



10 Art Museum Drive  
Baltimore, MD 21218

## The Baltimore Museum of Art | Open Call / Request for Qualifications (RFQ)

**Open Call/RFQ Date of issue:** May 25, 2022

**Open Call/RFQ Deadline:** June 27, 2022 (11:59 pm EST)

**Summary:** The goal of the Open Call/RFQ is to select artists or artist teams, based on qualifications, experience, and references. In July, the BMA will invite up to five (5) artists or artist teams from submissions to the Open Call/RFQ to develop detailed proposals for a site-responsive commission. In August, a jury will then select two (2) finalists among these proposals to be commissioned by the BMA to create new work for exhibition April 2023 to March 2024. The selected artists or artist teams will begin work in September 2022, six (6) months prior to installation and opening. The commissioned works will occupy the two galleries to either side of the John Waters Rotunda (Jacobs 3 and Jacobs 9) where they will be in dialogue to either side of Fred Wilson's *Artemis/Bast*, 1992, on view in the John Waters Rotunda.

The successful projects will:

- Enter an expansive dialogue with Fred Wilson's *Artemis/Bast*, engaging broadly with the critical questions and unresolved legacies thrown into relief by Wilson's sculpture.
- Activate and occupy the distinctive architectural setting of the dedicated gallery space.
- Endure in a museum setting for a period of one year, in a heavily trafficked public space.
- Engage meaningfully with the project's guiding provocation.

### **Purpose:**

On the occasion of the extended loan of Fred Wilson's *Artemis/Bast*, 1992, from a private collection to the Baltimore Museum of Art (BMA), the BMA seeks to commission two (2) artists or artist teams to respond with site-responsive installations of their own work. The purpose of this project is to engage and support emerging and mid-career artists in an open and expansive dialogue around critical questions integral to their own practices, while also examining the complex and unresolved legacies unfurled in Wilson's art as, at key moments, it has intersected Baltimore's cultural life and specific histories.

The BMA invites artists to propose a work that engages with the provocation:

### **What images and thoughts emerge when myths and histories collide?**

The proposed work, while in dialogue with Fred Wilson's art, is not an homage or recapitulation of his prior projects. Instead, these commissioned presentations will converge around this central provocation, one posed by *Artemis/Bast* and engaged by the commissioned works in a manner coextensive with the concerns and interests of the commissioned artists' own practices.

Fred Wilson is a conceptual artist whose work investigates museological, cultural, and historical issues, which are largely overlooked or neglected by museums and cultural institutions. His exhibition *Mining the Museum*—organized by The Contemporary through the pathbreaking work of George Ciscle and Lisa Corrin—took place in Baltimore at the Maryland Historical Society in 1992. Nearly a decade later, Wilson’s retrospective *Objects and Installations 1979–2000* was organized by the Center for Art, Design, and Visual Culture at the University of Maryland, Baltimore County. His *Untitled* sculpture, conceived as part of the same 1992 installation as *Artemis/Bast*, entered the BMA collection the year it was made.

### Qualifications:

Eligibility is limited to artists who meet the following guidelines:

- Candidates are artists at least 18 years of age (at time of entry) working in any form of visual arts media.
- Artists with archival, interdisciplinary, or research-based practices are encouraged to apply.
- Artists (or at least one member of each artist team) must reside in Maryland or its contiguous states: Virginia, Delaware, Pennsylvania, West Virginia, and Washington, DC; priority will be extended to artists living and working in the Baltimore region (defined as Baltimore City and its surrounding five counties: Baltimore, Harford, Anne Arundel, Howard, and Carroll Counties).
- Candidates may not be enrolled in a degree-seeking program, either part-time or full-time, at an institution of higher learning at the time of the application deadline or during the period of the project (spring 2022 through spring 2023).
- People affiliated with the museum during the period of the Open Call and Request for Proposals (Spring and Summer 2022) are not eligible to apply. This includes all BMA staff and their family members, BMA Board members and their families, BMA volunteers, docents, contractors, and all others working with the Museum in any sort of official capacity. Jury members and their families are also not eligible to apply.

The Baltimore Museum of Art reserves the right, at its sole discretion, to disqualify any individual it finds to be tampering with the entry process or the operation of this RFQ, including its website.

### Open Call/RFQ Submission Guidelines:

To properly submit an entry, all artists must provide the following via the online submission site:

- **Contact:** Name, birth year, address, email, and other contact details.
- **Letter of Intent:** This is not the artist's proposal. Two (2) pages or less, outlining how the artist will approach the proposal to commission a site-responsive installation at the BMA that dialogues with Fred Wilson’s *Artemis/Bast* and activates the designated exhibition space. Preliminary to any formal proposal, this letter should demonstrate how the artist's existing concerns and practice connect to this project, why the opportunity is of interest, and how the artist would approach the proposal if invited to proceed to the next stage.
- **Current Resume:** Not to exceed three (3) pages, for each project participant.
- **PDF Portfolio:** Collate representative images of five (5) relevant artworks into a single PDF; for each, include title, creation date, complete materials, scale, duration (as applicable); optional: brief statement up to 200 words per artwork may be incorporated.
  - Up to one (1) video clip (with a run-time of 1:00 min. or less) or two (2) images can be included for each artwork.

- For multipart works, one (1) image should show a view of the entire work as installed, and one (1) image a detail which includes one component of the work.

### **Open Call (RFQ) and Invited Proposal (RFP) Review Process:**

Submissions to the Open Call/RFQ will be reviewed by an interdepartmental BMA project team. The BMA project team will select a shortlist of up to five (5) artists/artist teams. Shortlisted candidates will be invited to develop and present a detailed proposal, including concept, design, two (2) references, and budget.

With the invitation to submit a proposal, the BMA will provide a packet outlining guidelines for the requested proposal (RFP), including BMA collection research opportunities, floorplans with dimensions, installation guidelines, budget template, and any additional specifications.

BMA staff will offer information sessions on the RFP for shortlisted artists, which will take place within two (2) weeks of the invitation to submit.

A jury will review the resulting proposals and make a final selection of two (2) artists or artist teams. The jury will be made up of BMA staff and external experts in the field of contemporary art. Shortlisted candidates will be invited for an interview (virtual) with jury members to discuss proposals in detail.

Two (2) artists or artist teams will be selected on the basis of their RFP submission, concept proposal and budget, interview, and references.

### **Budget:**

Up to five (5) artists or artist teams invited by the BMA to develop detailed proposals will each receive an honorarium of \$1,000 per individual or \$1,500 per team, remitted half upon execution of contract and half upon receipt of complete proposal.

Two (2) artists or artist teams selected by the jury as finalists for commission will receive a participation fee each of \$10,000 (flat rate whether individual or team), remitted half upon execution of contract and half upon successful installation of the work at the BMA.

Each commissioned artist or artist team will develop a production budget (inclusive of all materials, fabrication expenses, and transport) ranging from \$15,000 and not to exceed \$30,000, as scoped and itemized in the detailed commission proposal. Artists' not-to-exceed production budget must ultimately encompass all BMA costs (beyond usual professional staffing costs) for receipt and return of artwork components as well as material costs to install the artwork (casework, paint, mounts, etc.). There will be no penalty for proposals that demonstrate a plan to maximize in full the available production budget, however some allowance to negotiate total costs inclusive of BMA expenses may be necessary.

### **Project Timeline:**

- Date of issue/period for questions begins: May 25, 2022
- Public Information Sessions 1 & 2 (virtual): week of June 13  
*Recordings will be posted promptly after these sessions on the project webpage*

- Period of questions closes: June 20
- RFQ submission deadline: June 27 (11:59 pm EST)
- BMA project team asynchronous review period for Open Call/RFQ submissions: June 28–July 7
- BMA project team meets to confirm shortlist: TBD (1 day) July 8–15
- Shortlisted artists/teams invited to submit proposals: July 15
  - With the invitation to submit a proposal, the BMA will provide a packet outlining guidelines for the requested proposal (RFP), including BMA collection research opportunities, floorplans with dimensions and gallery images, installation guidelines, budget template, and any additional specifications.
- Information sessions on RFP for shortlisted artists: TBD July 15–29
- Proposal development period: July 15–Aug 5
- Proposal deadline: Aug 5 (11:59 pm EST)
  - Upon receipt of completed proposals, jury interviews will be scheduled.
- Jury asynchronous review period for proposals: Aug 8–12
- Jury interviews & final deliberations: TBD (1 day) Aug 15–19
- Two selected artists notified: Aug 22
- Two selected artists enter commissioning contracts with the BMA: Aug 22–Sept 2
- Two selected artists meet with BMA project team & commence work on commissions: Sept 6, 2022
- Studio visits with BMA team to review in-progress work: Nov 2022 & Jan 2023
- Works Delivered & Installation begins: March 2023
- Exhibition on view: April 2023–March 2024

## About *Artemis/Bast*



Fred Wilson.  
*Artemis/Bast*. 1992.  
Collection of Karen  
Reiner, Potomac,  
Maryland, on  
extended loan to the  
Baltimore Museum of  
Art

*Artemis/Bast*, 1992, juxtaposes two mythological characters from divergent cultures of origin: The Egyptian cat goddess Bast and the Greek goddess Artemis the huntress, exposing their shared symbolism of protection and fertility. The sharp contrast of deep ebony feline head and a white, heavily draped Neoclassical body, combined with the shards of plaster at the feet of Wilson's creation, shatters perceived knowledge of the ancient world, and reminds us that Africa was a present and equally compelling source of intellectual, philosophical, and social advancement in the time of antiquity.

Fred Wilson first presented this work as part of his installation *Panta Rhei - A Gallery of Ancient Classical Art* at Metro Pictures in 1992. *Artemis/Bast* is currently on view at the BMA in *How Do We Know The World?*, a multi-year reinstallation of the museum's contemporary wing.

## About Fred Wilson

[Fred Wilson](#) is a conceptual artist whose work investigates museological, cultural, and historical issues, which are largely overlooked or neglected by museums and cultural institutions. Since his groundbreaking exhibition *Mining the Museum* (1992) at the Maryland Historical Society, Wilson has been the subject of more than 40 solo exhibitions around the globe, including the retrospective *Objects and Installations 1979-2000*, which was organized by the Center for Art, Design, and Visual Culture at the University of Maryland, Baltimore County. His work has

been exhibited extensively in museums including the Museum of Modern Art, NY, the Museum of Contemporary Art, Chicago, the Allen Memorial Museum at Oberlin College, Ohio, the Cleveland Museum of Art, the Institute of Jamaica, W.I., the Museum of World Cultures, Sweden, the Hood Museum of Art at Dartmouth College, the British Museum, and the Ian Potter Museum of Art at the University of Melbourne, Australia. His work can be found in several public collections, including the Museum of Modern Art, NY, the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Long Museum, Shanghai, the Tate Modern in London and National Gallery of Victoria in Melbourne, Australia. Wilson presented his exhibition *Afro Kismet* at the 2017 Istanbul Biennial, Turkey, which traveled to London, New York and Los Angeles. Since 2008 Wilson has been a member of the Board of Trustees at the Whitney Museum of American Art. He represented the U.S. at the Cairo Biennale (1992) and Venice Biennale (2003). His many accolades include the prestigious MacArthur Foundation's "Genius" Grant (1999); the Skowhegan Medal for Sculpture (2006) the Ford Foundation's *Art of Change* fellowship (2018) and Brandeis University's Creative Arts Award (2019).

### **About the Baltimore Museum of Art**

Founded in 1914, the Baltimore Museum of Art (BMA) inspires people of all ages and backgrounds through exhibitions, programs, and collections that tell an expansive story of art—challenging long-held narratives and embracing new voices. Our outstanding collection of more than 95,000 objects spans many eras and cultures and includes the world's largest public holding of works by Henri Matisse; one of the nation's finest collections of prints, drawings, and photographs; and a rapidly growing number of works by contemporary artists of diverse backgrounds. The museum is also distinguished by a neoclassical building designed by American architect John Russell Pope and two beautifully landscaped gardens featuring an array of modern and contemporary sculpture. The BMA is located three miles north of the Inner Harbor, adjacent to the main campus of Johns Hopkins University, and has a community branch at Lexington Market. General admission is free so that everyone can enjoy the power of art.