2018 UNDERGRADUATE JURIED EXHIBITION

Sic Semper Tyrannis

at the Anderson
March 16 - March 30

of the ICA Philadelphia
Juror: Alex Klein

Submissions open
2/12 - 2/23
Announcing the 2018 Undergraduate Juried Exhibition

Dear VCUarts Students,

We are excited to announce the 2018 Undergraduate Juried Exhibition, March 16 - 30, at the Anderson. This year, in a change of format, works will be submitted electronically (via Google Form) in response to a juror-generated call. This electronic submission process more accurately reflects current professional practices and will, we believe, help level the playing field for mediums/practices such as performance, sound, site-specific, web-based, video, etc.

The juror for the 2018 exhibition is Alex Klein, the Dorothy and Stephen R. Weber (CHE’60) Curator at the Institute of Contemporary Art, University of Pennsylvania (ICA Philadelphia.) In addition to the ICA, Klein has also served as an agent in the Carnegie Museum of Art’s Hillman Photography Initiative, the Wallis Annenberg Photography Department at the Los Angeles County Museum of Art, the Roski School of Fine Arts at the University of Southern California, and The Metropolitan Museum of Art, New York. (See below for full bio.)

The Call

Sic Semper Tyrannis

The prompt for this exhibition takes its title from the Latin motto for the state of Virginia, Sic Semper Tyrannis, or “thus always to tyrants.” Underwritten by a complex, highly charged set of historical and political associations, the phrase raises the fundamental issue of how artworks grapple with questions of power. These can range from the personal to the geopolitical and from humor and satire to critique and protest. The prompt thus invites you to think in broad terms about power at the level of content, media, and form. For example, on the one hand, one might consider how techniques of abstraction seek to overturn the “tyranny of the image.” On the other, one might consider the ways that artistic representation has been used to “speak truth to power” and to amplify marginalized voices. How can your work be understood to reflect on the many ways that this phrase might resonate in our contemporary moment?

Venue

While the Anderson will serve as the primary hub of the exhibition, off-site, online, and alternative venue projects are encouraged. Alongside object-oriented practices, events, ‘happenings’, actions, musical and theatrical performances and dematerialized projects can provide important structures through which themes of power can be addressed. In such cases, however, students will be responsible for securing the locations and permissions required to carry out their project. And remember that, in addition to traditional gallery space, the Anderson has an array of exterior and non-traditional interior spaces that can be made available on a case by case basis.

Submission Guidelines
- Apply online, via Google Form at: http://arts.vcu.edu/theanderson/
- Submit up to 3 works that engage and respond to the call in innovative and compelling ways. (Full instructions on supported file formats will be included in the Google Form.)
- Submit a resume or CV.
- Submit an artist statement under 500 words explaining your interpretation of the call and how it is reflected in your work.
Exhibition Timeline

2/12 - submissions open
2/23 - submissions close (midnight)
3/6 - participating artists notified (yes, this is during Spring Break!)
3/12 - work drop-off begins, 9AM - 9PM (yes, this is the first day back from Spring Break!)
3/13 - work drop-off concludes, 9AM - 12PM
3/16 - opening reception, 5PM - 9PM
3/29 - collection of work begins, 5PM
3/31 - collection of work ends, 9PM

Awards

A number of scholarship awards including the Dean’s Award, Juror, and department-specific recognitions will be given out. A detailed list of awards will be made available in the coming weeks.

General questions can be directed to the Anderson staff: theanderson@vcu.edu

About the Juror

Alex Klein is the Dorothy and Stephen R. Weber (CHE’60) Curator at the Institute of Contemporary Art, University of Pennsylvania. Recent and forthcoming exhibitions at ICA include Broadcasting: EAI at ICA (2018) co-organized with Electronic Arts Intermix (EAI); Nathalie Du Pasquier’s first museum survey BIG OBJECTS NOT ALWAYS SILENT (2017) co-organized with the Kunsthalle Vienna; Myths of the Marble (2017) co-organized with the Henie Onstad Kunstsentser, Norway; Barbara Kasten: Stages (2015), the first major survey of the artist’s work, and Julia Feyrer and Tamara Henderson: Consider the Belvedere (2015). From 2013 to 2015 she served as an agent in the Carnegie Museum of Art’s Hillman Photography Initiative where she co-curated the exhibition Antoine Catala: Distant Feel (2015, with Tina Kukielski) and co-edited the publication Shannon Ebner: Auto Body Collision (CMOA, 2015). Her writing has been published in numerous collections, including Public Servants: Art and the Crisis of the Common Good (MIT Press, 2016), The Human Snapshot (Sternberg Press/CCS Bard, 2013), How Soon Is Now? (LUMA, 2012), and the critical volume on photography Words Without Pictures (LACMA/Aperture, 2010), which she also edited. Previously she has held positions in the Wallis Annenberg Photography Department at the Los Angeles County Museum of Art, the Roski School of Fine Arts at the University of Southern California, and The Metropolitan Museum of Art, New York. In addition to her curatorial work, she is an exhibiting artist and the co-founder, with designer Mark Owens, of the editorial project and publishing imprint Oslo Editions.

About the Anderson

Formerly known as the Anderson Gallery, the Anderson reopened its doors in 2016 as VCUarts’ student-centric exhibition facility. Focusing on creative engagement and discovery, the Anderson is a laboratory where students can experiment with conceptual and practical strategies of art making and display.