



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; ancient Antioch mosaics; and exquisite textiles from around the world.

The 210,000-square-foot museum is 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 BMA is located in Charles Village, three miles north of the Inner Harbor, and is adjacent to the main campus of Johns Hopkins University.

BMA Mission

The Baltimore Museum of Art connects art to Baltimore and Baltimore to the world, embodying a commitment to artistic excellence and social equity in every decision from art presentation, interpretation, and collecting, to the composition of our Board of Trustees, staff, and volunteers—creating a museum welcoming to all.

BMA Vision

Over 100 years ago, The Baltimore Museum of Art (BMA) was founded on the belief that access to art and ideas is integral to a vibrant and healthy civic life. This belief is at the heart of the BMA and remains our core value.

The BMA has long focused on acquiring the art of the present moment, while maintaining and deepening a historic collection made relevant through vigorous development and reinterpretation in all collecting areas. Through the courageous and risk-taking vision of previous Museum leaders, the BMA assembled and presented one of the most important collections of 18th-, 19th-, and 20th-century art in the United States. These visionary actions established the fundamental character of this Museum.

Building on this legacy of excellence, the BMA will form an equally compelling collection for the 21st century. Socially relevant, cutting-edge acquisitions, exhibitions, and programs will lead the way both locally and globally—and historical accuracy, merit, and equity will become the basis for a new canon across our Museum. Through collecting, researching, presenting, and interpreting the Museum's rich and varied collection, and by listening to the needs of our audience, the BMA will embody its commitment to excellence, fairness, relevance, and social justice. 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.

Permanent Collections

Cone Collection

The internationally renowned Cone Collection is the crown jewel of the BMA. In the early 20th century, Baltimore sisters Claribel and Etta Cone visited the Paris studios of Henri Matisse and Pablo Picasso and began amassing an exceptional collection of approximately 3,000 objects, which were displayed in their Baltimore apartments prior to coming to the Museum.

The highlight of the Cone Collection is 500 Matisse works given to the Museum in 1949 as well as masterpieces by Paul Cézanne, Paul Gauguin, and Vincent van Gogh. To date, the Museum has acquired more than 1,000 works by Matisse, the largest public holding of his works in the world.

"My Two Baltimore Ladies"

In 1898, Etta Cone began collecting art with the purchase of five paintings by American Impressionist Theodore Robinson to decorate her family home.

Supported financially by the successful Cone textile business, Claribel and Etta made annual trips to Europe to purchase art. They often visited avant-garde writer Gertrude Stein and her brother Leo in Paris, and through them became acquainted with a wide circle of artists, musicians, and writers who would influence their collecting.

In 1906, Etta Cone met Matisse who later fondly referred to Etta and Claribel as "my two Baltimore ladies."

Etta's initial purchase of several drawings marked the beginning of a life-long passion for Matisse's art. Among the artist's first patrons, the Cone sisters collected throughout his entire career 42 oil paintings, 18 sculptures, 36 drawings, 155 prints, and seven illustrated books, as well as 250 drawings, prints, and copper plates from the artist's first illustrated book, *Poésies de Stéphane Mallarmé*. The sisters also acquired 114 works by Picasso, including an important group of prints and drawings from the artist's early years in Barcelona to his Rose period in Paris (1905–1906.)

The Cone Collection grew to include such masterworks as Matisse's iconic *Blue Nude* (1907) and *Large Reclining Nude* (1935), Paul Cézanne's *Mont Sainte-Victoire Seen from the Bibémus Quarry* (c. 1897), Paul Gauguin's *Vahine no te vi (Woman of the Mango)* (1892), and Pablo Picasso's *Mother and Child* (1922).

During their extensive travels, the Cone sisters also purchased important works by American artists; more than 1,000 prints and drawings and illustrated books; a large group of textiles; jewelry, furniture, and other decorative arts; African art, Japanese prints; and antique ivories and bronzes.

Bringing the Cone Collection to the Baltimore Museum of Art

Competition among museums for The Cone Collection began as early as 1940, but Claribel insisted that it go to The Baltimore Museum of Art if "the spirit of appreciation for modern art in Baltimore became improved." Thus achieved, the collection came to the BMA upon Etta Cone's death in 1949, and has been on view in the BMA's Cone Wing since 1957.

It has been the subject of exhibitions at prestigious museums around the world and was celebrated in Baltimore in 2001 with redesigned and expanded galleries referred to by The Wall Street Journal as "...the most illuminating installation of a museum's permanent collection (or part of one) in recent memory."

Current Special Exhibits

The Rembrandt Effect



Rembrandt van Rijn (1606–1669, Netherlands) is universally acknowledged as one of history’s greatest etchers, uniquely manipulating the etching needle and ink to create contemplative and affecting prints that have engaged viewers across centuries. His influence on the history of Western printmaking is foundational, especially for printmakers of the Etching Revival (1850–1930), such as Jean-Baptiste-Camille Corot, Édouard Manet, James A. M. Whistler, Mary Cassatt, and Mary Nimmo Moran. For these artists, Rembrandt’s prints provided a touchstone for translating etching into a medium for the modern aesthetic. This exhibition debuts in the new Nancy Dorman and Stanley Mazaroff Center for the Study of Prints, Drawings and Photographs, connecting extraordinary works by the Dutch master and European and American graphic artists of the 19th and 20th centuries in their potential to convey the interior and exterior worlds through print.

Richard Yarde: Beyond the Savoy

Richard Yarde’s virtuosic watercolors transformed the medium with large-scale colorful paintings often composed on multiple attached sheets of paper and executed without preliminary drawing. Equally inspired by historical Black photographers, European post-Impressionists and by a keen political purpose, Yarde (1939–2011, Massachusetts) drew acclaim early in his career for his masterful portraits of Black leaders—athletes, swing-era dancers, blues and jazz musicians—as well as individuals he knew growing up in the multicultural Boston neighborhood of Roxbury. The success of these early works led Yarde to create an ambitious three-dimensional installation that revived the memory of New York’s famous Savoy Ballroom. It was presented at the BMA in 1983 and later hailed by *The New York Times* as “the most spectacular installation of the year” when it opened at the Studio Museum in Harlem. Nearly 40 years later, *Richard Yarde* explores the development of Yarde’s watercolors over the course of three decades. Approximately 30 works include representations of Lead Belly, Paul Robeson, Sojourner Truth, and Malcolm X as well as self-portraits and poignant scenes of Black life.



On Certainty: Gifts from the Collection of Suzanne F. Cohen



Suzanne F. Cohen’s (1935–2018) extraordinary leadership and enduring support for the BMA touched every area of the Museum. In addition to chairing the Board and numerous Trustee committees, Cohen helped establish an endowment for free admission and funded many exhibitions, commissions, restorations, public programs, and gifts of art.

“For me, free admission is the capstone of my museum career,” Cohen said in 2016. “It synthesizes my passion for art and the meaningful place it can have in our lives with my personal commitment to social justice— the imperative that we share our wondrous Museum with all of our public all of the time.”

In conjunction with the fall 2021 Contemporary Wing reinstatement, this exhibition will showcase some of the most significant works Cohen collected, lived with, and donated to the BMA, as well as acquisitions she helped facilitate. Highlights include a major multi-panel painting by Ellsworth Kelly and works in various media by leading conceptual artist Mel Bochner, with whom Cohen shared an enduring friendship. Important works on paper by Bruce Nauman, Sol LeWitt, Sylvia Plimack Mangold, Adam Pendleton, Marjetica Potrč, Robert Smithson, and others will be displayed in two five-month installations.

All Due Respect

New works by Lauren Frances Adams, Mequitta Ahuja, Cindy Cheng, and LaToya Hobbs—all past recipients of Joan Mitchell Foundation recognition with connections to Baltimore—emphasize the importance of continued support for artists at all stages in their careers. Whether through the shifting boundaries between self and other, contemplations about the cycles of life, or provocations to the public about shared histories, each artist engages deeply with vital aspects of contemporary culture.

Adams presents painted furniture, artist-made wallpaper, and other works meant to complicate relationships with decorative artworks in the BMA’s galleries. Ahuja experiments with oil paint sculpturally to depict images of herself with her mother. Cheng uses

projection mapping and sculptural installations to investigate the theories of right-wing conspiracists and systems of belief and belonging. Hobbs transforms 15 woodblock print panels into painting surfaces to chronicle the waking hours in a single day of a mother—her largest and most ambitious work to date.

This exhibition is curated by Leila Grothe, BMA Associate Curator of Contemporary Art.



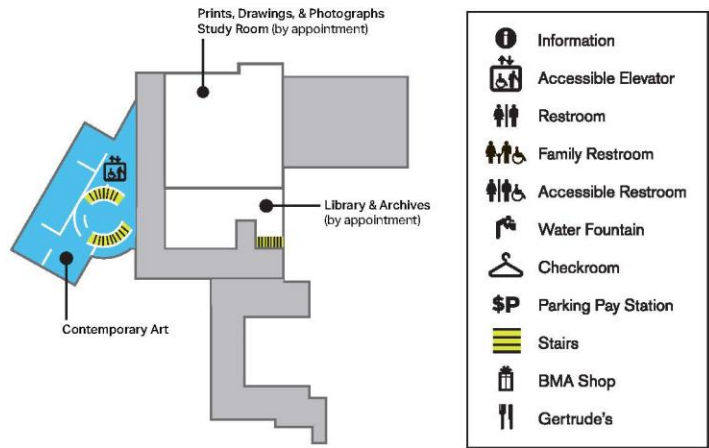
Thaddeus Mosley: Forest



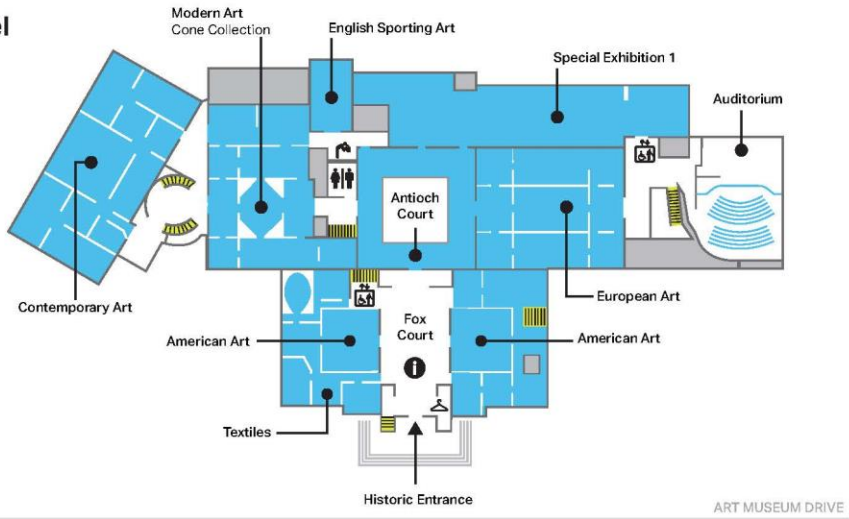
Thaddeus Mosley (b. 1926, Pennsylvania) transforms wood into inventive abstract forms that source inspiration from the art of the African diaspora, jazz, and the European modernist avant-garde. Using only a mallet, chisel, and masterful joinery techniques, Mosley, largely self-taught, reworks felled timber from local sawmills into monumental biomorphic expressions inspired by ancient and modern cultures from around the world. Mosley was nick-named “the forest” by abstract painter Sam Gilliam, who noted he is the “keeper of old trees, round trees, big trees, heavy trees.” The BMA’s exhibition will feature five recent large-scale sculptures centered in the John Waters Rotunda, offering visitors a unique opportunity to circumnavigate Mosley’s dazzling abstract forms.

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Level 3



Level 2



Level 1

