMA Member number ready. We are not able to offer any additional discounts on these tickets.

SUNNY DAY TICKETS

If the skies are clear and the humidity is mild, the Museum will release more than 150 tickets at 1 p.m. for outdoor seating. Please call the BMA Box Office at 443-573-1701 for details on the day of the event. In the event of inclement weather, concerts are held in the BMA Auditorium. Call 443-573-1701 after 1 p.m. for updates. Outdoor Jazz + Dinner reservations must be changed to indoor seating or rescheduled by calling Gertrude's at 410-889-3399. No refunds or exchanges.



EDDIE C. AND C. SYLVIA BROWN ENDOW CHIEF CURATOR POSITION

HISTORIC GIFT REINFORCES BMA'S EMPHASIS ON SOCIAL EQUITY

With their gift of \$3.5 million to endow the Chief Curator position, Eddie C. and C. Sylvia Brown have established one of the few curatorial positions in the United States named for an African American couple. The role is currently held by Dr. Asma Naeem, one of the few chief curators of color at a major U.S. institution.

Dr. Naeem took on the leadership of the BMA's curators, registrars, and conservators in August 2018. During the national search for the Chief Curator position, BMA Dorothy Wagner Wallis Director Christopher Bedford felt strongly he wanted someone whose values were already aligned with the BMA's mission. "And in Asma, I found exactly that person," he said.

Dr. Naeem asserts, "I want people who would never think of walking through our doors to feel genuinely welcomed and represented at the BMA."

"Art is an expression about what we see, hear, and experience everyday," she continued. "For too long, museums have been seen as places where the everyday doesn't seem to exist. I am humbled to be holding a position endowed by Eddie and Sylvia Brown, to spread their radiant and powerful ideals about our shared bonds, and to be a steward of the BMA's superb collection, as the Museum seeks to make everyone in this city and beyond feel like this is a place for their everyday."

Prior to her appointment to the BMA, Dr. Naeem served as the Curator of Prints, Drawings, and Media Arts at the Smithsonian's National Portrait Gallery. She is a specialist in American art and contemporary Islamic art with a PhD in art history from the University of Maryland; an MA from American University; a JD from Temple University; and a BA in art history and political science from Johns Hopkins University.

The BMA's hiring of Dr. Naeem also aligns with its goal to be a model for equity in its hiring practices. According to research conducted by The Andrew W. Mellon Foundation and Ithaka S+R in partnership with the Association of Art Museum Directors and the American

Dr. Asma Naeem



Alliance of Museums, in 2018 only 12 percent of museum leadership positions were occupied by people of color. While the research shows that museum staff have become more ethnically and racially diverse since the study was first conducted in 2015, the percentage of people of color in leadership positions has barely changed.

Knowing this, Bedford has said, “The BMA places social equity at the core of its mission through its exhibitions, acquisitions, public programs, staff, and board. Equally important is having philanthropic leadership within the community whose values are also commensurate with those emerging values of the institution. The Board and I are incredibly grateful to the Browns for their historic gift and their steadfast support to creative endeavors and social equity in its many forms.”

On Dr. Naeem’s hiring, the Browns said, “We are thrilled to have been able to work with BMA leadership to make this happen, and look forward to an exciting roster of exhibitions, acquisitions, and scholarship, driven by Dr. Naeem and future chief curators.”

Eddie C. Brown is founder, chairman, and CEO of Brown Capital Management, Inc., one of the country’s leading investment management firms. The Browns’ ongoing commitment to the BMA spans more than two decades and includes important contributions of both art and funds to expand the Museum’s exhibitions and collections of works by African American artists. The Browns each served for many years on the Board of Trustees and together they founded the BMA’s Collectors Circle Fund for Art by African Americans. Their partial and promised gift of Henry Ossawa Tanner’s portrait of his father, Bishop Benjamin Tucker Tanner, is among the most important single gifts of art to the Museum in the previous decade.

“The Browns are visionary philanthropists, who have long understood that access to and experience of the arts has a profound impact on the vitality of a city and its many communities,” said Clair Zamoiski Segal, Chair of the BMA’s Board of Trustees. “Their support for a wide range of institutions in Baltimore has ensured the growth of our city’s cultural fabric and a greater level of opportunity and participation among a spectrum of audiences. We are deeply honored that they have once again chosen to support the BMA. Their vision and voices are invaluable.” ■

WITH THE APPOINTMENT OF DR. ASMA NAEEM AND THE EXCITING EXHIBITIONS AND INITIATIVES TO COME, THIS SEEMED THE PERFECT MOMENT TO EXPAND OUR SUPPORT FOR THE MUSEUM AND FOR THE IMPORTANT ROLE OF CHIEF CURATOR.



Eddie C. and C. Sylvia Brown



A SECRET MAP AND LAYERS OF MEANING

A CLOSER LOOK AT ONE OF THE WORKS ON DISPLAY IN

HITCHING THEIR DREAMS TO UNTAMED STARS: JOYCE J. SCOTT & ELIZABETH TALFORD SCOTT

"HERE I HAVE A STORY about the Emancipation of people in needle and thread and fabric," Joyce J. Scott has said about *Plantation*, a quilt that her mother created.

Plantation depicts two perspectives—one of a starry night sky, and the other of the fields below—collapsed together into a single composition. The constellation of stars overlays complex embroidery that depicts the topography of the plantation. And between this mapping of stars and landscape lies, according to Joyce J. Scott, an escape plan for enslaved people.

The idea that quilts helped people escape their enslavement or navigate the Underground Railroad is still contested among a number of historians. However, Joyce J. Scott remembers her mother and relatives explaining how rows of stitches represented rows of crops and breaks in the road represented escape routes off of the plantation. That's what her mother was taught, Joyce said. *Plantation* reflects this idea of a secret map.

Elizabeth Talford Scott was the granddaughter of enslaved people, and her parents lived as sharecroppers. Sharecropping's exploitative economics forced African American families working in the rural South after the Civil War to be resourceful and frugal. In Elizabeth Talford Scott's family, this meant quilting, knitting, and making what they could not purchase. Elizabeth began quilting at the age of 9, though her regular practice lapsed as she moved to Baltimore, married, and entered the workforce, and raised her daughter Joyce.

It was when Joyce J. Scott went to Mexico for her MFA in 1971 that Elizabeth Talford Scott took up quilting again. *Plantation* is one of the early quilts that Elizabeth made as she transitioned into a regular artistic practice. According to art historian Leslie King-Hammond's read of the quilt in a 1998 essay, the positioning of the stars on the quilt "approximate their position in the sky on a clear evening—as they would be viewed by women who sat



Elizabeth Talford Scott. *Plantation*. 1980. The Baltimore Museum of Art: Collectors Circle Fund for Art by African Americans, Baltimore Appliqué Society Fund, and purchased as the gift of the Joshua Johnson Council, and Mr. and Mrs. Irvin Greif, Jr., Lutherville, Maryland, BMA 2012.226. © Estate of Elizabeth Talford Scott

on the porch sewing and piecing after an arduous day of work."

The quilt speaks to history, and it is also a personal work. It recalls Elizabeth Talford Scott's childhood home. In her own words, "these stars back home were very precious to me. They lit our way home at night. They lighted up the porch. They even seemed to warm us." It also describes the evolving bond between mother and a child coming of age: "That's the mother of the stars in the center...the dipper of the sky...the cradle. All the stars go there first. Babies. They shoot and then they go out. There's a shooting star that didn't get away far. See his tail?"

The celestial references, the secret mapping, and the history all coalesce into a work that is conceptually sophisticated, and visually gorgeous. Joyce says it best, reflecting on her mother's work: "Throughout all the history and all the other techniques and all the stories she imbues, I'd defy another to do that...and not go, 'Oh, wow.'" ■

The late Elizabeth Talford Scott with daughter Joyce J. Scott.



Plantation is on view in *Hitching Their Dreams to Untamed Stars: Joyce J. Scott & Elizabeth Talford Scott* May 15 – December 1 in the Berman Textile Gallery.



Oletha DeVane

IN CONVERSATION
WITH CURATOR OF
AMERICAN ART
VIRGINIA ANDERSON

EVERY MATERIAL CARRIES A MEANING. No one articulates this visually or verbally with greater eloquence than Oletha DeVane, a matriarch in Baltimore's arts community. The artist fabricates her intricate *spirit sculptures*, on view starting June 19 at the BMA (see page 7), with found objects, from mirrors and sequins to plastic figurines and bullet casings.

Her sculptures embody prayers, stories, and myths, some personal, some cultural, and combine spiritual and social art practices. The resulting work calls for both reflection and action.

DeVane's practice over the past several decades as an artist, educator, curator, and arts advocate is central to a younger generation of artists' understanding of contemporary craft practice. DeVane is currently the Director of the Tuttle Gallery at McDonogh School and her work has been featured in numerous solo and group exhibitions in Maryland and along the East Coast. She is a recent recipient of the Ruby Grant and 2017 Art Matters Award and has served on the board of Maryland Art Place, School 33's visual arts panels, and as vice chairperson of Wide Angle Community Media, in addition to serving as the director of the Maryland State Arts Council's Individual Artist and Visual Arts programs. DeVane received her BFA from the Maryland Institute College of Art and her MFA in painting from the University of Massachusetts.

Excerpted from the catalog Oletha

DeVane: *Traces of the Spirit*, published by the BMA and available at the BMA Shop.

VA: One of the things I really appreciate about the *spirit sculptures* is the juxtaposition of materials: you use glass, fabric, wood, clay, beads, sequins, and small found objects. What can you tell me about where the materials come from, where you find them, what they mean to you? You've talked about collecting.

OD: Well, all my friends give me bottles ... Leslie [King-Hammond] gives me bottles every time I see her. Joyce [J. Scott] gives me beads ... I find materials everywhere ... embellished fabric, things that people have given me, or my own collection ... For instance, I love crystals, mirrors. The beads come from everywhere, like [the] Czech Republic, South Africa, Mexico, and Thailand. A lot of the materials that I find attractive and usable might come from thrift stores. The materials, I put together for their language. They speak to each other.

VA: What makes a particular material or object jump out for you? What makes it attractive? What makes it say, "Take me home and use me"?

OD: I have a teapot on the shelf and I'm still thinking about how to use it, so it hasn't jumped out at me yet. The faces, I create myself. They are the personalities of the pieces. For instance, *Gemini* (2018) is this two-faced person that I made using my cousin's dreadlocks ... I had that piece around for a long time before I used it. The crow in *Gemini* is there because it reminded me of my father, who used to talk about crows, and he was a Gemini. To me, the crow is a symbol of intelligence and gives voice to many of my pieces.

VA: How did you end up becoming a multimedia artist? Can you talk a little bit about what that avenue offers you in your work?

OD: Painting got to be very restrictive for me. The flat surface was very difficult in many ways, so I became interested in what I could add into the process ... Once I painted something, I'd always want to add materials or more paint. I also made African character dolls, which I still have, out of fabric and clay. Because of how I grew up, I never felt restricted to a particular discipline ...

VA: Can you talk about the video installation, *Witness*, that you created in 2005 for the Reginald F. Lewis Museum?

OD: That was a yearlong project ... [that documented Maryland's history of lynching]. My goal was to convey loss. The idea of losing someone through lynching was just horrendous. My father used to talk about it. He was from North Carolina, and because he was such a loudmouth, his adoptive mother thought he'd probably be lynched if he stayed. He left when he was 16. I knew, historically, how devastating it was for families, and especially to think about where it happened, who it happened to. The idea that there was that oppressive lack of voice in one's life, and the fact that my father would have to leave home for his own safety, was real. In some ways, *Witness* harked back to conversations with him about what it meant to be a black man coming from the South. He was intensely expressive about those concerns and ideas.

The lynching piece ... was a commission from the [Lewis] museum that began in 2004. I went to the National Archives in D.C., *The Afro American Newspaper*, Maryland Public Television—where some of the images I used came from—and I talked to civil rights attorney and Maryland author Sherrilyn Ifill. Using images that were in the public sphere, and are even now more visible, was important. I wanted it to not only look at men but also acknowledge women who were lynched for their defiance. It's about voice in many ways, and the recognition of loss.

VA: How do you think *Witness* has impacted your work since then, in terms of the issues you address?

OD: I prayed to those men and women every night because I felt like they were close. Having to look at the images was very hard, so I felt the best way I could deal with it

Right: Oletha DeVane. *Saint for My City*. 2007–10. Courtesy the artist.





Bottles in DeVane's studio

from a spiritual point of view was to pray and ask their forgiveness for using their most painful moment on earth. I wanted to look for ways to think about the spirit in a different way that allowed healing. I saw the piece as a healing piece and wanted to continue that process of healing by making art. Other pieces came out of those concerns. *Saint for My City* (2007–10) is a healing piece in that way.

VA: You've mentioned Haitian Vodou traditions and Thai spirit houses as among some of the many sources of spiritual iconography in this series. Can you talk about that?

OD: Going to Thailand was a major experience, and so was my trip to South Africa ... In Thailand, it was wonderful to see all the Buddhist temples and to walk inside and really get a sense of the richness of the materials that were used. All the temple surfaces reflected light. The ornate spirit houses next to people's homes were altars.

The universal notion of the altar between cultures is interesting and important, because [altars] are about conveying a kind of relationship to a spiritual world. We only have the physical world to understand what that's about, and for many people, it's using these elements as a conveyor.

What really fascinated me in Thailand was that when I wanted to salvage a spirit house from the spirit house graveyard, I was told that I could not do that because I'd be bringing the spirits with me of the person who died. I'm not superstitious, but I do

think materials hold meaning, and I wasn't going to bring one home if it held bad memories for someone. I think thoughts behind pieces can have an effect. I think about this notion of what the cross means in Christianity. It conveys a thought. And whether we believe in it or not, it's there as a representation of an idea. So the spirit houses really were conveying someone's idea of what it meant to give back their prayers or spirit.

VA: You've said that *Saint for My City* came out of your sadness around gun violence in the city of Baltimore. How do you think your work has been shaped by the history and culture of this community?

OD: Well, as much as I try to get away from Maryland, Baltimore is probably the most important place in my life. When my parents moved from Baltimore, they were moving because they saw a lot of violence at the time. This was around 1962–63. The reason I did *Saint for My City* was focused on the notion that from so many different cultures, we call on our names for God, and it's the same God, as far as I'm concerned. We get stuck on these names for whatever reason. The bullets are for each person who was killed at that time. I also wanted to reference Maryland being the first Catholic state. And I made the Madonna figure black because I felt Baltimore needed a black saint. That was its evolution. It's one of my favorite pieces.

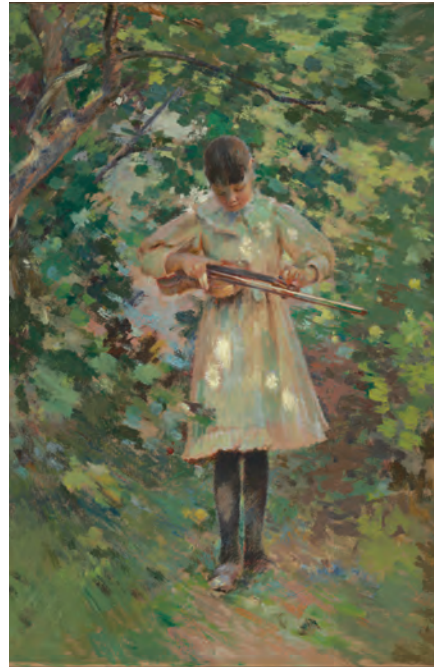
VA: Are there other ways that Baltimore has really influenced you?

OD: I have lived in the area most of my life. I lived in California and Massachusetts during the '70s, but I came back to Maryland because it was home. I feel blessed in many ways that I live in a community of artists that are incredibly supportive. Baltimore has lots of creative energy, and my friends and family are here. That has always been the reason for staying. ■

**Oletha DeVane:
Traces of the Spirit
Available at the BMA
Shop June 2019**

Featuring richly colored, detailed images of more than 15 spirit sculptures alongside essays by Dr. Leslie King-Hammond and Dr. Lowery Stokes Sims





See the way artists use light to striking effect on subjects from the scientific to the sacred.

MOON DUST (APOLLO 17) 2009

Evoking a sense of wonder, *Moon Dust (Apollo 17)* creates a starry sky in the BMA's majestic Fox Court with 417 lights and 150 fixtures suspended at varying heights from the ceiling. The glittering structure is an exact translation of a molecular model of moon dust gathered during NASA's final Apollo mission. *Moon Dust (Apollo 17)* is on extended loan from the collection of Joanne Gold and Andrew Stern, who are generously sponsoring its presentation at the BMA.

On view in Fox Court

Spencer Finch. *Moon Dust (Apollo 17)*, 2009. *Moon Dust (Apollo 17)* is on extended loan from the collection of Joanne Gold, Andrew Stern, and family. © Spencer Finch, Courtesy the artist and Galerie Nordenhake Berlin/Stockholm. Photo by Maximilian Franz

THE YOUNG VIOLINIST (MARGARET PERRY) C. 1889

Dappled sunlight appears almost animated in Theodore Robinson's portrait of thirteen-year-old Margaret Perry, daughter of American artist Lila Cabot Perry (1848-1933). Befriended by Claude Monet, Robinson (1852-1896) is recognized as one of the first American Impressionists. Throughout his career, Robinson sought to capture the atmospheric effects of changing light, as is depicted through the vigorous brushstrokes used to render the surrounding foliage. Etta Cone bought the painting in 1898, using family money, an act that would set her on the path to amassing the unparalleled Cone Collection of modern art.

On view in the Cone Collection galleries

Theodore Robinson. *The Young Violinist (Margaret Perry)*, c. 1889. The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.290

FEMALE RELIQUARY FIGURE (MBULU NGULU) EARLY 20TH CENTURY

The copper and brass used to make this reliquary guardian figure were chosen for their shining, reflective properties. When touched by sunlight, the gleaming sculpture would have evoked the sparkling watery divide thought to separate this world from the next. In the past, Kota communities believed that the dead were important actors in the lives of the living. This female figure would have been placed in a rainforest shelter, protecting and honoring important ancestors whose remains were housed there.

On view in the Wurtzburger Gallery of African Art

Master of the Incised Triangle. *Female Reliquary Figure (Mbulu Ngulu)*. Kota region (Ndassa sub-region), Democratic Republic of the Congo. Early 20th century. The Baltimore Museum of Art: Gift of Alan Wurtzburger, BMA 1954.145.64



BMA COUNCIL

These events are open to Members of the BMA Council Program. Invitations will be mailed. To join the Council program, call 443-573-1800. Council benefits begin at the \$1,500 Membership level.

COUNCIL TALK AND RECEPTION

Wednesday, July 31, 5:30 p.m.

Hear artist Melvin Edwards in conversation with Director Christopher Bedford followed by private access to Edwards' fascinating exhibition *The Architecture of Being*.

COUNCIL TOUR AND RECEPTION

Thursday, August 29, 5:30 p.m.

Tour the BMA's newest acquisitions with Director Christopher Bedford and Associate Curator of Contemporary Art Cecilia Wichmann followed by refreshments in Antioch Court.

SPECIAL EVENT

CURATOR'S COUNCIL RECEPTION

Saturday, July 20

In thanks and appreciation for their very generous support of the Annual Fund, donors at the \$3,000 Curator's Council level and above are invited to a special reception at the home of a BMA Trustee. New donors to the BMA Council will also receive an invitation to this very special evening. To join the BMA Council or upgrade your current Council Membership to the Curator's Council level and receive your invitation, call 443-573-1800.

MEMBER BENEFITS

Are you taking advantage of all your BMA Member benefits?

ALL MEMBERS RECEIVE

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

For more information about the benefits offered at higher levels of Membership, visit artbma.org/join, call 443-573-1800, or email membership@artbma.org.

GIFT A BMA MEMBERSHIP

Give a year of inspiring experiences and exceptional benefits, including free admission to ticketed exhibitions; invitations to events and openings; savings at the BMA Shop and Gertrude's, and more!

Gift Memberships are available at artbma.org/give-join, the BMA Shop, and the Box Office, or by calling 443-573-1800.



CORPORATE COUNCIL

DISCOVER THE ART OF PARTNERSHIP TODAY

Members of the Corporate Council join like-minded community leaders committed to enhancing the quality of life in the Baltimore area. Corporate Council membership offers companies an excellent way to promote their corporate image and entertain clients, and provides valuable benefits for company employees and their families. For more information, contact Allison Baldwin at 443-573-1808 or abaldwin@artbma.org.

CORPORATE COUNCIL FAMILY DAY

Saturday, June 8, noon

This open-house style event will feature art-making activities, food, and collection tours exclusively for Corporate Council members and their families. All ages welcome. Email abaldwin@artbma.org or call 443-573-1808 with questions.

TWO GROUPS YOU SHOULD KNOW ABOUT

Two enthusiastic groups with remarkable histories at the BMA—the Joshua Johnson Council (JJC) and the Print, Drawing & Photograph Society (PDPS)—invite you to learn more about the unique experiences they offer at the BMA and within the greater Baltimore arts community. Previously the JJC and PDPS represented two areas within the BMA's Friends Groups. Now designated Affiliate Groups of the BMA, they offer new due structures and event schedules. Read below to learn more about getting involved and enjoying the art and artists you love.



JOSHUA JOHNSON COUNCIL

Established in 1984, the JJC is one of the oldest museum-affiliated groups dedicated to African American art in the country. The organization was named in honor of the first professional African American painter in American history and forges meaningful connections between Baltimore's African American community and the BMA, promoting and highlighting the achievements of African American artists.

The JJC has enhanced the Museum's collection by supporting the acquisition of photographs by Baltimore-based artists Carl Clark, Robert Houston, and Kenneth Royster; paintings by Henry Ossawa Tanner and Beverly McIver; prints by Robert Blackburn and Nigerian artist Jimoh Buraimoh; sculpture by John T. Scott; and quilts by Elizabeth Talford Scott.

As a BMA affiliate, the JJC plans to not only connect communities with the Museum, but also to empower African American artists and arts professionals in the greater Baltimore area and beyond. Group activities include visiting artists' studios, hosting special tours of exhibitions at other museums, networking with artists and arts professionals, and supporting BMA acquisitions, exhibitions, and programs.

To learn more about or to join the JJC, contact Manager of Community Engagement Dave Eassa at 443-573-1828 or deassa@artbma.org.

Chief Jimoh Buraimoh. *Nigerian Couple*. 1965, printed 1981. The Baltimore Museum of Art: Purchased as the gift of the Joshua Johnson Council, BMA 2005.88. © Jimoh Buraimoh



PRINT, DRAWING & PHOTOGRAPH SOCIETY

For more than 50 years, the PDPS has played a major role in supporting BMA exhibitions and programs; educating Members about prints, drawings, and photographs; and helping to build this area of the collection. PDPS was first established in 1968 as the Baltimore Print Club, an independent organization with the objective to “further the understanding and appreciation of the various media of graphic arts,” and to support the BMA by enhancing public interest. The club changed its name to The Print and Drawing Society and was absorbed into the BMA in 1974, then became PDPS when the Friends of Photography group disbanded.

A Golden Anniversary: Celebrating 50 Years of the Print, Drawing & Photograph Society, is on view now through October 6, 2019. The exhibition highlights PDPS-supported acquisitions of works on paper dating from the late 19th century through present day. Members enjoy educational opportunities such as lectures by renowned scholars and artists, curator-led tours of the BMA, and visits to art collections and museums across the region.

Participation in the PDPS is an exclusive benefit offered to BMA Members in the Contributor and Council Programs. To learn more about or to join the PDPS, contact Assistant Director of Annual Giving Kelly Wilson at 443-573-1802 or pdps@artbma.org.

Ambreen Butt. *Untitled*. 2008. Plate 5 from the portfolio *Daughter of the East*. The Baltimore Museum of Art: Print, Drawing & Photograph Society Fund, with proceeds derived from the 2017 Contemporary Print Fair, BMA 2017.68.5. © Ambreen Butt

MEMBERS PREVIEW PARTY

Saturday, February 23, 2019

BMA Members gathered for an evening preview and celebration of *Monsters & Myths: Surrealism and War in the 1930s and 1940s*. Guests enjoyed a first look at the stunning exhibition and a reception featuring music by the Avalon Jazz Band.

Photography by Maximilian Franz

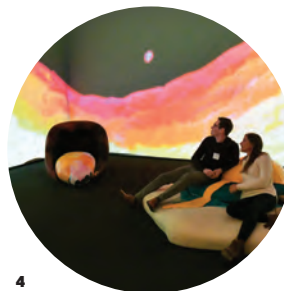
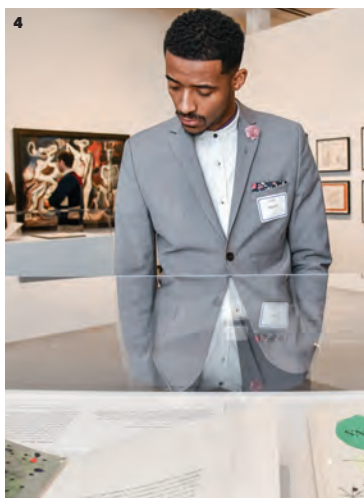


COUNCIL PRIVATE PREVIEW

Saturday, February 23, 2019

1. Samantha Kavky and *Monsters & Myths* Curator Oliver Shell
2. Senior Curator of European Painting and Sculpture Katy Rothkopf and Trustee Sylvia de Cuevas
3. Council Members admire *Apparition of Face and Fruit Dish on a Beach*
4. Eric Nixon of Brown Advisory
5. Trustee Kwame Webb, Lora Peters, Martha Thomas, and Trustee Don Peters
6. David and Elizabeth Hurwitz, Amy Kiesel and Trustee Michael Rosenbaum

Photography by Maximilian Franz



COUNCIL RECEPTION

Thursday, March 7, 2019

1. Trustee Heidi Berghuis, Dorothy Wagner Wallis Director Christopher Bedford, and Trustee Susan Katzenberg
2. *Monsters & Myths* Curator Oliver Shell and *Djurberg & Berg* Curator Laura Albans
3. Council Members touring the exhibition
4. Jordan Schwartz and Ilene Schwartz immerse themselves in the work of Nathalie Djurberg and Hans Berg
5. Trustee Jennifer O'Hara Martin, Chief Operating Officer Christine Dietze, and Jake Martin
6. Michael and Ilene Salcman, Eddie C. and C. Sylvia Brown Chief Curator Asma Naeem, and Paula Hoffberger

Photography by Maximilian Franz



Gertrude's Chesapeake Kitchen

Lauded by *Food & Wine*, *Travel & Leisure*, *The Washington Post*, *The Baltimore Sun*, and a multi-year winner of *Baltimore Magazine's* "Best of Baltimore," Gertrude's serves locally sourced farm-fresh food that preserves Chesapeake culinary traditions.



LOBSTERAMA!

Every Thursday night in August, enjoy a delicious steamed Maine Lobster dinner, stuffed with crab imperial on request, served with clams and mussels, baked potato, coleslaw, and corn on the cob. Table reservations are strongly recommended on Lobsterama evenings. You can also reserve the number of lobsters for your party in advance as we only order a limited quantity for each Lobsterama night.

CELEBRATE AT GERTRUDE'S

It's never too early to make reservations for a special day. And you will certainly need a reservation for a table at Gertrude's on Mother's Day, Sunday, May 12*, and Father's Day, Sunday, June 16*. Gertrude's is open for brunch and dinner on both days, offering its regular menu as well as some delicious seasonal specials. Reservations often fill up for these dates weeks in advance, so don't wait—call or visit our website today to reserve a table.

TUESDAY AND WEDNESDAY SPECIALS

Enjoy the Tuesdays with Gertie menu featuring \$15 entrees. Or choose a Wednesday evening when all wine is half-priced.

BMA MEMBERS SAVE 10%

HOURS

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

RESERVATIONS

gertrudesbaltimore.com or 410-889-3399

**Please note the BMA Member discount does not apply on these dates.*

OUR PICKS

MEMBERS SAVE 10% OR MORE AT THE BMA SHOP

Proceeds from the BMA Shop benefit BMA education programs.

1. Set of 4 Wooden Utensils, \$16.95

2. Ziggy Marley and Family Cookbook, \$24.95

3. Secret Sauce Co. Ketchup, \$7.95

4. Ceramic Bowls, \$16.95–\$36.95

5. Monstera Earrings, \$60

6. Hand-Painted Canvas Wallet, \$28

7. Colorful Canvas Tote, \$85

8. Stuffed Yucca Plant, \$27.95

9. Hand-Painted Children's Chair, \$75



SHOP HOURS

Sunday & Tuesday
10 a.m.–5 p.m.

Wednesday–Saturday
10 a.m.–8 p.m.

443-573-1844
shop.artbma.org



▲
Nathalie Djurberg & Hans Berg / Delights of an Undirected Mind

ONGOING EXHIBITIONS

Monsters & Myths: Surrealism and War in the 1930s and 1940s
 Through May 26, 2019

Nathalie Djurberg & Hans Berg / Delights of an Undirected Mind
 Through May 26, 2019

In Broad Daylight
 Through May 2019

Front Room: Mary and Paul Roberts Collection
 Through June 30, 2019

Expressions of Nature: Early 20th-Century Landscapes from the BMA's Collection
 Through September 22, 2019

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

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

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

DIS | A Good Crisis
 Through November 17, 2019

Henry Moore and the Pre-Columbian Past
 Through November 17, 2019

Spencer Finch: Moon Dust
 Through October 14, 2024

NEW EXHIBITIONS

Hitching Their Dreams to Untamed Stars:
 Joyce J. Scott & Elizabeth Talford Scott
 May 15 – December 1, 2019

Slavery, the Prison Industrial Complex:
 Photographs by Keith Calhoun & Chandra McCormick
 June 16 – October 27, 2019

Oletha DeVane: Traces of the Spirit
 June 19 – October 20, 2019

Every Day: Selections from the Collection
 July 14, 2019 – January 5, 2020

Melvin Edwards: The Architecture of Being
 July 31, 2019 – January 12, 2020



◀
Every Day: Selections from the Collection

Mickalene Thomas. *Le déjeuner sur l'herbe: Les Trois Femmes Noires*. 2010. The Baltimore Museum of Art: Collectors Circle Fund for Art by African Americans, and Roger M. Dalsheimer Photograph Acquisitions Endowment, BMA 2010.36. © Mickalene Thomas, courtesy the artist and Lehmann Maupin Gallery, New York

June

1 SATURDAY

BMA Highlights Tour, noon

2 SUNDAY

*Free Family Sunday:
Quilt a Dream, 2–5 p.m.*

Sunday Short Tour, 2:30 p.m.

5 WEDNESDAY

*Collection Tour:
Antioch Mosaics, 2 p.m.*

8 SATURDAY

*BMA Highlights Tour, noon
Corporate Council Family Day,
noon*

9 SUNDAY

*Free Family Sunday:
Beaded Figures, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.*

12 WEDNESDAY

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

15 SATURDAY

BMA Highlights Tour, noon

16 SUNDAY

*Free Family Sunday:
Colorful Jewelry, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.*

19 WEDNESDAY

*Collection Tour: Tiffany and
Friends, 2 p.m.*

22 SATURDAY

BMA Highlights Tour, noon

23 SUNDAY

*Free Family Sunday:
Collage a Story, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.
Vogue!, noon*

26 WEDNESDAY

Collection Tour: Asian Art, 2 p.m.

29 SATURDAY

*BMA Highlights Tour, noon
Jazz in the Sculpture Garden,
7–9 p.m.*

30 SUNDAY

*Free Family Sunday:
Sculpt a Dream Garden, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.*

Installation view, *DIS / A Good Crisis*



May

15 WEDNESDAY

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

18 SATURDAY

BMA Highlights Tour, noon

19 SUNDAY

*Free Family Sunday:
Out of This World Prints,
2–5 p.m.
Sunday Short Tour, 2:30 p.m.*

22 WEDNESDAY

*Collection Tour: Matisse and
Friends, 2 p.m.*

24 FRIDAY

Art After Hours, 8–11 p.m.

25 SATURDAY

BMA Highlights Tour, noon

26 SUNDAY

*Free Family Sunday:
Make Moonbeams, 2–5 p.m.
Sunday Short Tour, 2:30 p.m.*

29 WEDNESDAY

*Collection Tour:
African American Artists, 2 p.m.*



Paul Signac. *Harbor of Le Trioux* (Detail). 1925. The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.295

July

3 WEDNESDAY

Collection Tour: American Art, 2 p.m.

6 SATURDAY

BMA Highlights Tour, noon

7 SUNDAY

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

Sunday Short Tour, 2:30 p.m.

10 WEDNESDAY

Collection Tour: European Art, 2 p.m.

13 SATURDAY

BMA Highlights Tour, noon

Jazz in the Sculpture Garden, 7–9 p.m.

14 SUNDAY

Free Family Sunday: Sculpt People in Clay, 2–5 p.m.

Sunday Short Tour, 2:30 p.m.

17 WEDNESDAY

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

20 SATURDAY

BMA Highlights Tour, noon

Curator's Council Reception Invitation only

21 SUNDAY

Free Family Sunday: Make a Mixed Media Sculpture, 2–5 p.m.

Sunday Short Tour, 2:30 p.m.

24 WEDNESDAY

Collection Tour: Matisse and Friends, 2 p.m.

27 SATURDAY

BMA Highlights Tour, noon

Jazz in the Sculpture Garden, 7–9 p.m.

28 SUNDAY

Free Family Sunday: Assemblage Reliefs, 2–5 p.m.

Sunday Short Tour, 2:30 p.m.

31 WEDNESDAY

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

Council Talk and Reception: Melvin Edwards, 5:30 p.m. Invitation only



August

3 SATURDAY

BMA Highlights Tour, noon

4 SUNDAY

Free Family Sunday: Draw an Adventure, 2–5 p.m.

Sunday Short Tour, 2:30 p.m.

7 WEDNESDAY

Collection Tour: Antioch Mosaics, 2 p.m.

10 SATURDAY

BMA Highlights Tour, noon

11 SUNDAY

Free Family Sunday: Design a 3D Scene, 2–5 p.m.

Sunday Short Tour, 2:30 p.m.

14 WEDNESDAY

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

17 SATURDAY

BMA Highlights Tour, noon

18 SUNDAY

Free Family Sunday: Paint a Story, 2–5 p.m.

Sunday Short Tour, 2:30 p.m.

21 WEDNESDAY

Collection Tour: Asian Art, 2 p.m.

24 SATURDAY

BMA Highlights Tour, noon

25 SUNDAY

Free Family Sunday: Make a Reel Movie, 2–5 p.m.

Sunday Short Tour, 2:30 p.m.

28 WEDNESDAY

Collection Tour: American Art, 2 p.m.

Council Talk and Reception: New Acquisitions, 6 p.m. Invitation only

29 THURSDAY

Council Tour and Reception, 5:30 p.m.

31 SATURDAY

BMA Highlights Tour, noon



Raymond Duchamp-Villon. *The Horse*. Original 15" plaster model, 1914; this enlarged cast 1966. The Baltimore Museum of Art: Alan and Janet Wurtzburger Collection, BMA 1974.62.5



Clockwise from left: Sylvia and Caelib practice taping screens together; Jet Tees instructor Jared shows the class how to set up screens; Jakayla practices taping a screen while classmate Kirsten looks on.

THE BUSINESS OF SCREEN PRINTING

“Every time you take too much tape, it’s a dollar off your check,” Kisha Webster says with a laugh. Webster, the Executive Director of the Greenmount West Community Center (GWCC), is watching several youth practice taping screens during a screen-printing class Baltimore-based Jet Tees is running at the center.

“You need to respect the resources,” Webster says more seriously. This is essentially one of the fundamentals of the course. Billed as Screen Printing/Entrepreneurship, the three-month course was offered to anyone in the Greenmount West community. The 12 available spaces were swiftly taken by an intergenerational, multicultural group of people who came to the center every Wednesday night and Sunday afternoon for lessons on the fundamentals of screen printing from

Clayton Kerr of Jet Tees and business facilitators Omar and Natasha Muhammad.

The hope is to continue offering classes so that more people are able to work on GWCC’s screen-printing press and provide a consistent source of revenue for the center. The printing press was funded by artist Mark Bradford in conjunction with his *Tomorrow Is Another Day* exhibition at the BMA, and the first large-scale project GWCC mounted on the press was the production of t-shirts and tote bags they sold—under the moniker of Greenmount West Power Press—in conjunction with Bradford’s exhibition.

The Power Press shop will reopen at the BMA when *Every Day: Selections from the Collection* opens in the Contemporary Wing on July 14. Until then, GWPP merchandise is available in the BMA Shop.

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ART **BMA**

THE BALTIMORE MUSEUM OF ART
10 ART MUSEUM DRIVE
BALTIMORE, MD 21218-3839



JAZZ

IN THE SCULPTURE GARDEN

MEMBER TICKETS ON SALE MAY 29

Henri Laurens. *Large Bather*. 1947. The Baltimore Museum of Art; Alan and Janet Wurtzburger Collection, BMA 1966.55.12. © Artists Rights Society (ARS), New York/ADAGP, Paris