



Call for Applications - *Making Her Mark* Exhibition Study Day at the Baltimore Museum of Art: October 23, 2023

The Baltimore Museum of Art and the Art Gallery of Ontario are delighted to be co-organizing the exhibition *Making Her Mark: A History of Women Artists in Europe, 1400-1800*, scheduled to run from October 1, 2023 to January 7th, 2024 in Baltimore and from March 30th to July 1 of 2024 in Toronto. Curated by Andaleeb Badiie Banta, BMA Senior Curator of Prints, Drawings & Photographs, and Alexa Greist, AGO Associate Curator and R. Fraser Elliott Chair, Prints & Drawings, this exhibition presents a feminist revision of early modern European art (ca. 1400-1800). An invitational Study Day will be held in the exhibition galleries at the BMA, where scholars and the exhibition curators will facilitate discussions around the themes and objects on display. Advanced graduate students and early career professionals from diverse humanistic disciplines are invited to apply to participate. Up to 10 selected participants will receive a \$250 travel stipend, made possible by a generous grant from the Kress Foundation, to offset travel costs.

About the Exhibition:

As the first North American exhibition in over forty years to stage such an expansive woman artist-centered approach to Renaissance, Baroque, and 18th-century European art, it will be unique in its presentation of a wide range of materials, media, and scale, foregrounding quality works made by women, many of whom remain largely unfamiliar to general and specialist audiences. Exemplary works by well-known artistic “heroines” such as Sofonisba Anguissola, Lavinia Fontana, Artemisia Gentileschi, Judith Leyster, Luisa Roldán, Rosalba Carriera, and Rachel Ruysch will join exceptional products of women-led workshops, female artisanal collectives, and talented amateurs who operated outside of the male-dominated professional arena. Expanding beyond the traditional focus on the “major arts” of large-scale painting and sculpture, *Making Her Mark* aims to be a bold corrective to the historical assumption that women artists and makers of this period were rare and relatively untalented. This presentation will consider the entire European continent and seeks to subvert the typical monographic format, identifying it as an inherently sexist critical apparatus that encouraged the classification of women artists as anomalous.

The exhibition’s scope is purposefully broad, both temporally and geographically, in order to allow for differences in individual social circumstances, power dynamics, and cultural context, and to address the careers of women artists who had transnational reputations and relationships. Bringing together such varied objects will present them through a wider lens, one that includes creative production by female practitioners who did not or could not subscribe to male-determined criteria for what constituted important or legitimate art. Thematic groupings on the themes of power, faith, interiority, scientific documentation, empire, professional

pathways, and entrepreneurship guide visitors through a wide variety of media exploring women's contributions to the early history of botany, zoology, and epistemology; book arts; religious and history subjects; print culture; textile production; ceramics; wax modeling; metalwork; and courtly and private portraiture. A diverse presentation of works brilliantly illuminates the fact that women were involved with all manner of artistic production and contributed to nearly every aspect of early modern visual culture, even if their names were not recorded for posterity.

About the Study Day:

We invite applications from advanced graduate students as well as early career scholars who are no more than 5 years out from degree conferral. The ideal applicant will be engaged with the study of early modern women and materiality; we welcome applications from scholars working in disciplines outside of Art History. In order to minimize the cost of attendance, we are pleased to offer accepted applicants free entrance to the exhibition and a \$250 travel stipend, generously provided by the Kress Foundation.

Applying:

To be considered for participation and the travel grant, please submit a one-page CV. Additionally, please provide a brief summary (not to exceed 250 words) of your interest and how this experience in the exhibition will benefit your current work.

Application materials should be sent to Theresa Kutasz Christensen at TChristensen@artbma.org. **We cannot consider applications received after Wednesday September 6th.** Selected applicants will be notified of their acceptance by September 22nd.

