



10 Art Museum Drive  
Baltimore, MD 21218

- Good morning. Thank you for joining us for this early timestamp of this info session. This is one of two public information sessions for the Baltimore Museum of Art's open call. I'm Dave Eassa, Director of Public Engagement, and we have Andrea Boston, the BMA's Digital Media Manager, running this stream.

- Good morning. I'm Verónica Betancourt, Director of Interpretation.

- And I'm Cecilia Wichmann, Associate Curator of Contemporary Art.

- This session is being recorded. And recording and transcription will be posted at [www.artbma.org/opencall](http://www.artbma.org/opencall). If we need more time to answer a question you ask in the session, we'll post the question answer at [www.artbma.org/opencall](http://www.artbma.org/opencall) after this stream. Frequently asked questions posed before the question period closes on June 20th will be posted to the website June 21st, also at [www.artbma.org/opencall](http://www.artbma.org/opencall). We're gonna start with a brief overview of the BMA commission and the open call process. Then we'll open up to questions from you all. Please post your questions in the chat, and we'll address them in the order that we receive them. Please keep your question brief to avoid comments that are not questions. You can also email questions to [opencall@artbma.org](mailto:opencall@artbma.org). The email address has been posted in the chat and is on this slide.

- All right, so "Artemis/Bast" is a sculpture created by artist Fred Wilson in 1992. This work is currently on extended loan to the BMA from a private collection. And you can see it until September of this year in the contemporary collection presentation, "How Do We Know The World?". Which you're seeing kind of in the background of this slide. So Fred Wilson originally presented "Artemis/Bast" as part of his 1992 installation, "Panta Rhei: A Gallery of Ancient Classical Art" at New York's Metro Pictures gallery. That year, the BMA acquired another sculpture from this installation, the Untitled work on-screen at right. And Wilson juxtaposed mythological figures from ancient Egypt and Greece with fragments and shards suggesting that a forceful collision has just taken place. His goal was to shatter misconceptions of the ancient world and remind viewers that Africa was an equally present connected and compelling source of intellectual, philosophical, and social advancement in antiquity.

- Fred Wilson is a conceptual artist whose work investigates museological, cultural, and historical issues, largely overlooked or neglected by museums and cultural institutions here in Baltimore. The city has often hosted and or supported Wilson's work. In 1992, the very same year he created "Artemis/Bast", Fred Wilson's seismic exhibition "Mining the Museum" was organized by The Contemporary through the pathbreaking work of George Ciscle and Lisa Corrin, right here in Baltimore at the Maryland Historical

Society, which is now the Maryland Center for History and Culture. Nearly a decade later, Wilson's retrospective "Objects and Installations" 1979 to 2000 was organized by the Center for Art, Design, and Visual Culture at the University of Maryland, Baltimore County. This open call invites artists in our region into dialogue with Wilson's work and the BMA galleries. The purpose is to engage and support emerging and mid-career artists not in a homage to Wilson, but in an open and expansive dialogue around critical questions integral to their own practices while examining the complex and unresolved legacies of Wilson's art through this central provocation posed by "Artemis/Bast". "What images and thoughts emerge when myths and histories collide?"

- We're working with Fred Wilson to install "Artemis/Bast" in a new location in the museum, the John Waters Rotunda, which you see on-screen at the center. The gallery sits between the historic European painting and sculpture galleries, and this court of sixth-century mosaics from Antioch and Dafne. Through the open call and invited proposal process that follows two artists or teams will be selected for commissions to occupy the galleries on either side. Jacobs 3 and 9, setting up a conversation. The resulting exhibition will be on view from April 2023 until March 2024. And this open call is the first stage in the BMA commission selection process. So submissions are due by 11:59 pm eastern standard time on Monday, June 27th. Five artists or teams will be selected to advance to the proposal stage by an inter-department project team of BMA staff. Artists invited to develop proposals will be notified by Friday, July 15th. So who is eligible to respond to the open call? Artists, at least, 18 years of age at the 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. So Virginia, Delaware, Pennsylvania, West Virginia, and Washington DC. Priority will be extended to artists living and working in the Baltimore region, which is defined as Baltimore City and it's surrounding five counties. That's 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. So that spans from spring 2022 through spring 2023, and people affiliated with the museum, excuse me, during the period of the open call and request for proposals. So 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.

- All right. And so for our open call submission guidelines, again, this is all due by the June 27th deadline. We're asking for four things, contact information and the date of birth. This will be used to verify that the artist resides within the eligible region. Birth date will only be used to verify that the artist is over 18 and your contact information will be used so that we can reach out to artists about this particular project. The letter of intent, it should be noted here this is not the artist's proposal. This is a preliminary letter of intent, two pages maximum. It should demonstrate how the artist 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. How would you approach the proposal to commission a site response of installation at the BMA that dialogues with Fred Wilson's "Artemis/Bast" and activates the designated exhibition space? A current resume, three pages max, collectives, and teams should include a resume for each member who would like to actively participate and a PDF portfolio. So placing together into one single PDF, including representative images of five relevant artworks. These artworks should include title, date, complete materials list, scale in inches, duration if applicable, this is optional, but you may also include in the PDF a brief statement up to 200 words for each artwork if you wish. Include up to two images for each artwork, if it's a multi-part work like an installation, include one overall view and one detail. For time-based media works, we'll accept video clips under one minute in length. Could we have the next slide, please? Thank you. So after our June 27th deadline for our selection process, what will happen next? The BMA staff and team will then review all submissions to the open call with consideration of the project purpose and prompt as well as the feasibility for the space and timeframe in question. Five artists or artist teams will be invited to develop proposals who will be notified by July 15th. Each of these five individuals or teams will be paid \$1,000 per individual or \$1,500 per team to develop robust proposals. At that time, we will hold info sessions for invited artists and provide a pack of guidelines to inform their proposals. These full proposals will be due August 5th. In August, a jury, including BMA staff and external experts in the field of contemporary art will review those proposals and hold virtual interviews with each artist or artist team two artists or artist teams will then be invited to move forward with commissions with work and production between September 2022 and March 2023. Details about the commission fee and the production budget are outlined in the open call document.

- So we promised you questions and thankfully, we have some already in the chat. I'm seeing one that says, what's the difference between the open call/RFQ and the proposal? As well as another one asking sort of where and when? So maybe Cecilia, if we can combine this where, and when sort of details along with the difference between the open call/RFQ and proposal stage, let's start with that.

- Okay. That sounds great. So where, and when? I'm gonna answer two different ways and then feed into this really key question about the distinction between this open call and the proposal. So starting with like this whole process is leading into an exhibition that exhibition is taking place at the Baltimore Museum of Art. So that's sort of like the core where that exhibition will take place. It will open to the public in April 2023 and remain on view for almost a year until March 2024. So this process that we're in now, this open call, request for qualifications, which will feed into a request for proposals is all leading up to the production of work for display in that exhibition next year. Backing up to the open call. That process has begun, it's happening now and it's happening online. So the hub, the where for that process is [www.artbma.org/opencall](http://www.artbma.org/opencall). The deadline for this request for qualifications is June 27th. And that is the very sort of first step in this larger process. That's open to any artist or artist team that meets that list of eligibility requirements, geographic, age, et cetera. And from there, over the course of July, artists will be a short list. Five artists or teams will be invited into a proposal stage, which will be juried and two finalists will be invited to enter the commissioning stage before the end of August. So again, to review where, and when? [www.artbma.org/opencall](http://www.artbma.org/opencall),

June 27th, that's the deadline and context for submitting for consideration for your work to be considered for an invitation into a proposal stage. For an exhibition at the BMA April 2023 to March 2024. So what's the difference between this first stage and the proposal stage? So the open call/RFO, which stands for request for qualifications is really exactly that. It's an opportunity to submit materials for consideration, including a CV, this portfolio, in which you can, you know, include up to five examples of your work to date and a letter of intent up to two pages. That's not a proposal. It doesn't need to be a formal concrete proposal that outlines exactly what kind of work the artist would make for this project in this space. Rather, it's a preliminary sort of description of how your work to date connects to the themes and issues in this project, how you would imagine approaching putting together a proposal if you were invited to do so? And really what interests you, what connects your work and the ongoing concerns in your practice to this project as a whole.

- Thanks for that Cecilia. And I'm just gonna say, folks, if you have any other questions, please post them in the comments, we're here and standing by, and we'd love to answer them.

- This is one I'm gonna pass to you again Cecilia, from Marron. So the question is, "Good morning. I have some work that won't be installed until after the deadline for this open call. Is it possible to submit a 3D model of this installation as a detail of the finished piece?"

- Yeah, I don't see why not. So I think the question is getting at what can be included in that portfolio of five sample works and those five works could be existing works. They could be existing works, it could be works in process. If it's a work in process like Marron's describing, including that preliminary layout or that 3D model of what's in the work, sounds like a good way to represent that forthcoming work. And if in that sort of case, you have five opportunities in that portfolio to put forward different kinds of work. So we would just suggest that if you include one plan for a forthcoming work, perhaps the other four could be works that have already been realized.

- All right. And we actually have another question from Jim, saying, "Good morning, for video work, include a link and screen capture in the PDF?" So maybe how do artists best present their video?

- So you'll see when you go to [www.artbma.org/opencall](http://www.artbma.org/opencall) that there's a submission form and that submission form does allow the opportunity to upload the PDF. It also gives you the opportunity to upload video clips up to a minute long. So a screen capture in the PDF, if you would like you can include also a short verbal description of the work. That sounds good. It would be really helpful for a video work also to actually upload a clip up to a minute long as a file.

- And then I could answer Sheldon's question here is, "Can we see "Artemis/Bast" on display at the BMA?" And yes, it is up through September. And "How Do We See the World?", which is in our contemporary galleries. We're open Tuesday through Sunday, 10 to five, and then Thursday

evenings until 9:00 PM. So that is on view. Are we still doing reservations? We have walk-in spaces available now?

- I would say check the [www.artbma.org](http://www.artbma.org) webpage for the most up-to-date visit information. And just one small note, start showing up on Wednesday. We're open Wednesday through Sunday.

- Ah.

- Yeah.

- That's early.

- Indeed. It is early on Tuesday.

- It is early.

- And I think that's what we have in mind, but thank you. And yes, if you're nearby, please do come see the work. We have another question, which is, "Who is on the jury?"

- So the external jury will review the invited proposals at the later stage of the project. And that jury is being assembled. We will share an announcement in September after this process is complete. That sort of details the finalists, the artists whose work has been selected for the two commissions, as well as the members of the jury, at that time. I'm seeing a question here from Kim Rice, asking if I could restate the three things that we need to focus on for the letter of intent. Okay. So this is an up to two-page letter. It's a preliminary letter of intent. It should demonstrate how the artist's existing concerns and practice connect to this project. Right. So that can be, I think this can really be tailored and specific to your own practice and you'll bring forward the aspects that feel, you know, most motivating for you in terms of engaging with the central provocation of the work. So how the existing concerns and practice connect to this project? Why the opportunity is of interest to you? It does kind of dovetail and then how you would approach the proposal if invited to proceed into the next stage? So I think that could give us a sense, a little bit of your practice, your working method, aspects of your experiences to date that prepare you to enter into developing a proposal in more granular detail. And I can add, at that next stage, by July 15th, when five artists or teams who have submitted to the open call request for qualifications are invited to put together a proposal. We will go through, you know, a whole information session that's tailored to that process. We'll provide a packet of information. So, more detailed floor plans, information about the gallery space and its contingencies, that sort of thing. So that will come at a later stage. This letter of intent again, is really to sort of describe how you would go about putting together a proposal and how your practice, your work connects to the themes and issues of this project.

- And I know that there may be a lot of questions that you have in mind but are not quite ready to formulate now. So if you need a little bit more time, we do have an email address that's on

this slide, [opencall@artbma.org](mailto:opencall@artbma.org), that you can also use to submit your questions. But it looks like and great. And that's also posted in the chat. And we have a question that seems to ask if photographs of Eastern State Penitentiary historic site in Philadelphia, that addresses the prison history in the US. Maybe this is about whether that might be relevant to this open call. I'm not entirely sure. But maybe Cecilia, if you could answer kind of the breadth of topics that we might be open to seeing in relation to the open call.

- Yeah, I think so. There's an interpretive aspect of this project, right. So I think you would have two opportunities in your submission to make the case for the relevance of the work you're including in your portfolio. One would be, you know, simply including that work in the portfolio. Thinking about subject matter, you know, this project does connect to themes of mythology and history and we do state in the RFQ that artists with practices involving archival, interdisciplinary, or research-based work are encouraged to apply. I think that, you know, you could use that optional, brief verbal statement in the portfolio about that work in particular to draw attention to those points of relevance. And you could also, you know, in your letter of intent, perhaps zooming out a little bit from that particular work, but talk about how your methodology or practice in producing the photographs about that site inform the work that you would propose to do for this project at the BMA.

- Looks like that might be it. Is there any final questions coming in? Again, you can send these over email and we will get back to you fairly, fairly quickly on them. We also are gonna have another info session tomorrow at 5:00 PM. So if there's something that comes back up, or if you just want a refresher on what we've kind of talked about. All right, we do have one more. Darrel says, "So could the works be submitted in this round, be in a different medium dimension than in an artist intended focus if invited to the proposal stage?"

- Yeah, I think that's a really important question. I think that we would imagine that the sort of five sample works provided in your portfolio would give us a lot of information about the concerns of your work, what you've done so far, what that sort of capacity might be as far as producing something that would be feasible and sort of meet the project criteria. But they certainly wouldn't need to be installations for a space like this. So certainly, a different scale, a different medium than the one that you would propose, you know, later on to work in for this project could certainly be included and again, you could sort of expound in your letter of intent and then your description of that work about what aspects of it you wanna highlight as relevant to the perhaps different kind of work that you would ultimately be proposing to do. There won't be an expectation, right? That in your portfolio, you show a work that is like one-to-one, what you would imagine to be doing in this space, because the purpose of the commission is to actually produce new work that you haven't made yet. So we would be reviewing with, again, that kind of interpretive lens in mind. And I see this follow-up, for example, a photographer intending to do a sculptural installation and stretching what you're usually doing as your usual studio practice and entering into a different mode of working for this project. I think what we would be looking for is a demonstrated capacity to do that in a way that's feasible, right? So I'll review, you know, stated in the RFQ, 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. So that's really kind of at a conceptual level at the sort of level of methodology and concerns in your work, but also activate and occupy the distinctive architectural setting of the dedicated gallery space. So I think that aspect would probably require an adaptive approach that any sort of usual, ongoing mode of working, you know, is adapted into what can be achieved in this particular kind of space for this particular project. That's really a relational project. The successful projects will endure in a museum setting for a period of one year in a heavily-traffic public space. So that's really a practical, pragmatic, nuts and bolts kind of thing. And we'll want to sort of assess from the works you show as examples of what you've done so far and how you're describing the way you would approach a proposal that it really does seem, you know, practically feasible. And again, not with the granularity, the proposal stage would be the point to like really detail exactly how that would work, but we would need to sort of be able to glean from the work that you show in this initial stage and from the letter of intent, that there's a pretty solid idea about how you would produce work that could last in that kind of setting for a year and then engage meaningfully with the projects guiding provocation.

- And I think Cecilia that covers a bit of another question that we had earlier sort of asking to clarify and how you would put together kind of what it means to articulate how you would put together the proposed project. But Sheldon, if your question has not been answered, feel free to ask a clarifying one in the comments.

- Maybe it has been answered. I'll check.

- Maybe it has been.

- Okay. We're gonna do the final call for questions. What do you think team?

- Sheldon said it best.

- Yeah.

- Thanks, Sheldon. We like your sunglasses emoji.

- Okay. This has been recorded folks. We will be posting this. You will be able to view this on our channels. Okay. Thank you, from Marron. Thank you. Really appreciate everyone being here today, helping us out with some of these questions. We hope that it was useful for you. We will see everybody tomorrow at 5:00 PM. We also are always available by email for any of these further questions. Cecilia, I'll pass you with anything that we want to close out with.

- Thank you all for tuning in this morning and just a, you know, encouragement to visit [www.artbma.org/opencall](http://www.artbma.org/opencall). We'll be consolidating all of the questions that we get through these two info sessions. And through that email account and posting a frequently asked questions documents so that, you know, everybody has the same information coming out of this week of review. And then there will be a week between, you know, when we post those

questions and the deadline for your submissions. So continue to visit that site, send questions our way by email and thank you again for tuning in.

- Thanks so much, everybody.