



ADVANCE EXHIBITION SCHEDULE December 2011–January 2013

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Note to Editors/Writers: Please discard previous calendars. This information is current as of December 2011. Before publishing events, contact the Office of Public Relations at amannarino@thewalters.org or (410) 547-9000, ext. 277 for the most current information.

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SPECIAL EXHIBITIONS

[Lost and Found: The Secrets of Archimedes](#)

October 16, 2011–January 1, 2012

In Jerusalem in 1229 A.D. the greatest works of the Greek mathematician Archimedes were erased and overwritten with a prayer book by a priest called Johannes Myronas. In the year 2000 a project was begun by a team of experts at the Walters Art Museum to read these erased texts. By the time they had finished, the team of more than 80 scientists and scholars from around the world had recovered Archimedes secrets, rewritten the history of mathematics and discovered entirely new texts from the ancient world. This exhibition will tell that famous story. It will recount the history of the book, detail the patient conservation, explain the cutting-edge imaging and highlight the discoveries of the dogged and determined scholars who finally read what had been obliterated.

[Exploring Art of the Ancient Americas: The John Bourne Collection Gift](#)

February 12–May 20, 2012

Assembled from the John Bourne collection of art of the ancient Americas, this exhibition will feature 129 Precolumbian artworks from Mexico to Peru. Organized thematically by culture, the artworks present more than 2,500 years of creativity in Mexico, Central America and Andean South America from 1200 B.C. to A.D. 1520. The themes will include the societies' fundamental principles such as the feminine origins of royal power in Mexico, the shamanic foundation of rulership in Costa Rica and Panama, and the cosmic principles embodied by gold and silver in Colombia and Peru. Other artworks, from elaborate musical instruments to portrayals of dancers, will explore the importance of performance to politics and religion throughout the ancient Americas. The exhibition will travel to the Albuquerque Museum of Art & History in New Mexico June 10–August 26, 2012.

[Public Property](#)

June 17–August 26, 2012

This summer, we're holding a participatory exhibition, created collectively by the public. You decide what the exhibition will be. We will invite your opinion on a series of decisions made between Dec.

2011–Feb. 2012, from determining the title and theme of the exhibition to the artworks included. Then, visit the museum this summer when *Public Property* opens and continue to contribute to, and change, this public exhibition. If you'd like to contribute to this exhibition right now, you can start by using our online collection. As you [browse the collection](#), add tags to the artworks, or build your own collection. These will be used to determine a popular theme for the exhibition.

[Revealing the African Presence in Renaissance Europe](#)

October 14, 2012–January 21, 2013

This groundbreaking exhibition explores the wealth of European art to reveal the little known presence of Africans and their descendants in Renaissance society and the many roles—saints, slaves, aristocrats, farmers, artists and diplomats—they played there. Featuring the period from late 1400s to the early 1600s and artists from Gerard David to Peter Paul Rubens, the portraits at the core of this show provide a window on an unsuspected facet of a society deeply impacted by the expanding worldview of the Age of Exploration. The show is organized by the Walters; it will then travel to the Princeton University Art Museum February 16–June 9, 2013.

FOCUS SHOWS

[Puzzles of the Brain: An Artist's Journey Through Amnesia](#)

September 17–December 11, 2011

The Walters Art Museum will partner with the Cognitive Science Department in the Zanvyl Krieger School of Arts & Science at The Johns Hopkins University in an innovative focus show exploring the impact of severe brain damage on an artist. Visitors will be introduced to the artist's work through magazine covers she drew for *The New Yorker* and follow her journey through amnesia resulting from an attack of encephalitis in late 2007. The artist's post-illness creations document her struggle to "capture the moment" through words and images on paper. Seen from the perspective of cognitive science, this body of work offers provocative insights into memory, creativity and the human spirit.

[Thai Story: The Vessantara Jataka](#)

October 29–January 22, 2012

Twelve paintings illustrating the *jataka* story of Prince Vessantara extol the virtue of unlimited charity. In this painting cycle, the prince, an embodiment of the Buddha-to-be, casts off his elephant, his land, his palace, his garments, his children, his wife and more until he has given all that can be given. His charity is limitless, and this attracts the attention of the divine. He is rewarded with the return of his wife and his children, transcendent understanding and the restoration of his kingdom, where he is able to assume the role of omniscient ruler.

[Touch and the Enjoyment of Sculpture: Exploring the Appeal of Renaissance Statuettes](#)

January 21–April 15, 2012

This groundbreaking focus show will explore the implications of tactile perception for enjoying sculpture by melding the research of a Johns Hopkins University neuroscientist studying how the brain reacts to tactile stimuli and a Walters curator interested in the increased appreciation of tactility as an aspect of European Renaissance art—a period marked by a new availability of small "collectibles" meant to be held. Did artists anticipate a reaction to tactile stimulus in shaping sculpture, specifically statuettes of female nudes? Visitors will be able to hold and register their evaluations of replicas of "appealing" statuettes, as well as variants assumed to be unappealing. Displays will illustrate the Renaissance attitudes towards touch, the sensation of touch being stimulated without actual contact and the neural processing and perception of objects during touch.

[Near Paris: The Watercolors of Léon Bonvin](#)

February 25–May 20, 2012

Highly detailed and original, Léon Bonvin's watercolors of flowers, landscapes and moon lit scenes represent a distinctive contribution to the realist movement in mid-19th century France. Self-taught, Bonvin's luminous paintings reflect the humble surroundings accessible to the artist, an innkeeper on the outskirts of Paris. Museum founder William Walters acquired an outstanding collection of Bonvin's work following the artist's tragic suicide in 1866.

[Hashiguchi Goyo's Beautiful Women](#)

May 19, 2012–August 12, 2012

Through just a handful of images, Hashiguchi Goyo, the last of Japan's great *ukiyo-e* printmakers, captured the spirit and the dynamic visual character of the pre-war era. Between 1918 and his death in 1920, Goyo oversaw the production of just 13 prints. Of these, eight were images of beautiful women. To this small group of images, his brother and nephew added a handful of posthumous works based on completed designs. The 12 prints and two drawings in this exhibition comprise first editions of all of Goyo's prints of beautiful women and reveal the elegant design sense of this important modern Japanese artist.

[Paradise Imagined: The Garden in the Islamic and Christian World](#)

June 30–September 23, 2012

This exhibition explores the art of gardens and the cross-fertilization of garden imagery between the East and West. Gardens have functioned as spaces of invention, imagination and mythmaking, as well as places of repose and recreation, for different cultures across time. Through a journey into the intimate gardens on the pages of approximately 22 illustrated herbals, poetry, epic and sacred texts from the Walters' collection of manuscripts and rare books, the exhibition focuses on the transmission, exchange and assimilation of garden imagery and metaphors between the Islamic and Christian worlds in the late medieval and early modern eras. This show will address the image of the garden as an expression of love, power, philosophy, spirituality, knowledge, and the interactive and often performative dimension of imaginary gardens evoked through word and image.

[Diadem and Dagger: Jewish Artisans of Yemen](#)

October 27, 2012–January 20, 2013

This focus show of approximately 25 objects introduces Yemeni-Jewish silverwork from the Zucker Family Trust collection. The rare exhibited pieces dating to the 17th–19th century are inscribed in Hebrew and Arabic and reference the Muslim ruler and Jewish craftsman. Biblical tradition celebrates ties between the Arabian kingdom and Israel from the time of Queen Sheba and King Solomon, and it is known that Jews resided in Yemen since the time of Nebuchadnezzar's siege of Jerusalem in the 580s B.C. From the inception of Islam in the seventh century, Jewish and Muslim communities co-existed in Yemen, although few Jews live there today. Yemeni-Jewish craftsmen produced beautiful silver pieces characterized by elaborate granulation and filigree decoration for Muslim and Jew alike. Through the lens of superb Jewish craftsmanship, this exhibition explores the significant role of the Jew as silversmith in the Arab world.

VISITOR INFORMATION

HOURS: Museum hours are 10 a.m.–5 p.m. Wednesday through Sunday. The museum is closed on Mondays and Tuesdays. Hours may vary during special exhibitions.

ADMISSION: General admission is free. Prices subject to change and may vary for special exhibitions.

WEBSITE: www.thewalters.org

PHONE: 410-547-9000

LOCATION: The Walters is located in the historic Mt. Vernon Cultural District in downtown Baltimore, at the corner of North Charles and Centre streets, only 10 blocks from the Inner Harbor.

PARKING: A lighted parking lot, with parking attendant, is located directly across from the Walters at Centre and Cathedral streets. A discounted rate is provided when the parking ticket is validated inside the museum.

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