

Call for Entries
The 2018 Janet & Walter Sondheim Artscape Prize

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Application deadline – Friday, January 12, 2018

The Baltimore Office of Promotion & The Arts, Inc. (BOPA) is proud to announce the 13th edition of the Janet & Walter Sondheim Artscape Prize. The prize will award a **\$25,000** fellowship to a visual artist or visual artist collaborators living and working in the Baltimore region. Approximately six finalists will be selected for the final review for the prize; their work will be exhibited in the Vivian and Edward Benesch Gallery of the Baltimore Museum of Art (BMA). Additionally, an exhibition of the semifinalists' work will be featured in a large exhibition during Artscape (July 20-22, 2018).

The fellowship winner will be selected from the BMA exhibition after review of the installed art and an interview with each finalist by the jurors. Artist collaborators, if chosen as the winner, will receive a single \$25,000 prize that will be equally divided among the members of the group.

The Janet & Walter Sondheim Artscape Prize is named in honor of Janet and Walter Sondheim who were instrumental in creating the Baltimore City that exists today. **Walter Sondheim, Jr.** had been one of Baltimore's most important civic leaders for over 50 years. His accomplishments included oversight of the desegregation of the Baltimore City Public Schools in 1954 when he was president of the Board of School Commissioners of Baltimore City. Later, he was deeply involved in the development of Charles Center and the Inner Harbor. He continued to be active in civic and educational activities in the city and state and served as the senior advisor to the Greater Baltimore Committee until his death in February 2007.

Janet Sondheim danced with the pioneering Denishawn Dancers, a legendary dance troupe founded by Ruth St. Denis and Ted Shawn. Later, she turned to teaching where she spent 15 years at the Children's Guild working with severely emotionally disturbed children. After retirement, she was a volunteer tutor at Highlandtown Elementary School. She married Walter in 1934, and they were together until her death in 1992.

Jurors

Lauren Cornell is the Director of the Graduate Program and Chief Curator at the Center for Curatorial Studies at Bard College and Hessel Museum of Art. Formerly she was the Curator and Associate Director of Technology Initiatives at the New Museum (New York, NY). There she curated the 2015 New Museum Triennial, *Surround Audience* with artist Ryan Trecartin, as well as *Beatriz Santiago Munoz: Song, Strategy, Sign* with Johanna Burton and Sara O'Keeffe (2016); *Walking, Drifting, Dragging* (2013); *Free* (2010); and *Younger than Jesus* with Massimiliano Gioni and Laura Hoptman (2009); among other exhibitions. At the New Museum, Cornell organized over fifty performances, screenings, and conversations and commissioned more than one hundred new works. In 2010, she founded the annual conference Seven on Seven and, in 2016, she cofounded Open Score, an annual forum exploring issues in art and technology. From 2005–2012, she served as executive director of Rhizome, an organization that commissions, exhibits, and preserves art engaged with technology. From 2002–2004, she served as executive director of Ocularis, a now-closed cinema in Brooklyn. She is a coeditor with Ed Haltr, of *Mass Effect: Art and the Internet in the Twenty-First Century* (New Museum and MIT Press, 2015), and has contributed to publications including *ArtReview*, *Aperture*, *Frieze*, *Mousse*, *North Drive Press*, and the *Paris Review*. Since 2013, she has been on the faculty of the Center for Curatorial Studies at Bard College. She co-organized the Hessel Museum's tenth anniversary exhibition, *Invisible Adversaries* (2016) with Tom Eccles. Cornell was also the recipient of ArtTable's 2017 New Leadership Award.

Margot Norton is Curator at the New Museum, New York, where she has curated and co-curated several solo exhibitions: *Kaari Upson: Good thing you are not alone* (2017), *Pia Camil: A Pot for a Latch* (2016), *Goshka Macuga: Time as Fabric* (2016), *Pipilotti Rist: Pixel Forest* (2016), *Sarah Charlesworth: Doubleworld* (2015), *Chris Ofili: Night and Day* (2014), , *Laure Prouvost: For Forgetting* (2014), *Erika Vogt: Stranger Debris Roll Roll Roll* (2013), *Judith Bernstein: Hard* (2012), *Tacita Dean: Five Americans* (2012), among others. Her curatorial work at the New Museum also includes group exhibitions: *The Keeper* (2016); *Here and Elsewhere* (2014), a major exhibition of contemporary art from the Arab world; and *NYC 1993: Experimental Jet Set, Trash, and No Star* (2013), and she is currently working on exhibitions with Sara Magenheimer and Nathaniel Mellors, opening at the New Museum in February 2018. Prior to joining the curatorial team at the New Museum, she was Curatorial Assistant at the Whitney Museum of American Art, New York. Norton also recently curated *Sequences VII: Elastic Hours*, at the 8th Sequences Real Time Art Festival in Reykjavík, Iceland (October 6–15, 2017). Norton has lectured and published on contemporary art and holds a Master of Arts in Curatorial Studies from Columbia University, New York.

Kameelah Janan Rasheed is a Brooklyn-based interdisciplinary artist, writer, and former public high school teacher from East Palo Alto, CA. Rasheed's installation based artwork examine language as it relates to constructions of Black subjectivity. This work has been exhibited both nationally and internationally at venues including the Venice Biennale (Venice, Italy, 2017), Institute of Contemporary Art at the University of Pennsylvania (Philadelphia, PA, 2017), Printed Matter (New York, NY, 2017), Jack Shainman Gallery (New York, NY, 2016), Bronx Museum (New York, NY, 2016), The Studio Museum in Harlem (New York, NY, 2015) and the Queens Museum (New York, NY, 2015), among many others. She frequently lectures at museums, galleries and universities, including presentations featured at the Kitchen (New York, NY), Gavin Brown Enterprises (New York, NY), New Museum (New York), Walker Art Center (Minneapolis, MN), The Metropolitan Museum of Art (New York, NY), Museum of Modern Art (New York, NY), Museum of Modern Art PS1 (New York, NY), Creative Time (New York, NY), Schomburg Center for Research in Black Culture (New York, NY), New York University, Parsons (New York, NY), Northwestern University (Chicago, IL), University of Maryland (College Park, MD), Williams College (Williamstown, MA), and Columbia University (New York, NY), among others. Her work has been written about Artforum, Guernica Magazine, The New York Times, Art 21, Wall Street Journal, and ArtSlant.

Recently shortlisted for the Future Generation Art Prize in 2017, she is the recipient of several other awards and honors including The Laundromat Project Alumni Award for Art in Community (2017), Harpo Foundation Grant (2016), Magnum Foundation Grant (2016), Creative Exchange Lab at the Portland Institute of Contemporary Art Residency (2016), Triple Canopy Commission at New York Public Library Labs (2015), A.I.R. Gallery Fellowship (2015), Queens Museum Jerome Emerging Artist Fellowship (2015), New York Artadia Grant (2015), Art Matters Grant (2014), Rema Hort Mann Foundation Grant (2014), The Laundromat Project Create Change Fellowship (2013), Center for Photography at Woodstock Residency (2012), among several others. Rasheed is also the founder of Mapping the Spirit, a digital archive that documents the textures and nuance of Black religious experience in the United States through longform interviews, photography, video, and ephemera. A 2006 Amy Biehl Fulbright Scholar to South Africa, she holds a Bachelor of Arts in Public Policy and Africana Studies from Pomona College (2006) and a Master of Education from Stanford University (2008).

Review Process

The selection process will occur in three phases:

1st Review –Jurors will review applicants' submissions independent of each other. They will complete score sheets that will be tabulated to select approximately 30 to 40 semifinalists. Submissions will consist of five (5) digital images of work or up to ten (10) minutes of time based work and a resume.

All of the submitted work for the first round of review will also be provided to area galleries and their curators who will be participating in the Artscape Gallery Network exhibitions. If these galleries choose an artist for their exhibitions occurring concurrently with Artscape 2018, artists will be contacted directly by those galleries.

2nd Review – Semifinalists will be asked to submit an expanded submission including up to 30 images or time based works and a description of how they will use the fellowship if they are selected. The jurors will convene to choose approximately five or six finalists for the exhibition and final review. Each finalist will meet with the BMA curators to determine installation requirements. Finalists will work collaboratively with the BMA curators to determine which artwork is to be included in the finalist exhibition; however, please keep in mind that the final decision on what is exhibited and the decision regarding the feasibility of installation requirements is the responsibility of the BMA curators.

Works by the remaining semifinalists will be selected by BOPA curator Kim Domanski for a separate exhibition during the Artscape weekend.

Final Review – The finalists will have their work exhibited in the Vivian and Edward Benesch Gallery of the BMA. The exhibit design and artwork placement within these galleries is at the sole discretion of the BMA curators and exhibition staff. On Saturday, July 14, 2018, the jurors will meet with each artist for up to 30 minutes in their exhibition space for a final interview. After all of the interviews, the jurors will meet and decide the fellowship award winner. The award will be announced later that evening at the award reception.

Application Process

The Sondheim Prize will be accepting online applications at the following link: <https://promotionandarts.submittable.com/submit/101819/2018-janet-walter-sondheim-artscape-prize>

Image Submission Guidelines

- Artists may submit five (5) images of artwork for the first round of jury review.
- Images should be in jpeg format, and be not larger than approximately 3MB.

Video Submission

- Artists submitting time based works may submit up to ten (10) minutes of work. The 10 minutes may include excerpts from up to five (5) works as long as the combined time totals no more than 10 minutes.
- Artists wishing to submit still and time based works, for every still image subtract two (2) minutes from the allowed 10 minute time based total.
- Videos should be in .mov or .mp4 format.

Please contact Kim Domanski at 443-263-4340 or kdomanski@promotionandarts.org with questions regarding the submission of sound based works.

Guidelines

1. Artists living and working in Maryland; Washington, DC; Arlington, Fairfax, Loudoun and Prince William counties and the city of Alexandria in Virginia; and Adams, Chester, Franklin, Lancaster and York counties in Pennsylvania are eligible to submit for this award.

2. Artists may not be full-time students at the time of the exhibition and during the granting period. Students who will have graduated by the time of the exhibition and granting period may apply.
3. Artists must live and work in one of the geographic areas listed above during time of application and during the entire granting period.
4. Artists who work in collaboration may apply as a group. Each artist's name and contact information should be listed on the application form. A one page resume for the collaborative group and a single set of support materials should be submitted. Each individual member of the collaborative group must meet all other guidelines.
5. Artists who apply as individuals must submit original artwork that is principally created by them. It is understood that sometimes individual artists may employ the work of another artist to complete a larger scale project. For example, an artist who works in video may choose to include sound in the video that is composed by another artist. In such cases, the individual artist applying to the Sondheim Prize must be the primary creator of the work, they must disclose any assistance received on artwork submitted for consideration and they must obtain permission from the contributor to submit the work for consideration. Failure to disclose this support will disqualify application, and the artist will be required to return any prize monies awarded.
6. Upon www.submittable.com's receipt of application materials, artists will be sent an automatic email confirmation. If an artist does not receive this confirmation within 48 hours, please contact Kim Domanski at kdomanski@promotionandarts.org.
7. Semifinalists will be required to submit a description of how they will use the fellowship if they are selected.
8. The award will be paid in monthly installments. \$5,200 will be paid for the first month and \$1,800 will be paid for each of the following 11 months. If artist collaborators are selected the above payments will be equally divided between the collaborating artists.
9. Winners of the Sondheim Prize will be responsible for paying all applicable federal, state and local taxes.
10. Artists' work included in the Semifinalist Exhibition will be insured during the exhibition duration by BOPA; artists' work included in the Finalists exhibition at the BMA will be insured by that organization while the artwork is on the premises of the BMA.
11. Winners of the Sondheim Prize will be required to file a final report by June 30, 2019, before the final payment. This report should include an explanation of how winning this prize has enabled the artist or artist collaborative group to further develop their work, as well as an explanation of any additional opportunities that may have arisen as a result of winning this prize.
12. Work submitted for this prize will also be made available to curators of the Artscape Gallery Network exhibitions. This program has more than a dozen galleries throughout the Baltimore Region. Please visit www.artscape.org in the spring for a listing of galleries participating in these exhibitions.
13. Artscape and BOPA reserve the right to reproduce images of applicants' work for printed or internet publicity, catalogue or marketing purposes. The Baltimore Museum of Art also will have the right to reproduce work relating to the 2018 Sondheim Prize.
14. The decisions of the jurors are final. Jurors may change without notification.

15. Finalists will be required to meet with BMA curators to finalize their installation needs; these needs must meet the exhibition guidelines set forth by the BMA. If required by the installation of the artwork or its intended interaction with the public, the BMA may choose to issue waivers of liability to be signed by the artist. Otherwise, the BMA will insure the artwork while in its possession.
16. Artists chosen as finalists will be required to take primary responsibility for installing and deinstalling their work at the BMA. Artists must be present on the BMA premises for the installation and deinstallation of their work, which will occur Monday through Friday, between the hours of 9am and 4pm. If artists cannot personally be present for installation, their work will not be exhibited. While artists may bring assistants to help them with installation, they cannot serve as substitutes for the artists.
17. Artists chosen as finalists must provide a complete list of materials used in artworks at the time of the initial site visit by BMA curators and staff. Artists' materials will be reviewed by the BMA's Conservation Department. Artists will additionally accommodate requests by Conservation team members to inspect work in person. Any material (including but not limited to salvaged lumber, food stuffs, other unstable organic materials, objects that off-gas fumes, and objects stored outdoors) that may introduce insects or present a risk to the Museum's environment and collection will not be permitted inside of the Museum. It is the responsibility of each artist to suggest alternative works suitable for exhibition to the BMA curators. If no acceptable alternatives are identified, the artist's work will not be included in the exhibition, but may be represented by photographic or video documentation to be provided by the artist.
18. Finalists are strongly encouraged to attend the press preview for the Finalist exhibition, tentatively scheduled for Wednesday, June 20, 2018.
19. Finalists may be required to make presentations at the BMA at some time during the duration of the exhibition, including during the awards ceremony.
20. Photography by the general public will be allowed in the Finalist Exhibition at the BMA and in the Semifinalist Exhibition at MICA.
21. Previous winners of the Sondheim Prize are not eligible to apply. Previous finalists and semifinalists may apply.
22. BOPA and BFAI Board members, employees and/or relatives (defined as children, spouse, domestic partner or parents) are not eligible to apply for the Janet & Walter Sondheim Artscape Prize.

Estimated Timeline

Application deadline: Friday, January 12, 2018

Announcement of semifinalists: Mid-February 2018

Announcement of finalists: Mid-March 2018

Finalist studio visits with exhibition curators: March 26-April 6, 2018

Finalist exhibition installation: June 4-June 13, 2018 (Mon-Fri, 9a-4p)

Finalist exhibition Press Preview: June 19, 2018

Finalist exhibition duration: June 20-Aug 5, 2018

Finalist exhibition deinstallation: August 6 & 7, 2018

Finalist interviews: Saturday, July 14, 2018

Award announcement: Saturday, July 14, 2018 at 7pm; Galleries open at 6pm

Semifinalist exhibition artwork drop-off: Sunday, July 15, 2018 from 10am-2pm or Monday, July 16, 2018 from 9am-Noon

Semifinalist exhibition duration: Friday, July 20, 2018 through Sunday, August 5, 2018

Semifinalist exhibition opening reception: Thursday, July 19, 2018 from 6pm to 9pm

Semifinalist exhibition artwork pick-up: 5-7pm Sunday, August 5, 2018 or 9am-Noon Monday, August 6, 2018

Artscape: July 20-22, 2018

For more information contact: Kim Domanski at 443-263-4340 or
kdomanski@promotionandarts.org