



An Exhibition in Four Acts

Strictly Abstract

March 1 – April 11, 2024

According to the Merriam Webster Dictionary, abstraction is the art of pulling away. This exhibition seeks the abstractions of life, images based from reality pulled away into an internal space. Artists who engage in the language of abstraction and nonobjective art making are encouraged to submit works that contemplate materiality, surface, and process.

Open to: All member artists

Juror: [Deborah Dancy](#)

Prizes: 1st \$300, 2nd \$200, 3rd \$100 plus one award of merit

Individual & Associate artist entry fee: \$25 for 1 piece, \$10 for each addition. Artists may submit up to 4 pieces total.

Elected artist Entry Fee: \$30 for up to 4 pieces total.

Receiving Dates: At LAA, Fri-Sun Feb 23-25 from 10-5 PM

Acceptance List will be posted on lymeartassociation.org Wednesday Feb 28th at 5pm

Opening Reception: Sun March 3rd. 2-4 PM

Removal Dates: Fri-Sun April 12-14, 10am – 5pm each day.

ENTRY REQUIREMENTS

- You must be a member of LAA to submit. Membership must be current.
- 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.
- No reproductions of stock images, historic photos, or of any reference to which you do not hold total copyright are allowed.
- AI generated work will not be accepted.
- No reproductions of stock images and historic photos are permitted without permission. All copyright laws must be followed.
- **Information for Sculptors:**
 - o Sculptures must be no more than 80" vertically, 36" and 36" deep and must weigh less than 100 lbs
 - o 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.
 - o <https://lymeartassociation.org/sculpture-artwork-entry-form/>
 - o 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

Deborah Dancy



Painter and printmaker Deborah Dancy has stated that her paintings are about “color, surprise, absurdity and encounters with the self.” To that end, the artist has devoted much of her career to exploring the ways in which abstraction can become concrete. Her thick, color-filled strokes create fragmented bursts that challenge the spatial construction of the frame and the visual space in which they exist. Her compositions launch a dialogue between representation and abstraction that Dancy is invested in stripping bare.

She is the recipient of numerous awards including: A John Simon Guggenheim Fellowship, Yaddo Fellow, The American Antiquarian Society William Randolph Hearst Artist and Writers Creative Arts Fellowship, The National Endowment of the Arts NEFA award. Her work is included in various collections including: The

Museum of Fine Arts, Houston, The High Museum, Atlanta, The Kemper Museum of Contemporary Art, Kansas City, MO, 21C Museum, The Baltimore Museum, The Museum of Fine Arts, Boston, The Birmingham Museum of Art, The Hunter Museum, The Detroit Institute of Art, The Boston Museum of Fine, The Montgomery Museum of Art, The Spencer Museum of Art, The Hunter Museum of Art, Vanderbilt University, Grinnell College, Oberlin College Museum of Art, Davidson Art Center, Wesleyan University, and The United States Embassy in Harar, Ethiopia.

She is represented by Kathryn Markel Fine Arts NYC, Robischon Gallery, Denver and Marcia Wood Gallery, Atlanta.