



BALTIMORE
MUSEUM OF
ART

10 Art Museum Drive
Baltimore, MD 21218

RFQ SUBMISSION PROCESS QUESTIONS

Q: Where and when?

A: The Open Call/RFQ is the first phase in the selection process for an exhibition that will take place at the Baltimore Museum of Art from April 2023 to March 2024. The Open Call/RFQ itself is taking place through digital submissions at artbma.org/opencall with a deadline of June 27, 2022, 11:59 pm EST. Please see the Project Timeline on the Open Call/RFQ document for additional details.

Q: What's the difference between the Open Call/RFQ and the Proposal?

A: The Open Call/RFQ is the first stage of the selection process, open to all artists who meet the eligibility requirements listed in the Open Call/RFQ document. It is a Request for Qualifications—resume, letter of intent, and PDF portfolio of 5 sample artworks—*not* a Request for Proposals. Five artists or artist teams will be selected from this initial phase of Open Call/RFQ submissions. Those five artists or teams will be invited by the BMA to advance to the proposal stage at which point they will receive detailed instructions to develop a robust proposal.

Q: Have you received my entry (I didn't receive confirmation)?

A: Once you click submit, a confirmation message will appear.

Q: Are entries reviewed as they come in, or after the June 27 deadline?

A: All entries will be reviewed after the June 27 deadline.

Q: When is the first part of the application process due (the portfolio, two-page letter of intent, and resume)?

A: The first part of the application process is due June 27, 2022, at 11:59 pm.

Q: For the two references, what are you hoping to learn and understand about the artist candidates? For example, is the purpose mostly to attest to someone's abilities? Is it more of a character reference? Any more detail around references would be helpful.

A: The two references will only be asked for in the second stage, for the five artist/artist teams selected to develop a full proposal from the initial open call first-round applications. There is no need to prepare references for this part of the application.

Q: If an artist is selected to continue with the RFP after the initial screening process, and then decides to enlist another artist or team to help execute their idea, is that permissible at that point? If the artist thinks there is a possibility they may want to enlist assistance (and include the budget for that in the RFP), should they state that in the Letter of Intent, even if it may

or not happen? If they state it, would they need to include the "who" (another artist or team) at that point, or can it be left open until/if selected for the next stage?

A: This really depends on the role of each person in conceptualizing the proposal. If the artist responding to the RFQ anticipates that their proposal and the resulting project would be co-authored with another artist(s) then please do include each prospective contributor's resume as part of the RFQ submission. However, if the concept for the proposal would be independently developed by the artist responding to the RFQ as a solo project, though they would enlist and compensate collaborators in the fabrication of their solo work, there is no need to incorporate additional resumes in the RFQ submission.

Q: Is there a size limitation for the PDF? In other words, can I have 5 different pages, each with its own image and text, included as a single PDF? I would like to provide high-res images if at all possible.

A: We ask that you please not include hi-res images in your PDF portfolio – images should not exceed 1MB each. Images should be 1080px wide and 300dpi.

Q: 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?

A: Yes, five sample works should be included in the PDF portfolio - these can be either existing works or works in progress. We recommend limiting works in progress to just one of these five examples.

Q: How do artists best include video work? As a link and screen capture in the PDF?

A: Include a still with identifying information in the PDF portfolio (optional description) and upload a video clip 1:00 min. in duration or less through the submission form.

Q: Can we see *Artemis/Bast* on display at the BMA?

A: Yes, the artwork is on view until September of this year in the contemporary collection installation *How Do We Know the World?* Visit artbma.org for current hours and information

Q: Who is on the jury?

A: An interdepartmental team of BMA staff will review Open Call/RFQ submissions and select five artists/teams to advance to the proposal stage. A jury of BMA staff and external experts in contemporary art will review the five proposals at this second stage and select two finalists for commission. Members of the jury will be announced in September along with the two artists/teams invited for commission.

Q: What should the Letter of Intent include?

A: Two pages or less, this preliminary letter of intent should demonstrate how the artist's existing concerns and practice connect to this project. Bring forward the specific aspects of the project and its central provocation that feel most motivating for you. Why is the opportunity of specific interest? Offer a compelling vision for how you would approach the proposal—in terms of your method and approach-- if invited to proceed into the next stage.

Q: Could the 5 sample works submitted in this round be in a different medium or dimension than in an artist's intended focus, if invited to the proposal stage?

A: Five sample works included in the PDF portfolio should offer a compelling idea of the concerns of your work as well as your capacity to produce a feasible proposal for a successful installation according to the stated criteria. That said, the sample works need not be identical in medium or scale to the work you would envision creating for this project—indeed, the purpose of the project is to support artists in producing compelling new work. Each sample might demonstrate a different relevant aspect of your practice and capacity.

Q: How is each submission going to be viewed? Will it be projected on a wall, on a computer screen, or as a printout?

A: Submissions will be viewed on a computer screen.

Q: Do you want a letterhead with all of our contact info at the top of the PDFs? Or should we keep it anonymous?

A: Submissions include contact information and will not be anonymous. A header with identifying information on each document included in your submission will be appreciated but is not necessary.

Q: Is there a minimum size for images in the PDF portfolio?

A: Images should be 1080px wide and 300dpi. Please do not include hi-res images in your PDF portfolio – images should not exceed 1MB each.

Q: Could you please elaborate a little more about what happens after we submit our initial applications and are selected?

A: Please refer to Information Session recordings and Open Call/RFQ Project Timeline.

Q: Could you please address whether all work for the commission must be new work?

A: While all work envisioned for this installation need not be new work, the project should engage actively in thinking through how this commission would sit within this very particular architectural space in conversation with that process and with the ethos of Fred Wilson's piece, *Artemis/Bast*. The commission will result in a new installation, though it may or may not be comprised exclusively of new work. The project should address and connect clearly with the central provocation: What images and thoughts emerge when myths and histories collide?

Q: Noting that there is no place to put a website address for the RFQ, will BMA staff take any time to look at any information that is not put into the application?

A: Information incorporated into RFQ submission materials will be prioritized for review, as the artist has been invited to prioritize and highlight work they view as relevant to this project in particular.

Q: I realize you will be calling RFQs received for the specific commission, but might the BMA staff also be watching for future installations?

A: Beyond the selection process for this exhibition, the Open Call is an exciting opportunity for BMA staff to listen and learn about artistic practices in our region with which our team may not yet be familiar.

Q: I often work with installations that involve multiple components. Is it acceptable to submit composites, each with several images that illustrate the diversity of each project?

A: For multipart work, we request that you include an image that provides an overall view of the work, and an image detail that gives a more specific view of that piece. We prefer not to receive composite images. The image details do not count against the 5 total images in an application. So, if you decided to showcase 5 multipart works in your application, you could submit 10 total images: 5 images that document the overall work, and 5 details of those works.

Q: Are QR Codes considered "images" for the purposes of this call? I ask because for the sculpture sample I will include two images/views. I will be including QRCs for all entries. If QRCs are considered "images" for the purpose of this RFQ, however, I could instead include the page hyperlink for artworks already featuring two views. Rationale: My Website leverages a musician's template so that I can include audio tracks for my work (mine and others' poetry, music, reflections). For the five sample artworks in the portfolio I wish to submit, I would like to include QR Codes to the relevant art page on my site.

A: As far as representing the audio components of your works, we recommend one of these two options:

1. Include hyperlinks within the PDF portfolio
 2. Submit audio files that are no more than 1 minute in length, via the large file uploader.
- Since the BMA committee will be reviewing submissions on their computers, a QR code is not the most helpful reference, and we don't recommend providing them.

RFQ/RFP CONTENT QUESTIONS

Q: What kinds of topics might be relevant to this open call? For example, would it be okay to enter photographs of Eastern State Penitentiary historic site in Philadelphia that address the prison history in the US?

A: The artist should make the case for the relevance of the work they have chosen to include, and more broadly of their artistic interests and larger practice, to the central provocation and themes of this project. The case for relevance can be made in the optional written statements as part of the PDF portfolio and/or in the Letter of Intent. Using your example, elaborate how your concerns and method in producing those particular photographs about that site inform the work that you would propose to do for this project at the BMA.

Q: My question is in regard to the portion of the LETTER which needs to address the influence Mr. Wilson's work: Mr. Wilson addresses racial issues. Marginalized groups, primarily black are recurring issues in his works. Must there be a racial component in the proposed work? Are any other marginalized groups open for inclusion for the commission, ie. women, Latinos, Asians, etc.?

A: While we have taken Fred Wilson's body of work--and *Artemis/Bast* more specifically--as a point of inspiration, our approach to the project is not to be prescriptive as far as subject matter. Instead, we are guided by a central provocation that is posed by *Artemis/Bast* and will be addressed in the commissioned works: "What images and thoughts emerge when myths and histories collide?" How you, or any artist, address that central provocation will differ based on your practice and perspective. We look forward to seeing a wide range of responses and do not have prescriptions for subject matter in how this central provocation is artistically explored.

Q: As I frequently engage my interests in collecting, archiving, and art history across my writing, editing, and studio work, I wanted to ask if it would be suitable to include any writing/editorial samples in the PDF portfolio submission? On a similar note, I also wanted to ask if the scale of the work samples is important--I have several example studio works that are thematically relevant to this application, but are significantly smaller in scale than any proposed works for this project. Does that pose a problem for my application?

A: We encourage you to address both the relevance of your writing/editorial work, and how you are thinking about the issue of scale, in your letter of intent.

Q: Will selected finalists have some access to the museum's collection?

A: Recognizing the time constraints of the three-week proposal development period, the BMA project team will do our best to support the 5 artists/teams developing proposals in the RFP stage with information about collection materials relevant to each project.

RFQ ELIGIBILITY QUESTIONS

Q: I'm wondering if I'm eligible since I didn't claim residence in Maryland this past year. Also, if I collaborate with someone who does claim residence in Maryland, would we be eligible to apply as a team?

A: Teams/collectives are eligible to apply as long as at least one participating member resides in the region.

Q: I begin my degree-seeking program in September but am not currently enrolled in any classes yet. Would I still qualify if my application is submitted by June 27th?

A: No. 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).

Q: Are BMA docents eligible to apply?

A: No. 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.

Q: The call mentions mid-career artists. Will older artists be considered?

A: Our team understands 'emerging and mid-career' as expansive and open terms, that can apply to artists at any age. All artists who meet the eligibility requirements outlined in the Open Call/RFQ and submit the required materials will be given equal attention and consideration.

Related to Gallery Specs/RFP:

Q: Did you say that the John Waters Rotunda has yet to be built?

A: The John Waters Rotunda already exists and you can see it if you visit the BMA; the exhibition currently installed in this space is *Elle Pérez: Devotions*.

Q: What are the gallery dimensions?

A: Artists invited to submit proposals will receive floorplans with dimensions and further details about the specifications of this gallery space. The Jacobs 3 & Jacobs 9 galleries are eight-sided spaces that run 24'6" x 24'6" at the widest points.

Q: Can the proposed exhibits include work already completed by the artist? In other words, can my plan include some pieces created previously that directly relate to my perception and concerns regarding the collision of history and myths, as well as the creation of new work conceptualized specifically for the Artemis/Bast commission exhibit?

A: While all work envisioned for this installation need not be new work, the project should engage actively in thinking through how this commission would sit within this very particular architectural space in conversation with that process and with the ethos of Fred Wilson's piece, *Artemis/Bast*. The commission will result in a new installation, though it may or may not be comprised exclusively of new work. The project should address and connect clearly with the central provocation: What images and thoughts emerge when myths and histories collide?

Q: Could you please email me detailed gallery dimensions (breakdown of hanging spaces on walls, the height of ceilings)? My installation incorporates the ceiling/dome space above the floor gallery, the gallery walls, and a central sculpture area. Knowing the dimensions of the large walls will help me plan the creation of new exhibit-relevant work. Will the two long walls accommodate a 20 x 6-foot canvas, for instance?

A: See collective answer below.

Q: May we have access to BMA technical experts (carpentry, lighting, etc.) to help strategize and safely install the ceiling elements?

A: See collective answer below.

Q: Is there a weight limit for sculpture?

A: See collective answer below.

Q: Electrical outlets/capacity in Jacobs 3/9?

A: See collective answer below.

Q: Precise location of exhibition galleries?

A: See collective answer below.

Q: Is it possible to suspend objects from the ceiling in either of the two galleries that would be used for the selected artist/teams?

A: See collective answer below.

A (for all of the above): This information will come into use for the second round for the five artist/artist teams who are selected. At this stage of the Open Call, new proposed work is not needed or asked for in the application requirements, as the first round is a request for qualifications, a way to see images of the artist's past work and your working process. The five artist/artist teams selected for the second round, which will invite those to submit a full proposal, will receive the gallery information needed to successfully put forth their full proposal within the gallery requirements.

Exhibition-Related Questions:

Q: To get some idea of the scope, how is a budget decided?

A: A budget template with instructions will be provided to artists invited into the proposal stage, and project budgets will be developed in close conversation between the BMA project team and participating artists. Each of the two commissioned artists or artist teams 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.

Q: Could you please address visits to the selected artist studios? And will there be multiple visits?

A: Studio visits will occur after two proposals have been selected to proceed as commissions. Two team visits (Nov 2022 and Jan 2023) will occur including BMA curator, conservator, installation staff, and registrar to check in and engage in problem-solving around work in progress. The artist will also have more frequent check-ins with the project curator along the way.

Q: Should artists include estimated costs of installing their work, including labor costs for BMA installation staff?

A: Budget elements will be discussed and determined during the proposal process as a back-and-forth between artist and BMA project team. 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.). Budget information is not requested or required in Open Call/RFQ submissions due June 27.

Q: If we need help with one or a few aspects of our execution, could we get help from the museum? For example, if I would need a sculpture team to help execute part of the project.

A: BMA staff would not be involved in assisting with the artist's fabrication process.

Q: What happens to the work after the exhibition?

A: Two artists/teams invited to produce commissions for exhibition at the BMA will enter loan agreements with the museum specifying return at the completion of the exhibition loan period.

Q: For the selected artists, who owns the resulting work following the run of the installation at the BMA? Does the 10K commission fee mean the BMA owns the resulting work, and if so, does it become a part of the BMA's permanent collection following the exhibition? Or does the work revert to the artist following the exhibition?

A: The commissioned work will be on loan from the artist to the BMA for the duration of the exhibition loan period. Unless subsequent acquisition arrangements were to be made and agreed upon between the artist and museum, the work will return to the artist at the conclusion of the exhibition loan period. With the invitation to proceed from the invited proposal stage into the commissioning stage in August/September, the BMA will provide a commission agreement for each of those two artists/teams to review that will outline the terms in greater detail.