57th ANNUAL STUDENT EXHIBITION
SUBMISSION PROCESS & DATES

Please read through the attached information and contact either your department chair/head or the gallery staff at pjsgallery@rmcad.edu if you have any questions.

Image from 55th Annual Student Exhibition.
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Submission Process & Dates

SELECTION TIMELINE:

1. **SUBMISSION OPENS - MONDAY, JANUARY 6, 2019**
   Submit the online entry form for up to three artworks submitted to the exhibition. The form can be found at [http://rmcad.slideroom.com](http://rmcad.slideroom.com) under 57th Annual Student Exhibition.

2. **SUBMISSION DEADLINE, MONDAY, FEBRUARY 3, 11:59 p.m.**
   a. Art Education students, please enter works in the department category that is your area of emphasis (Fine Arts, Animation, Graphic Design, or Illustration). Contact Gallery Staff or Theresa Clowes if you have questions regarding appropriate submission category.
   b. Students in Foundations classes, please enter works in the “Foundations” category.
   c. Online Students are invited to show work digitally. Please select the appropriate category during the submission process.

3. **JURYING – FEBRUARY 4th - 18th**

4. **SELECTION ANNOUNCEMENT – WEDNESDAY, FEBRUARY 19th**
   You will receive an email notification if your work is accepted.

5. **ARTWORK DROP OFF**
   You have five days to drop off any accepted artwork in order to be in the exhibition
   a. 11 a.m. to 4 p.m. **THURSDAY, FEBRUARY 20th – SATURDAY, FEBRUARY 22nd**, in the Philip J. Steele Gallery
   b. 11 a.m. to 4 p.m. **MONDAY, FEBRUARY 24th and TUESDAY, FEBRUARY 25th**, in the Philip J. Steele Gallery
   c. Online students must email digital files to pjsgallery@rmcad.edu by **TUESDAY, FEBRUARY 25th at 4:00 PM** to be included.

6. **OPENING RECEPTION – THURSDAY, MARCH 5 from 4-8pm**

ELIGIBILITY:

All students who take on-ground or online courses, both full and part time, who were enrolled Fall 2019 and/or are enrolled Spring 2020 are eligible and strongly encouraged to submit work. Work entered must have been done since January 2019 in a RMCAD class or with faculty input. Faculty input includes, but is not limited to, individual critique while the work is in progress.

All entries must abide by all due dates or they will not be accepted into the exhibition. Please find the dates outlined on the front page of this document.

Copyright: The student must hold the exclusive and assignable legal right to the artwork, in other words, the student is responsible for declaring it’s their own original work of art. Accepted pieces must meet building, fire, and ADA codes.
ENTRIES:

Each student may enter up to three pieces. Any accepted artwork is committed to the exhibition period. Please include your name and artwork title in the filename of your electronic submission (e.g., PabloPicasso_Guernica.jpg).

Students who enter in the “Foundations” category MAY NOT enter in a major specific category or visa versa. Only submit work to the Foundations category that was created in a Foundations class. The intention behind the Foundations category is to give Foundation students the opportunity to be juried amongst their peers. If you are an upper division student, please submit entries in your department category and not into the Foundations category.

Only submit images that you think best represents your final piece. Adding notes in the comments can help contextualize your work, but you should not expect the juror to use your description to understand what you have submitted. Images should be high quality and best represent what you want the juror to see. You may want to take front, side, and detail shots and combine them into one image to show multiple views of 3D objects.

Only submit work that is finished or work that you know you can complete, including presentation (i.e., framed, mounted, etc.), by the drop off deadline. Artworks dropped off must be what was represented in submission form, heavily altered or misrepresented works may not be included in the exhibition at the discretion of the Gallery Director and Curator.

Multiple-part work: Please label multiple-part work with the total number of pieces (i.e. 1/3, 2/3, 3/3) in the title (e.g., Black on Maroon 1/3). You may also document and submit multiple-part work in one image to illustrate how it is to be displayed.

THE EXHIBITION:

Presentation: RMCAD and the Philip J. Steele Gallery’s goal is to present museum-quality exhibitions. All pieces must be presented with high professional standards to be considered gallery ready. For example, presentation choices should be made in the best interest of how the public should experience your work (not a result of cutting corners at the last minute). Works that do not comply with gallery guidelines (see below) may be eliminated from the exhibition.

All works (whether framed or unframed) need to be delivered with standard hanging hardware/fasteners for installation (d-rings, cleats, wire, etc.). No raw glass edges or wet work will be accepted. Questions regarding professional presentation should be directed to the Gallery Staff. Please see gallery hanging methods and standards at the end of this document for examples.

Online students please see the Digital Artwork - *Online Students submission guidelines below.

The Gallery Staff will hang all artwork. Please leave any special instructions with the staff upon drop off.
GALLERY GUIDELINES:

2D work: Flat works in this show need to be mounted on hardboard, black gator board or foam core (no less than ¼”), or matted, and/or framed unless approved by Gallery Staff in advance of scheduled drop off. The Philip J. Steele Gallery’s preference is for non-ornate frames of a neutral color (natural wood, white, or black), smooth white mats, and most importantly choices that showcases the work as professionally as possible. Slide-on plastic edged poster frames will not be accepted. Gator board and foam core mounted prints must have clean, straight-cut edges. **We do not require frames if frames are not needed or intended by the artist, but good presentation/framing quality is required for all our exhibits.** Please see Gallery Staff if you have questions regarding good presentation/framing quality.

Digital Prints: Digital prints need to be printed with photo-quality archival pigment (inkjet), Giclée, Dye Sub or an equivalent printing method unless approved by Gallery Staff before scheduled drop off. Laser copy prints will not be accepted. All digital prints need to follow the 2D-work presentation guidelines stated above. Prints that suffer from poor craftsmanship (for example, low resolution blurry/pixelated prints or inadequate presentations as described above) may be eliminated.

If your work is accepted, please make sure you have the means and the time to print to gallery standards. RMCAD’s Techbar has a 72-hour turnaround time for their inkjet printer on average, but print times may take longer during the weeks leading up to an exhibition. Local alternative printing vendors include Reed Art & Imaging, Infinite Editions, Costco, Walmart, Walgreens, and Target. The type of print, quality, size, and turnaround time offered by these printers vary so please do your research to see if their services align with your printing needs.

Paintings/Canvas Prints: Paintings and canvas prints do not have to be framed but **MUST** be submitted ready to install (this means that a hanging wire or D-rings should be installed on the back of the canvas). Wet paintings will not be accepted.

3D work: All 3D work must be constructed in a stable way. For example, sculptural objects **MUST** be securely displayed and self-contained; clothing and garments **MUST** be constructed with high quality sewing. Pedestals may be available, but use of pedestals in the final layout is at the discretion of the Gallery Director and curator. A limited number of mannequins are available for garments (classroom dress forms cannot be used for the exhibition). Please contact Gallery Staff regarding available mannequins, difficult installations, or use of nontraditional materials that may need special consideration.

Digital artworks: Digital works will be displayed on monitors and/or projected. A limited number of media players, monitors, pedestals, and headphone units are available for the exhibition. Final layout and selected method of display is at the discretion of the Gallery Director and curator. Titles, title sequences, and credits (if required) in digital works are as important as the work itself; be sure to craft these carefully. Contact your Department Chair/Head or faculty if you have questions regarding appropriate title and credit presentation. Proper citation is required for software acknowledgments and **MUST** comply with company trademark guidelines (i.e. Adobe logos cannot be used in your reels unless written permission is granted by Adobe). Proper crediting is as follows: Adobe® Photoshop®. For more info about Adobe trademark permissions see [https://www.adobe.com/legal/permissions/trademarks.html](https://www.adobe.com/legal/permissions/trademarks.html). Be aware, alterations of title style and credits may be required if they do not meet professional standards or infringe on copyrights. Gallery Staff will make a good faith effort to contact artists (via phone and email) if alterations are necessary.
Please see complete digital artwork submission guidelines below.

* On Ground Students - Digital submissions need to be given to the Gallery Staff on a USB Flash Drive. Depending on submissions, work may be presented in HD or SD on either a media player or a computer. Keep in mind that High Definition screens operate on a 1920x1080 pixel display. We cannot guarantee what your work will be displayed on a HD display. If you require a high definition display, we suggest you provide a monitor, etc.

* Online Students – Digital submissions need to be emailed to pjsgallery@rmcad.edu by the deadline. Work will be shown on monitors and/or projected in a slide show fashion. The number of pieces on each monitor is dependent upon the curation of the exhibition.

**FINAL LAYOUT:**

The Philip J. Steele Gallery reserves the right to eliminate work upon arrival if it is damaged or does not match the presentation standards as outlined above. Attempts by the Gallery Staff will be made to contact artists if presentation practices are substandard, and students will be given an opportunity to correct mistakes. ONLY work(s) that the juror selected will be accepted. Modifications that alter the appearance or integrity of a piece that deviates from what the juror selected will not be accepted unless approved by the Gallery Director and juror before scheduled drop off.

Works on paper and other similarly vulnerable materials presented unframed by the choice of the artist are at risk of incidental damage. Pin holes and/or other marks left on unframed works resulting from gallery hanging methods should be expected. Responsibility falls solely on the artist for incidental damage caused to work that is inadequately prepared for hanging.

All work accepted and delivered for exhibit will be included in the exhibition. Curation of a group exhibition is an organic process that can only be finalized once all the work has been delivered. For example, final layout may require showing the work in one of our satellite gallery locations, showing multiple works on the same monitor or projection, and/or displaying work in the gallery foyer. Be assured, our goal is to always display your work in the best light possible.

The Philip J. Steele Gallery staff look forward to seeing all the amazing work that has been created at RMCAD this past year!
GALLERY HANGING METHODS:

1. **Wire Hanging**
   Wire hanging attachments using screw-in eyelets (stretcher bar or framed panel) or D-rings (back of frames) is the standard for framed 2D or canvas/panel works.

   ![Wire Hanging Image](http://artbyjae.blogspot.com)

   Video Tutorial: 
   [https://www.youtube.com/watch?v=LBnqLeEil2k](https://www.youtube.com/watch?v=LBnqLeEil2k)

2. **D-rings**
   D-rings can be used to attach wire to a frame or in some cases can be used to attach the work directly to the wall.

   ![D-rings Image](www.artistsnetwork.com)

   D-rings, wire, and other mounting tips: 
   [https://www.artistsnetwork.com/art-techniques/framing-tips-hardware-facts/](https://www.artistsnetwork.com/art-techniques/framing-tips-hardware-facts/)

3. **French Cleats**
   French cleats can be used for framed work, wood panel, and even some more difficult to hang 2D and 3D objects. Cleats can be made out of different materials but aluminum cleats can be purchased in the wall hanging section at your local hardware store. Be sure to select appropriate materials.
4. **Mounting**

Mounting 2D work on gator board or foam core can be a cost effective method to display your work professionally. You can buy a self adhesive mounting board that already has a layer of adhesive or use spray mount to add a layer of adhesive. Companies like Coda Finishing Products sell a variety of professional self adhesive mounting boards at various sizes and thicknesses, but you can also buy hobby-quality self adhesive mounting boards at places like Hobby Lobby and Blick. Using spray mount to create an adhesive surface may be the cheapest method to make a mounting board, but you may find it easier in the long run to buy a self adhesive mounting board. Another way to mount a board is to take your work to a print and/or frame shop, like Reed Art & Imaging and have a professional do it for you.
5. **Float Mounting**

Float mounting or hinging is another great way to display prints in a frame when you want to show the edges of your work. Some prints have ragged or deckled edges that show the materiality of the paper or surface that a print is on. You will want to use hinge tape if you want to preserve the artwork and protect it from damage if you shall ever need to remove the work from the mounting board, but Ph neutral tape can also be used.

Image: levelframes.com

Float mount:
https://www.levelframes.com/blog/ways-to-float-your-artwork
Float mounting tutorial:
https://www.youtube.com/watch?v=6PS3cSsFEBU

Hinge tape:
mcp=pla&wmcid=items&wmcid=17308-1400&gclid=EAIaIQobChMIl5rD05mq3wlvYzCh0mZQ
4nEAQYAiABEglUpfD_BwE

CONTACT INFO:

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