NATIONAL ASSEMBLY OF STATE ARTS AGENCIES
NOVEMBER 2, 2018

CHRISTOPHER BEDFORD, DOROTHY WAGNER WALLIS DIRECTOR
THE BALTIMORE MUSEUM OF ART
“The Baltimore Museum of Art embodies its commitment to artistic excellence, social equity, and local and global relevance in all of its work. From acquisitions to exhibitions and public programs, every Museum policy and practice, strategic decision, as well as the composition of the Board of Trustees, staff, and volunteers will be driven by these responsibilities.

Bold, brave, and essential, it is the unwavering vision of The Baltimore Museum of Art to be the most relevant, publicly engaged museum in the United States and a dynamic model for all others.”

Excerpt from the new Vision Statement of The Baltimore Museum of Art
Adopted June 2018 by the Board of Trustees
Exhibitions

In the last two years, the BMA has mounted a robust series of monographic and thematic exhibitions focused on the work of black artists.
Odyssey: Jack Whitten Sculpture, 1963–2017
Organized by The Baltimore Museum of Art and The Metropolitan Museum of Art
BMA: April 22–July 29, 2018
Met Breuer: Sept 6–Dec 2, 2018

Mark Bradford: Tomorrow Is Another Day
U.S. Pavilion Venice Biennale: May 13–Nov 26, 2017
BMA: Sept 23, 2018–March 3, 2019

Solidary & Solitary: The Joyner/Giuffrida Collection
Organized by The Baltimore Museum of Art and the Ogden Museum of Southern Art
Ogden Museum of Southern Art: Sept 30, 2017–Jan 21, 2018
Nasher Museum of Art, Duke University: Feb 22–July 15, 2018
Snite Museum of Art, University of Notre Dame: Aug 18–Dec 15, 2018
Smart Museum of Art, University of Chicago: Jan 29–April 29, 2019
BMA: Fall 2019

Ebony G. Patterson: ...for little whispers...
Oct 10, 2018–April 7, 2019

Tavares Strachan: In Broad Daylight
Beginning August 8, 2018

1939: Exhibiting Black Art at the BMA
June 13–Oct 28, 2018

Meleko Mokgosi: Acts of Resistance
May 2–Nov 11, 2018

Maren Hassinger: The Spirit of Things
Co-presented by The Baltimore Museum of Art and Art + Practice, Los Angeles
A + P: Feb 24–May 26, 2018
BMA: July 18–Nov 25, 2018

Stephen Towns: Rumination and a Reckoning
Co-presented by The Baltimore Museum of Art and Art + Practice, Los Angeles
BMA: March 7–Sept 2, 2018
A + P: Fall 2019

Co-presented by The Baltimore Museum of Art and Art + Practice, Los Angeles
BMA: Dec 5, 2017–May 27, 2018
A + P: June 23–Aug 25, 2018

Spiral Play: Loving in the ’80s
Co-organized by The Baltimore Museum of Art and Art + Practice, Los Angeles
BMA: Oct 18, 2017–April 15, 2018

Njideka Akunyili Crosby | Counterparts
Oct 25, 2017–March 11, 2018

Black Box: Kara Walker & Hank Willis Thomas
June 28, 2017–March 18, 2018

Front Room: Adam Pendleton
March 26–Oct 1, 2017

Shifting Views: People & Politics in Contemporary African Art
Dec 18, 2016–Dec 3, 2017
Odyssey: Jack Whitten
Sculpture, 1963 - 2016

Thalheimer & May Galleries
April 22 – July 29, 2018
Curator: Katy Siegel
Meleko Mokgosi: Acts of Resistance

Jacobs Wing
May 2 – November 11, 2018
Curator: Kristen Hileman
1939: Exhibiting Black Art at the BMA

Out of Actions
June 13 – October 28, 2018
Curator: Morgan Dowty
Mark Bradford: Tomorrow Is Another Day

Contemporary Galleries
September 22, 2018 – March 3, 2019
Curators:
Chris Bedford
Katy Siegel
Ebony G. Patterson: 
...for little whispers...

Berman Gallery
October 10, 2018 – April 7, 2019
Curator: Cecilia Wichmann

Ebony G. Patterson, ...and babies too..., mixed media, 2016,
Courtesy the artist and Monique Meloche Gallery, Chicago
Mel Edwards
(working title)

American Wing, Scott 8
Summer – Fall 2019
Curator: Kevin Tervalo

Culture: Kwele
CURRENCY PIECE (ZONG)
18th-19th century, Democratic Republic of the Congo
Iron, camwood
51.3 H x 20 W cm.
Purchased in Honor of Burton 'Buddy' Rosen with funds contributed by his Friends

Artist: Melvin Edwards (American, born 1937)
Numunake
1993
Welded steel
14 × 9 1/2 × 6 13/16 in. (35.6 × 24.1 × 17.3 cm.)
To Paint Out of My Own Landscape:
Joan Mitchell, 1949 - 1992

Thalheimer & May Galleries
Spring 2020
Curator: Katy Siegel

Joan Mitchell, Bracket, Oil on canvas, 1989
Amy Sherald
Thalheimer & May Galleries
Fall 2020

Amy Sherald, She Was Learning To Love Moments, To Love Moments For Themselves, Oil on canvas, 2017
Deaccessioning

Board of Trustees of the BMA voted in 2018 to deaccession seven paintings to create a fund to add to the collection works by women and artists of color.
Robert Rauschenberg
American, 1925-2008

Bank Job, 1979
Solvent transfer images and fabric collage with colored mirrors
130 x 356 x 34 in.
Gift of Equitable Bank, N.A.
BMA 1990.79
Andy Warhol,
American, 1928-1987

*Hearts*, 1979

Synthetic polymer paint and silkscreen ink on canvas
116 x 414 in.

Purchase with funds provided through the Pearlstone Family Fund; and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc.

BMA 1994.31
Andy Warhol,
American, 1928-1987

*Oxidation Painting*, 1978
Acrylic paint containing metallic pigment with portions oxidized by urine
76 x 52 in.

Purchase with funds provided through the Pearlstone Family Fund; and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc.
BMA 1994.30
Kenneth Noland
American, 1924-2010

Lapis Lazuli, 1963
Acrylic on canvas
69 5/8 x 69 5/8 in.

Purchase with exchange funds from Gift of Dr. and Mrs. Edgar F. Berman, and Gift of Geoffrey Gates; and National Endowment for the Arts and Matching Trustee Funds

BMA 1990.76
Kenneth Noland
American, 1924-2010

*In-Vital*, 1982

Acrylic on canvas

36 x 108 in.

Gift of Sandra O. Moose, Chestnut Hill, Massachusetts, and Alan J. Zakon, New York

BMA 1996.169
Jules Olitski,
American, born Russia, 1922-2007
*Before Darkness II*, 1973
Acrylic on canvas
84 x 56-1/8 in. (213.4 x 142.6 cm.)
Gift of Lawrence Rubin, New York
1986.78
Franz Kline
American, 1910-1962
*Green Cross*, 1956
Oil on canvas
70 x 106 in.
Gift of Philip M. Stern, Washington, D.C.
BMA 1993.28
Acquisitions

Demonstrating the BMA’s commitment to this vision, to-date the Museum have invested to greatly strengthen the collection of African American artists in the BMA’s Collection.
Acquisitions and promised gifts since September 2016

Mark Bradford
*My Grandmother Felt the Color*, 2016

Norman Lewis
*Autumn Flight*, 1956

Isaac Julien
*Baltimore*, 2003

Wangechi Mutu
*Water Woman*, 2017

Amy Sherald
*Planes, rockets, and the spaces in between.*, 2018

Jack Whitten
*9.11.01.*, 2006

John T. Scott
*Blues Lace for Sister Sarah*, 1991

Mark Bradford
*Untitled (Buoy)*, 2014

Jack Whitten
*Form (3rd Set)* 2, 1965

Zanele Mhohli
*Collen Mfazwe. August House, Johannesburg*, 2012

Jeff Donaldson
*Paternal Homage*, 1974

Stephen Towns
*Special Child*, 2016

PROMISED GIFTS

Mark Bradford
*Niagara*, 2005

Jack Whitten
*Study For Greek Alphabet Series #2*, 1978

Njideka Akunyili Crosby
*Dwell: Aso Ebi*, 2017

Odili Donald Odita
*Adorn*, 2018

Adam Pendleton
*what is...(study)*, 2017
*Baltimore*, 2003
Isaac Julien
British, born 1960

16mm film transferred to DVD
color, sound; 11:56 min.

Purchase by exchange with funds provided by the Pearlstone Family Fund and through a partial gift of The Andy Warhol Foundation for the Visual Arts, Inc.
Water Woman, 2017
Wangechi Mutu
Kenyan, born 1972

Bronze
36 × 65 × 70 in. (91.4 × 165.1 × 177.8 cm.)

Purchased with exchange funds from the Pearlstone Family Fund and a partial gift of The Andy Warhol Foundation for the Visual Arts, Inc.; with gifts from the Fanny B. Thalheimer Memorial Fund, Katherine M. Hardiman; the Frederick R. Weisman Contemporary Acquisitions Endowment, Ellen Dame; and the Dr. Max Stern Trust Fund.
Planes, rockets, and the spaces in between, 2018
Amy Sherald
American, born 1973

Oil on canvas
66 3/4 × 100 in. (169.5 × 254 cm.)

Purchase by exchange with funds provided by the Pearlstone Family Fund and through a partial gift of The Andy Warhol Foundation for the Visual Arts, Inc.
9.11.01, 2006
Jack Whitten
American, 1939-2018

Acrylic and mixed media on canvas
120 × 240 in. (304.8 × 609.6 cm.)

Purchase by exchange with funds provided by the Pearlstone Family Fund and through a partial gift of The Andy Warhol Foundation for the Visual Arts, Inc.
Dwell: Aso Ebi, 2017
Njideka Akunyili Crosby
Nigerian, born 1983

Acrylic, transfers, colored pencil, collage, and commemorative fabric on paper
96 × 124 in. (243.8 × 315 cm.)

Purchased as the gift of Nancy L. Dorman and Stanley Mazaroff, Baltimore, in Honor of Kristen Hileman
Public Programs

THE BALTIMORE MUSEUM OF ART
Necessity of Tomorrow(s)
Community Outreach

THE BALTIMORE MUSEUM OF ART
The principles of collective identity and action define the artist Mark Bradford’s social engagement and inspired Bradford to forge a partnership in Baltimore with the Greenmount West Community Center (GWCC), located two miles from the Museum.

Together with Noisy Tenants, a Baltimore-based social entrepreneurship organization, GWCC empowers children and families living in the Greenmount West neighborhood through innovative programs in a safe, community art space.

Over the next three years, the BMA and GWCC will work together to create a new model for engagement between art institutions and community centers, through community conversations, workshops, Museum tours, and other cooperative initiatives.
The BMA Outpost mobile museum furthers the Museum’s goal of making the BMA an indispensable element of community life in the city of Baltimore. The Outpost is a mobile commons that encourages reflection on our histories, inspiration, joy, and connection to place and to each other.

Since 2014, the BMA Outpost has traveled to more than 33 locations around Baltimore, bringing art making and conversation into spaces where it is least expected.

Over the past four years, it has visited libraries, nonprofits, community gardens, and public markets throughout Baltimore, interacting with over 10,000 visitors to date, many of whom have become a part of the BMA community.
The Board of Trustees has made diversifying the Board, senior leadership, and staff their foremost priority, to propel the vision and take a decisive step in achieving the objective to become the most dynamic, civically engaged museum in the United States.
In August, the BMA announced the appointment of Dr. Asma Naeem as the new Chief Curator.

With this appointment, Asma stands as the only Chief Curator of color at a major museum in this country. Most recently, she was Curator of Prints, Drawings, & Media Arts at the Smithsonian National Portrait Gallery.

Currently, she has two shows on view at the Portrait Gallery. *UnSeen: Our Past in a New Light, Ken Gonzales-Day and Titus Kaphar*, co-curated with Taina Caragol, examines the historical invisibility of minorities in portraiture and images of nation-building.

The second, *Black Out: Silhouettes Then and Now*, explores the cultural and social power of the long-overlooked medium of silhouettes, both in Early America, and in the contemporary work of four female artists: Kristi Malakoff, Camille Utterback, Kara Walker, and Kumi Yamashita.
Pope Façade
Lobby Installations

THE BALTIMORE MUSEUM OF ART
Tomas Saraceno:
Entangled Orbits
East Lobby
Spencer Finch: Moon Dust
Fox Court
Renovations of Major Exhibition Galleries

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