



An Exhibition in Four Acts

Stillness - A Still Life

March 10 - April 27, 2023

In moments of chaos, artwork can function as a temporary pause for both artists and those who view it. The painter Giorgio Morandi states that “[t]o achieve understanding it is necessary not to see many things, but to look hard at what you do see.” This exhibition is an introspection into the world of still life.

Open to: All member artists

Juror: Judy Vilmain www.judyvilmainart.com

Prizes: 1st - \$300, 2nd - \$200, 3rd - \$125

Individual & Associate artist entry fee: \$20 for 1 piece, \$10 for each addition. Artists may submit up to 4 pieces total.

Elected artist Entry Fee: \$25 for up to 4 pieces total.

Receiving Dates: At LAA, Fri., Sat., & Sun., March 3, 4, & 5, 10am – 5pm each day.

Acceptance List will be posted on the website, lymeartassociation.org by 5pm on Wed, March 8

Removal Dates: Fri., Sat., & Sun., April 28, 29 & 30, 10 am - 5 pm

ENTRY REQUIREMENTS

- You must be a member of LAA to submit. Membership must be current.
- All art must be representational in nature. Interpretive, conceptual, or experimental work is acceptable, so long as representational elements remain (i.e., a horizon line, suggestion of a figure or still life, etc.).
- All work must be for sale, be framed or gallery wrapped (edges must be finished), signed on front or back and wired for hanging (no sawtooth hangers). Work must look professional in presentation.
- **SIZE LIMITATIONS - nothing larger than 48” in either direction.**
- Work must be original in concept and created in the last 3 years.
- Photographs, off-set lithographs, and other prints made using xerographic, digital, or photographic processes will not be considered unless outlined in the prospectus. Hand pulled prints (etc, relief, monotype, intaglio) are allowed.
- **Information for Sculptors:**
 - Sculptures must be no more than 80” vertically, 36” and 36” deep and must weigh less than 100 lbs
 - Sculpture submissions may be submitted online 1 week before the drop off date if preferred. To do this please use the online submission form for sculptors.
 - <https://lymeartassociation.org/sculpture-artwork-entry-form/>
 - Early online submissions for sculptors are optional. If you prefer to drop off work in person you may do so in-person during receiving weekend.
- Work that has been shown at LAA in a previous juried exhibition or work that was created under tutelage may not be submitted.
- All work will be juried with no guarantees. LAA reserves the right to not include any piece submitted for entry.
- **NO WET PAINTINGS!**
- LAA reserves the right to rent the gallery for events and to move work, if necessary, for these events. While the utmost care will be taken in handling all works, the LAA, its directors and agents assume no liability for damage, loss, or theft of submitted work. All artists are responsible for insuring their own work.
- Artists agree to commit accepted work for the duration of the exhibition.
- Artwork left at LAA for more than 90 days after the end of the exhibition period will become the property of LAA
- Artwork submitted for an exhibition at LAA may be photographed by LAA staff for marketing or inventorying purposes.

- The submission of work to the exhibition constitutes an agreement on the part of the artist or artist's agent to these conditions

TERMS AND CONDITIONS for SALE OF ARTWORK: Checks and credit card payment for purchase of artwork, including CT sales tax, shall be made out to the LAA.

If artwork is sold, 35% of the sale price will be retained by the LAA and 65% of the sale price will be remitted to the artist by check from LAA. The LAA will retain and remit the sales tax. As a not-for-profit organization, the LAA provides the artist with an opportunity to exhibit but does not assume the role of an agent or representative.

About the Juror

Judy Vilmain is a Psychologist and painter living in Providence, Rhode Island, and is a Exhibiting Artist Member of the Providence Art Club. Her work includes intimate outdoor scenes and still-life paintings.

“With the objects I choose, and the way in which I paint them, I'm trying to present a world that feels familiar, solid, and grounded, hopefully providing the viewer a quiet break from the chaos.

Regardless of the subject matter, I'm always considering the formal aspects of a painting: color, line, shape, and surface texture. Using these, I work towards a level of realism that still shows the hand of the painter -- I want the viewer to keep moving back and forth between "seeing" the three-dimensional objects and seeing the paint and brushstrokes that created the illusion. That back and forth is what I find magical in a painting.”