

Nature Re-imagined:
The Art of **Alberta Cifolelli**

Plate 1:

The Sentinels X 2019

Oil on canvas, 38 x 36

Collection of the artist





Nature Re-imagined:
The Art of **Alberta Cifolelli**

A large, stylized, handwritten signature in black ink, reading "Cifolelli". The signature is fluid and cursive, with a prominent loop at the end.

By Nancy Malloy

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Cifolelli.com

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Plate 2:

Study, 2001

Acrylic on Canvas

Collection of Paula Gallo

Dedication

For my husband, Charles.



Portrait of the artist

Nature Re-imagined: The Art of **Alberta Cifolelli**

Working with vibrant color, lush brushwork and shifting focal points, the exuberant paintings of Alberta Cifolelli immediately engage the viewer. Nature is her obvious subject but there is much more there; underpinnings of biography and implied narratives are the contextual framework of her lively canvases. These are images formed from memory and the imagination; not mimetic renderings of nature merely seen and recorded, but underlying ones felt and experienced. She works directly on the canvas, without preparatory sketches, creating spontaneous images that are improvisational, fanciful, and temporal. This working method allows for deeply nuanced imagery that layers one surface upon another, blurring spatial boundaries and creating new juxtapositions that offer both an objective and personal view of the world. These dual oppositions allow her to explore a less regulated thematic structure that opens the landscape to new content; one that can re-imagine nature.

A strong connection to the regional topography near her home, where salt marshes are plentiful, is where she derives most of her inspiration. Cifolelli reorganizes the terrain into new associations and contexts. She brings in personal frames of reference hidden in metaphor, improvised passages that expand her viewpoint by spontaneously connecting the two facets in new ways.



Artist and her work.

Flowers play a large part in her visual vocabulary. Cultivated cut-flowers are often reset in vases in an untamed landscape mixing interior and exterior imagery seamlessly. The artist says that she does not see herself as a “flower painter,” considered negative imagery, but sees the flowers as a tool to explore and map the landscape. By emphasizing flowers in nature, she provokes thought and a sense of place. Historically, flowers were depicted in Asian art as symbols that

attributed each individual flower with a special meaning and quality, as in the lotus which evoked that idea of purity and enlightenment and in Egypt as a symbol for the revered sun. In the Netherlands, Dutch 17th century still life paintings of flowers were allegorical symbols of life, death, and fertility due to the strict religious piety of Protestantism in Northern Europe. There is a feeling of sensuality in the abundant plant forms seen in Cifolelli's work. They are living things that have a life cycle from first bloom, through a fertile period and then death. This coupled with subtle symbolism of various people and events in her life, Cifolelli creates a narrative that subtly underscores the metaphorical meaning in her work.



Maurice Merleau-Ponty

Also, as a fundamental element in her work, she records sensations perceived in the world and created in her vivid imagination. These temporal elements are what philosopher Maurice Merleau-Ponty talks about as a

state of consciousness whereby these units of sensation draw on memory and visual stimulation to advance ideas and their artistic practice. It is the distinction between the objective world and the experienced one; resolving the conflict between the illusory to reveal the truth. Picasso said that “a painting is a lie that reveals the truth.”— This she undertakes in her work and successfully accomplishes the task.



Charles & Lena Cifolelli

Born in Erie, PA, August 19, 1931, Alberta Cifolelli was the youngest of five children from an Italian immigrant family. Her father Charles worked as a machinist and a musician while her mother, Lena, was a homemaker.

Alberta majored in art at Erie Technical High School — a school of 400 boys and 20 girls. She won a National Scholastic Scholarship to attend the Cleveland Institute of Art to become the first member of her family to attend college.

As a woman attending college in the 1950's, she fought to be taken seriously as an artist. She graduated from Cleveland Institute of Art in 1953 and completed her teaching degree at Kent State University.

She married her husband, Charles Lamb, an engineer, in 1955 and they have three sons, Mark born in 1957, John in 1961, and Todd in 1967.

She has always kept her work separate and is financially independent through the sales of her work. She has exhibited extensively, with over 50 one-person exhibitions, and special invitations, including the Bruce Museum, Aldrich Museum of Contemporary Art, Butler Institute of American Art, Housatonic Museum of Art, the Art Institute of Chicago, National Museum of Women in the Arts, and



Alberta Cifolelli circa 1953

the Stamford Museum, where she had a retrospective exhibition in 1999. In 1986, she was artist-in-residence at the Djerassi Foundation in California. Her papers are in the collection of the Archives of American Art, Smithsonian Institution and her work is in more than 300 public and private collections across the country.

A signature painting, (pl. 3) *My Way*, done in 2015, is a culmination of her oeuvre hinting at choices made taking the right path to fulfill herself and her art. The rich pastel shows a soft-focus landscape with a path in the central space and silver linear markings on the tops of trees that structure the background space and give context to ways to proceed; a metaphor for new choices. These marks help to delineate the horizon line and capture quick sensations of this imagined field where nature is captured and noted. In (pl. 4) *Parting*

Ways, painted in 2007, Cifolelli creates a triptych where each panel shows an ethereal part of the landscape. The artist says that this work is about a change in direction for her life; a fragmentation of things experienced and decisions made and not made. It is a personal observation about something that was whole and is now broken.

Through these traces of information recorded and collected are visual markers for a world re-configured as forms are built and then become mere fragments of data. Memories

thought about and then discarded as new thoughts flood the imagination and are perceived as a whole.

Alberta Cifolelli's treatment of form and space is seen in early work like the 1965 painting (pl. 5) *The Artist's Back Porch*, showing her strong break-up of space into cubist-inspired flat planes of subtle color with a vibrant red door frame in the center. This painting is now being re-visited in a late version that creates a dialogue with the earlier one; a re-working of the idea in terms of current explorations and past interests.



Cifolelli accepts the Charles E Burchfield Award for Artistic Achievement Cleveland Institute of Art, 2018

She taught at the Cleveland Institute of Art for until the family moved to Westport, Connecticut in 1970. She completed her M.A. in communications from Fairfield University in 1975. In addition, she taught at Sacred Heart University from 1978 to 1987. Long associated with Silvermine Arts Center, she curated an exhibition there entitled, "*Spray*" which showed experimental airbrush paintings.

Often working in series, Cifolelli uses this device to fully explore an idea. She builds on a theme and re-works it from different perspectives. *Interior II & I* (pl. 6 and 7) we see fragments of a spray of flowers, a vase set in an undetermined space. In *On My Way to Still Life* (pl. 8) the large pastel is abstract with hints of objects set in motion to become part of an imagined still life but here with a strong dark arc and elements that connote something that is in the state of "becoming."

In the early 1990's, she created a series entitled *Fertile Periods I, II, and III*, (pl. 9, 10, 11) exuberantly painted canvases that show imagined, magical flowers in landscapes that offer various grounds that change the focus for each. They are vigorously painted and show her bravura brushwork and color sense. Some are remembered images of a variety of flowers and others are imaginatively constructed from her vivid imagination. In

number III, she masses a cluster of flowers together in the foreground and creates an abstract bundle of form.



Cifolelli and Fertile Period II

While the landscape and emphasis on individual floral arrangements are considered sensual and evoke a sense of



Homecoming Show, Mercy College, Erie, PA 2009

eroticism, there is much more to these paintings. Often, women artists are locked into their biology by critics, only seeing the sexual without looking further into other critical examinations of intent. Ciolelli uses symbols to signify meaning – personal or objective. An in-depth examination of her work shows a compelling interiority that reveals deeply felt ideas that go beyond the obvious sexuality of the flowers. Often considered “feminine” when used by female artists, like Ciolelli. However, when their male counterparts employ them — Redon, Van Gogh

or Robert Mapplethorpe, they are seriously examined for underlying meaning and context. The one-dimensional critique of a woman artist’s depictions of nature as only sexual is limited and does not allow for a more complex interpretation. An example is seen in (pl. 12) *911 Tribute* where she shows two tall bouquets of flowers side by side with a schematic background. This work is the second one on this theme of the fall of the World Trade Center on 9/11. It is meant to convey two objects as stand-ins for the towers and a tribute to the lives lost that day and the resilience of the country. The underlying theme is hope and strength and the floral pieces become surrogates for this event, not merely a feminine outpouring of sensuality.

A still life with a full bouquet of flowers filling the interior space (pl. 13) *Inside II* again hints at a sensual attribute but also looks at what constitutes the nature of art itself. *The Sentinels III* (pl. 14) is in an open magical landscape. A richly painted vase in the foreground anchors the high horizon in the background that fuses interior/exterior imagery together to show the untamed character of nature.

Diptychs and triptychs are key elements of her work. The separation of panels and the linking or continuation of a subject is a device that allows for an extended painting field. *Three Ways in Cortona* (pl. 15) done in 1998 offers this expanded imagery and links the three panels in a way that

shows the landscape from three vantage points. In *Temple V*, 2007, (pl. 16), a diptych, the panels offer a continuous expanse of the scene split in the middle but not disrupted.

Title Unknown (pl. 17) seems more mimetic as she accurately records the partially snow covered ground with wild tufts of shrubs dotting the land. Still working from memory, the artist resists the fantasy in place of the real. “Art as an act” of what Merleau-Ponty describes “as bringing truth into being.” It is a strong landscape image.

An important part of Cifolelli’s work is in graphics, a graphite drawing like *Title Unknown* (pl. 18) and a lithograph, *Night Lilies* (pl. 19) that explore a simplified sense of nature in black and white showing the influence of Japanese art. It is a reduction of form to its essence. Cifolelli works in the graphic medium and print making to investigate a new way to see nature and a new way to express the landscape. These graphic works are reminiscent of the disegno — preparatory drawings that were made in the Italian Renaissance as models for more complex ideas and work, but also were more than that and were finished works in themselves. These sketches conjure up images from her lively imagination and offer a private look into the artist’s working process.

Her mixed media painting *Cleavage* (pl. 20) is in the permanent collection of the National Museum of Women



Untitled: Charcoal on paper

of nature and her life. She also was part of the Four Centuries of Women’s Art, exhibition at the museum in 1990 which also toured the country for a year.

Working directly onto the canvas, the artist composes and develops ideas in an improvisational way. The components are loosely structured and combine to create an overall semblance of the natural world from an imagination that is always looking inward to break down boundaries and outward to involve the viewer in a narrative that she creates.

in the Arts,
Washington, DC.
Its central deep
divide runs

through the work
creating a chasm
through which
the artist follows
a new path and
metaphorically
speaking, a
personal
biography that
emerges creating
a newly re-
imagined section

In *Home II* and *Another Mother's Day* (pl. 21, 22) she looks at the fields of wild flowers and water that is part of her exterior regional visual world. The interior still life shows a vase with floral arrangement on a table against the backdrop of a wall. The structure of this work is reminiscent of her early painting of the "*Artist's Back Porch*," in its break-up of space and vertical orientation. Perhaps a remembered gift from her three sons that tells a story of family and the close ties of her home in her life.

The blurring of place is seen in *Sacred 7* (pl. 23) as an imagined group of flowers are set in an ambiguous setting that creates a landscape of the mind. Beautifully colored and textured, the pastel offers a dynamic, almost visceral presence. An implied narrative emerges from the highly expressive objects as one experiences her inner world. Poetic associations; metaphors; and intuition combine to tell her story. The temporal life of these floral pieces are at the heart of the narrative as the fleeting life span is noted and documented in the works. Temporality is also a metaphor for our own life cycle. Like the three paintings of the "*Fertile Period*" discussed here, she shows us an improvised and imaginary place that is brimming with life and a sense of renewal.

The artist says that, "My work is intensely personal and alludes to events in my life, sometimes specifically

mine." She goes on to say that as in the seminal painting, "*The Way*" it refers to choices and paths taken in life. This trope is seen in one of the series *Motherland*, *Motherland III* (pl. 24) which offers a panoramic view of the wild area near her home where a distinct path cuts through the center landscape and clearly shows a choice of the way that is taken in her world.

The work of painter and print maker, Alberta Cifolelli, concentrates on color as a structural element of her compositions. She creates a rich body of work that shows an expressive look at the world. It is nature unbound that produces an open dialogue with the viewer, invigorates the imagery, and blurs the distinction between interior and exterior space. These indeterminate spaces offer a mapping of nature that provides a new way of visually perceiving them. It is a critical part of her artistic practice. The open-ended spaces have few boundaries since they are imaginary places and not mimetically drawn. Improvising and developing the landscapes directly on the surface of the painting, she has a direct response to the untamed land she imagines in her mind that gives it a timeless quality.

Perception and memory are key in her work. Constantly inspired by what she sees in the regional topography of Connecticut, Cifolelli stores these images in her memory and they come into being when she begins to paint.

Drawing on this sensory data mined from life and then recalls them in the moment of painting. While her images are expansive and open-ended, she shows the viewer an intimate glimpse of her thinking process and of her underlying meanings as she creates this fictive pictorial world. The artist has always been true to her own vision, not following trends in the art world but consistently re-visiting nature and her experience of it. Her reality is inside her mind and is coded with memory. Merleau-Ponty said that, "perception is the basic foundation of our existence." Alberta Cifolelli perceives the world and creates a magical place for us to experience. She sees the world, re-works the landscape in her mind, and re-contextualizes nature; it is nature re-imagined.

Nancy Malloy
New York, July 2017

Cifolelli at work, 1997



Essay Works

*...hinting at choices made
taking the right path*

Plate 3:

My Way: 2015

Pastel on paper, 20 x 30

Collection of the artist



*A fragmentation
of things experienced
& decisions made and not made*

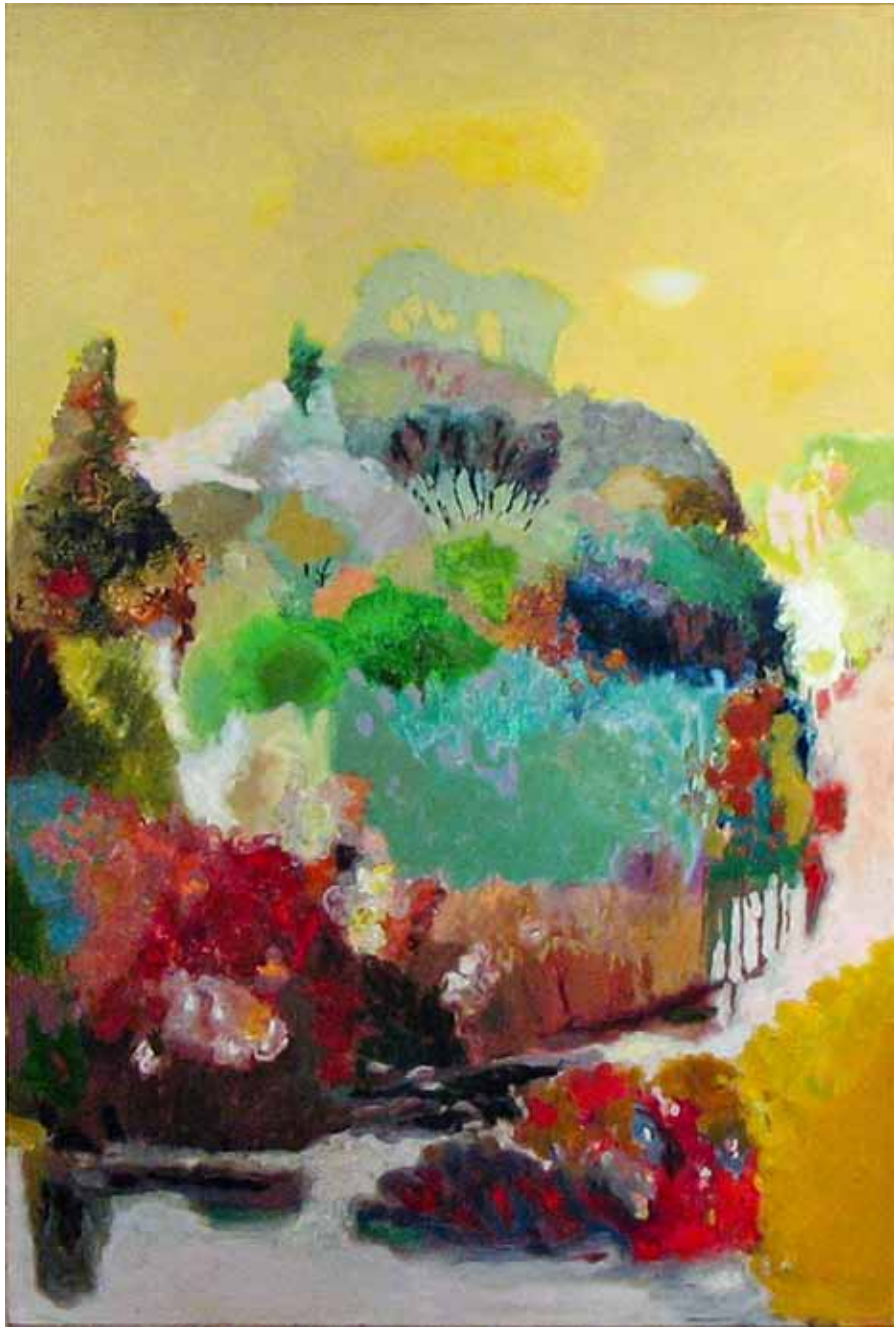
Plate 4:

Parting Ways, 2007

Oil on board, 36 x 72 (triptych)

Collection of Britt Schieber





...form & space

Plate 5:

The Artist's Back Porch, 1965

Acrylic on board, 36 x 24

Collection of the artist





Plate 6 and 7:

Interior II and I, 1988

Pastel on paper, 26 x 40

Collection of the State of Connecticut



*...a strong dark arc & elements
that connote something that is
in the state of “becoming.”*

Plate 8:

On My Way to Still Life, 1987

Pastel on paper, 30 x 40

Collection of Vassar College



Magical flowers in landscapes...

Plate 9:

Fertile Period I, 1990

Oil on canvas, 60 x 60



*A variety of flowers & others
are imaginatively constructed...*

Plate 10:

Fertile Period II, 1991

Oil on canvas, 60 x 50

Collection of the artist



*A cluster of flowers together
in the foreground creates an
abstract bundle of form*

Plate 11:

Fertile Period III, 1991

Oil on canvas, 60 x 50

Collection of D. Friedman



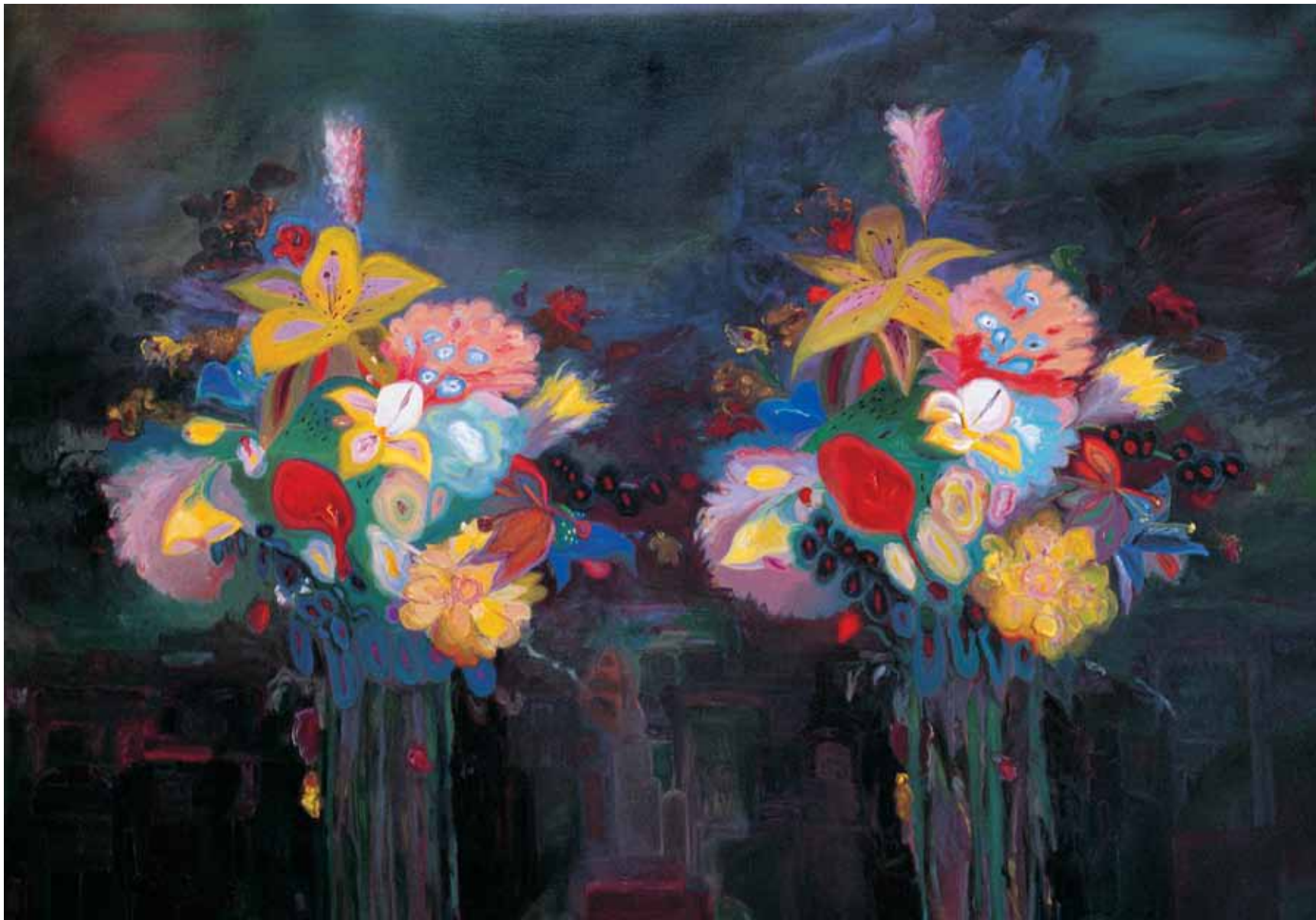
Hope & strength

Plate 12:

Tribute, 2002

Pastel on paper, 40 x 26

Collection of Duke University



*A sensual attribute but
also looks at what constitutes
the nature of art itself*

Plate 13:

Inside II, 2006

Pastel on paper, 40 x 30

Collection unknown



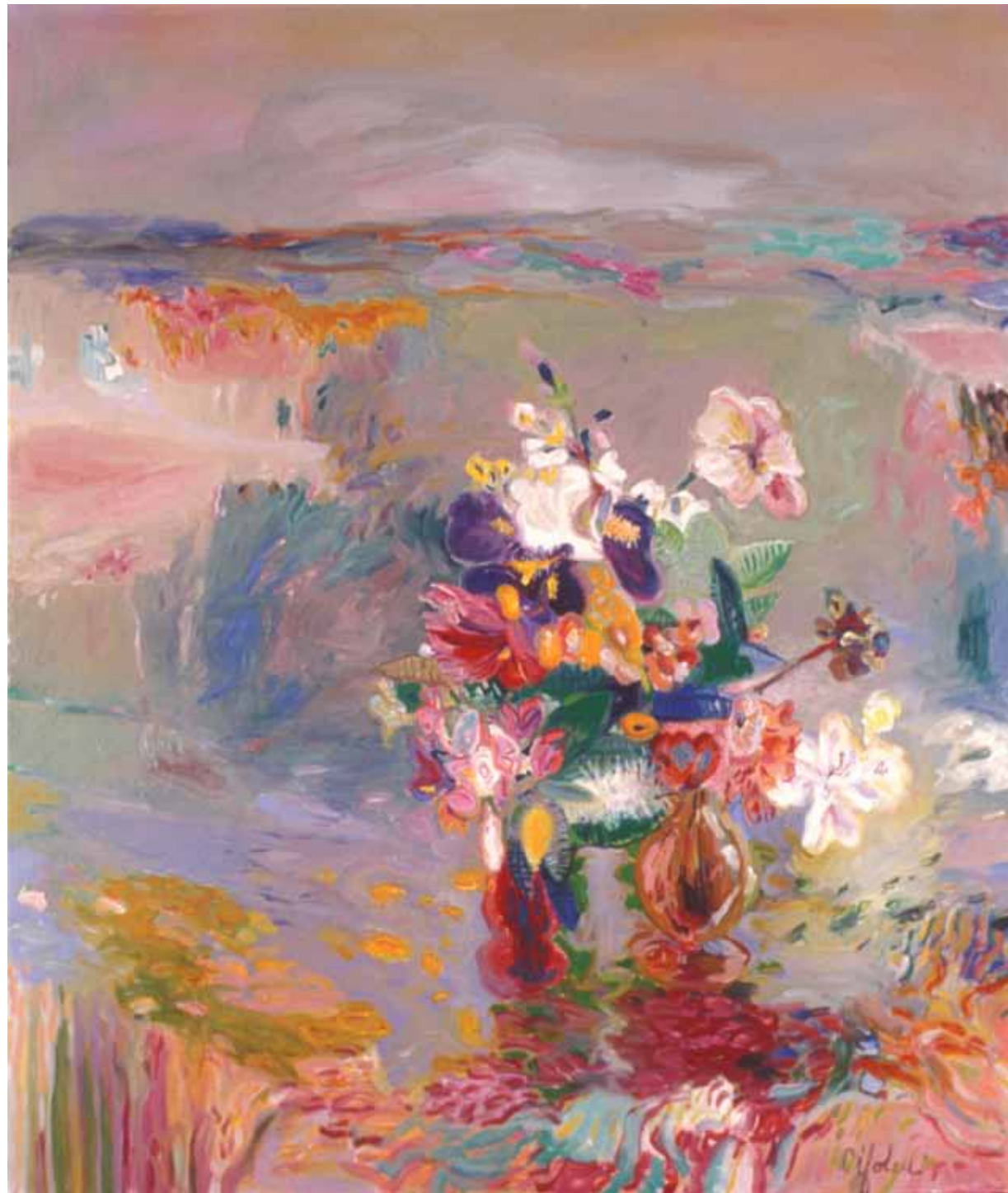
*...interior/exterior imagery
together to show the
untamed character of nature*

Plate 14:

The Sentinels III, 1991

Oil on canvas, 50 x 48

Collection of Mary Howell



Landscape from three vantage points

Plate 15:

Three Ways in Cortona, 1998

Oil on panels, 34 x 72

Collection of Ruevan Rudich, M.D.





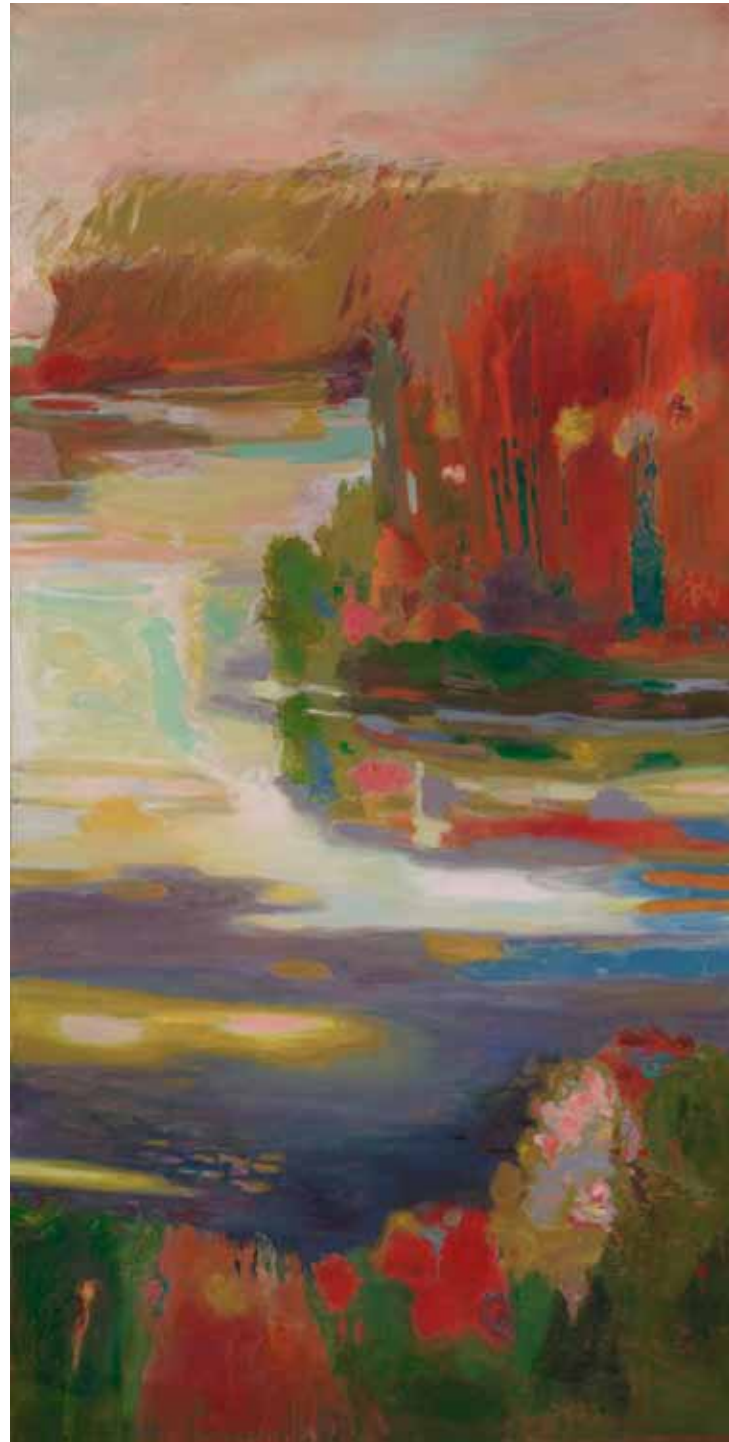
*A continuous expanse of the scene
split in the middle
but not disrupted*

Plate 16:

Temple V, 2007

Oil on canvas (diptych), 68 x 68

Collection of the artist



*There are painters who transform the
sun to a yellow spot, but there are others
who with the help of their art and their
intelligence, transform a yellow spot into sun.*
~ Pablo Picasso

Plate 17:

Title Unknown

Acrylic on canvas

Collection unknown



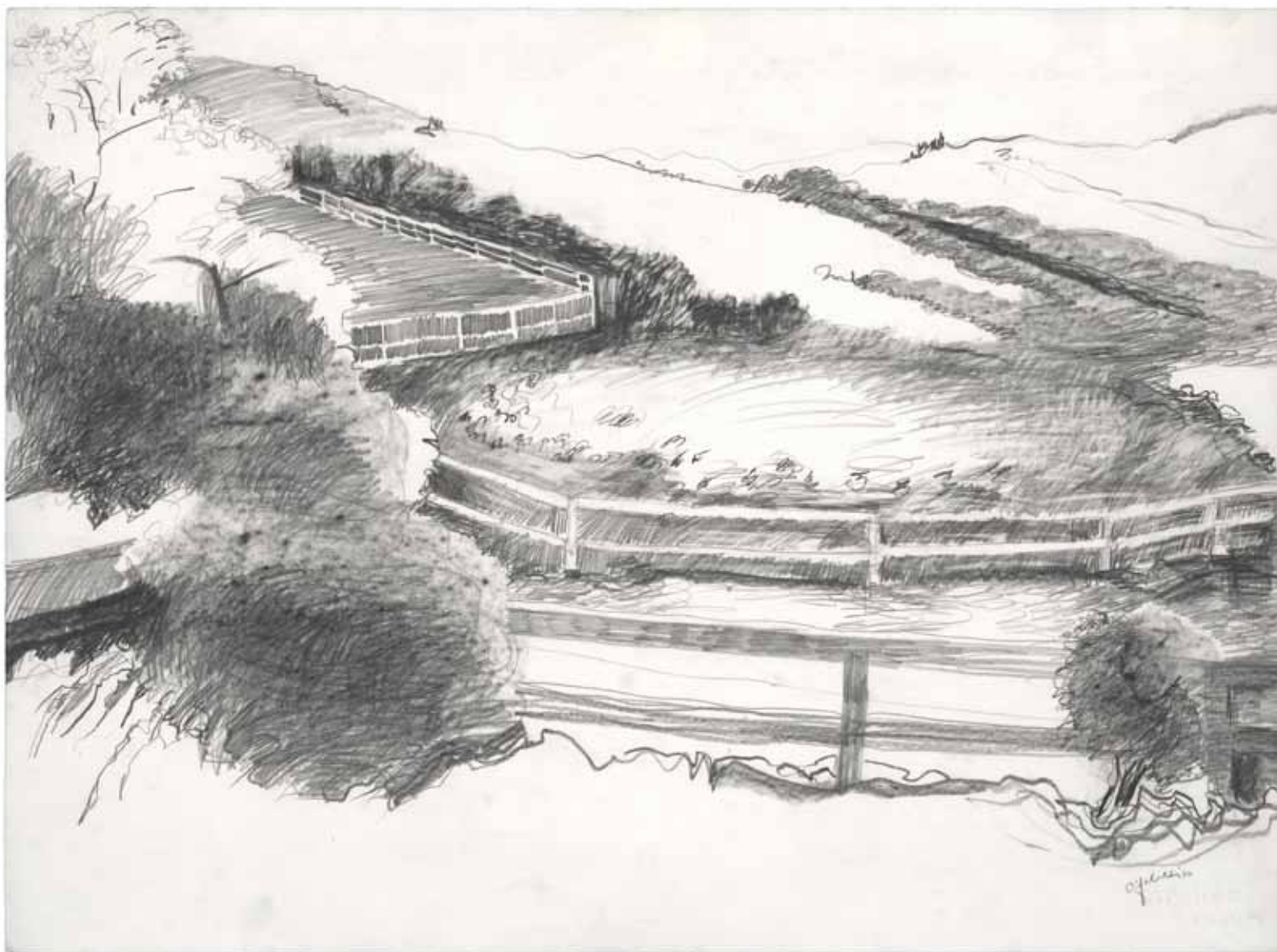


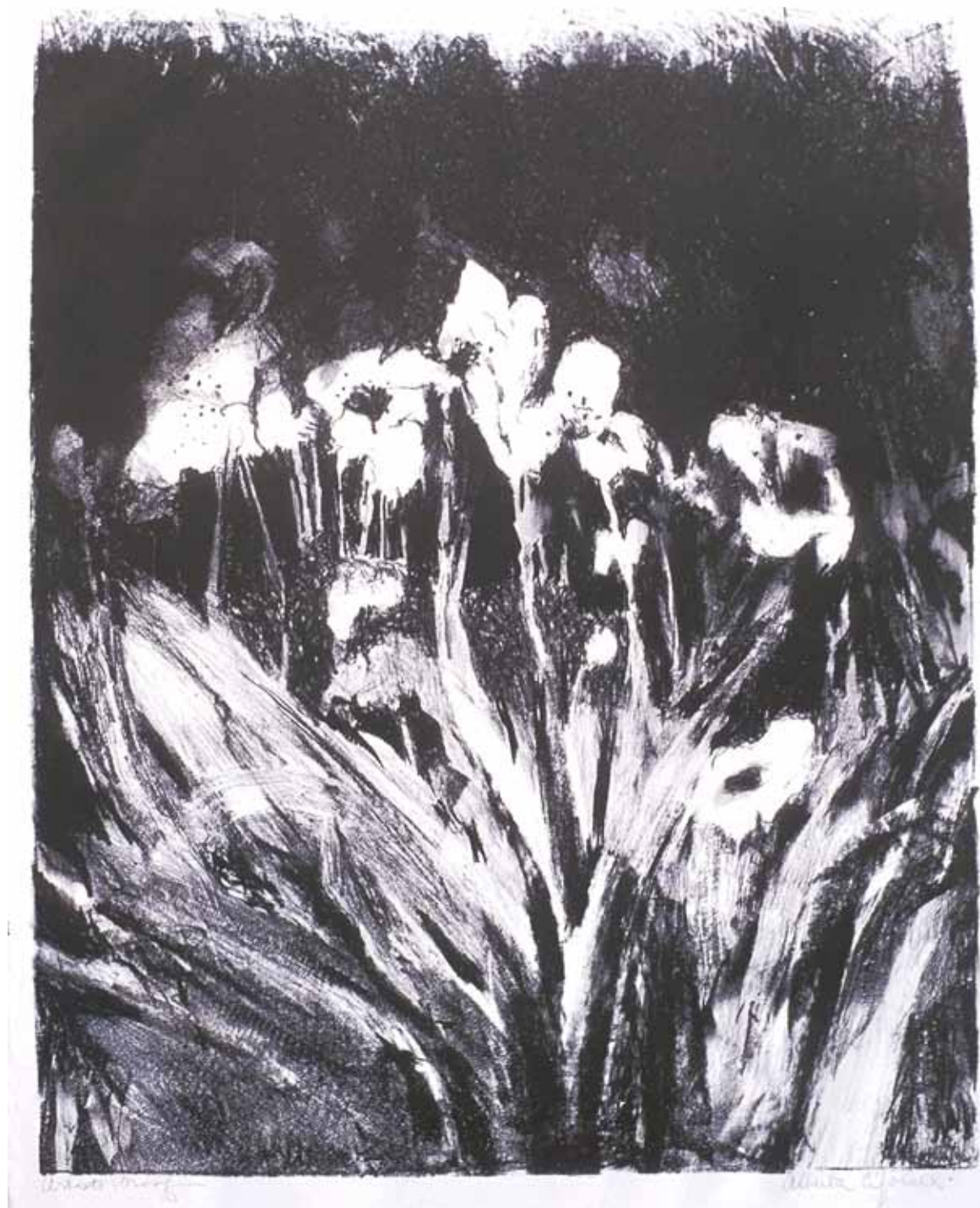
Plate 18:

Title Unknown, 1986

Graphite, 15 x 22

Collection of the artist

Plate 19:
Night Lilies
Intaglio print



*...chasm through which the artist
follows a new path*

Plate 20:

Cleavage, 2011

Mixed media

Collection of the National Museum of Women in the Arts



Home away from home ~ Sanibel

Plate 21:

Home II, 2011

Oil on board, 22 x 30

Collection of the artist



A remembered gift

Plate 22:

Another Mother's Day, 2015

Oil on board

Collection of the artist



*An improvised & imaginary place
that is brimming with life
& a sense of renewal*

Plate 23:

Sacred 7

Pastel on paper, 30 x 22

Collection of Ursula Kormeichaud



*My work is intensely personal
& alludes to events in my life,
sometimes specifically mine.*

~ Alberta Cifolelli

Plate 24:

Motherland III, 2002

Acrylic on canvas, 42 x 56

Collection unknown



Additional Works

*I am seeking, I am striving,
I am in it with all my heart.*
~ Vincent Van Gogh

Plate 25:

Erie house, 1948

Water color on paper

Winner of National Scholastic Scholarship, 1949



*[The sensate body possesses] an art of
interrogating the sensible according to
its own wishes, an inspired exegesis.*

~ Maurice Merleau-Ponty

Plate 26:

1905 Cascade Street, 1950

Water color on paper

Collection of the artist



*Why do two colors, put one next to the other, sing?
Can one really explain this?
No.
Just as one can never learn how to paint.
~ Pablo Picasso*

Plate 27:

Boston Rooftops, 1954

Water color on paper

Collection of John J. Lamb



*The artist is a receptacle for emotions that
come from all over the place: from the sky,
from the earth, from a scrap of paper, from
a passing shape, from a spider's web.*

~ Pablo Picasso

Plate 28:

The Banquet is Over, 1960

Tempera on board

Collection unknown



*There are always flowers for
those who want to see them.*

~ Henri Matisse

Plate 29:

Splendid Poppies, 1963

Acrylic on canvas

Collection unknown



*Every artist dips his brush in his own soul,
and paints his own nature into his pictures.*

~ Henry Ward Beecher

Plate 30:

Title Unknown, 1964

Acrylic on board

Collection unknown

*Unrealistic color is the force that moves
the work to imagination and fantasy.
~ Alberta Cifolelli*

Plate 31:

Living Room, 1965

Acrylic on canvas, 50 x 60

Collection of the artist



*Art is the most intense mode of individualism
that the world has known.*

~ Oscar Wilde

Plate 32:

Title Unknown, 1966

Acrylic on canvas

Collection unknown



*The true sign of intelligence is not
knowledge but imagination.*

~ Albert Einstein

Plate 33:

Title Unknown, 1967

Acrylic on canvas, 50 x 60

Collection of the estate of Frances P. Taft



*The aim of art is to represent not
the outward appearance of things,
but their inward significance.*

~ Aristotle

Plate 34:

Title Unknown

Acrylic on canvas

Collection unknown



*Changes in my work over more than six decades
have been driven by an inner need for development
rather than dictated by fashion.*

~ Alberta Cifolelli

Plate 35:

Hot Prairie, 1981

Acrylic on canvas

Collection of Mark C. Lamb



*It's so fine and yet so terrible to
stand in front of a blank canvas.*
~ Paul Cezanne



Plate 36:

Title Unknown, Triptych, 1981

Acrylic on canvas

Collection unknown



Creativity takes courage.
~ *Henri Matisse*

Plate 37:

Title Unknown

Acrylic and collage on paper

Collection unknown



*Entering Alberta Cifolelli's pictorial world
is a bit like crossing a threshold
into an Arcadian state of being.*

~ Deborah Frizzell

Plate 38:

Italian American House

Acrylic on canvas, 60 x 60

Collection unknown



...referring to choices or paths in life...

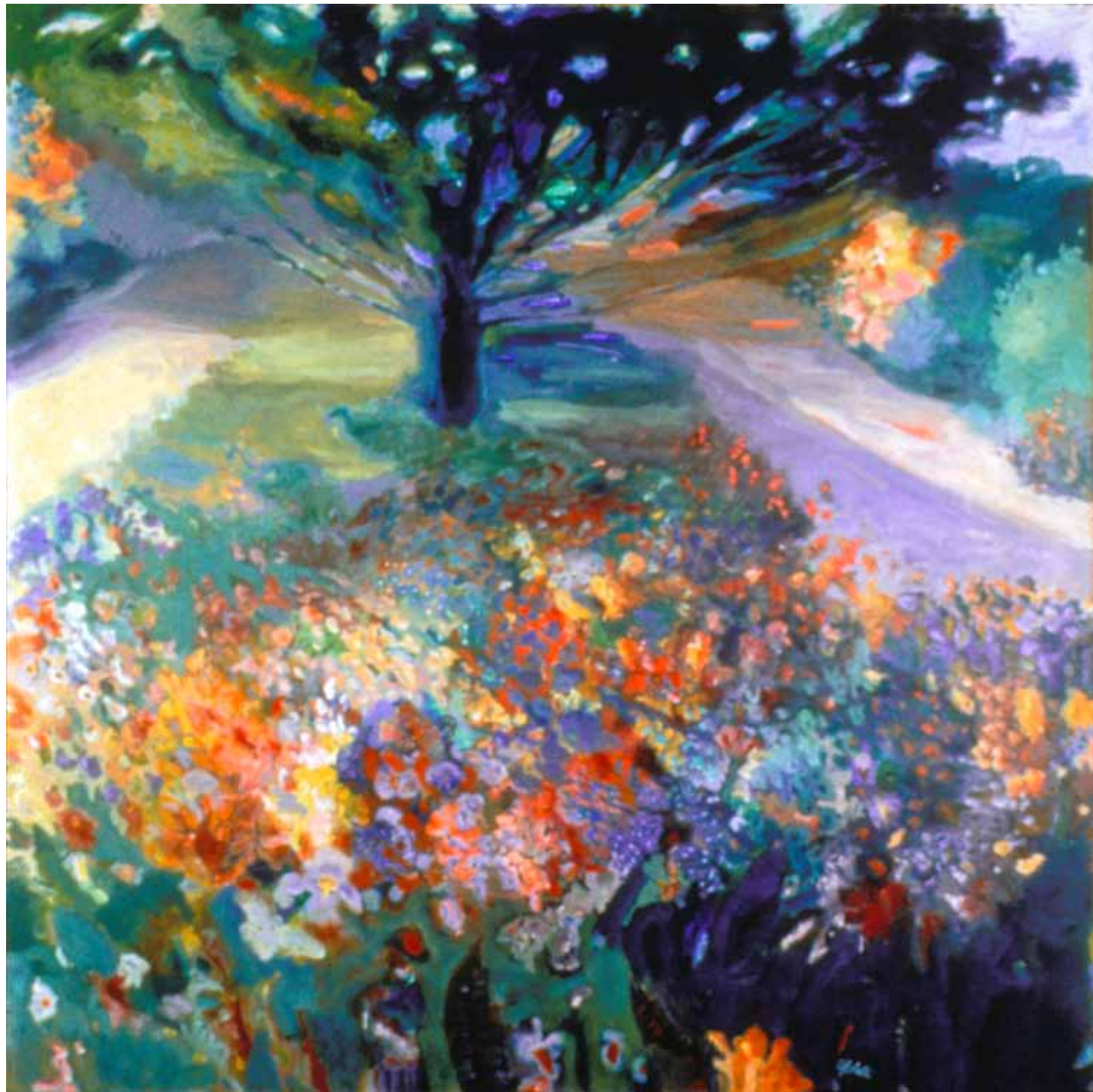
~ Alberta Cifolelli

Plate 39:

Fertile Ways, 1994

Oil on canvas, 78 x 78

Collection of Housatonic Museum of Art



*My work is intensely personal
and alludes to events in my life.
~ Alberta Cifolelli*

Plate 40:

The Sentinels IV

Acrylic on board

Collection unknown



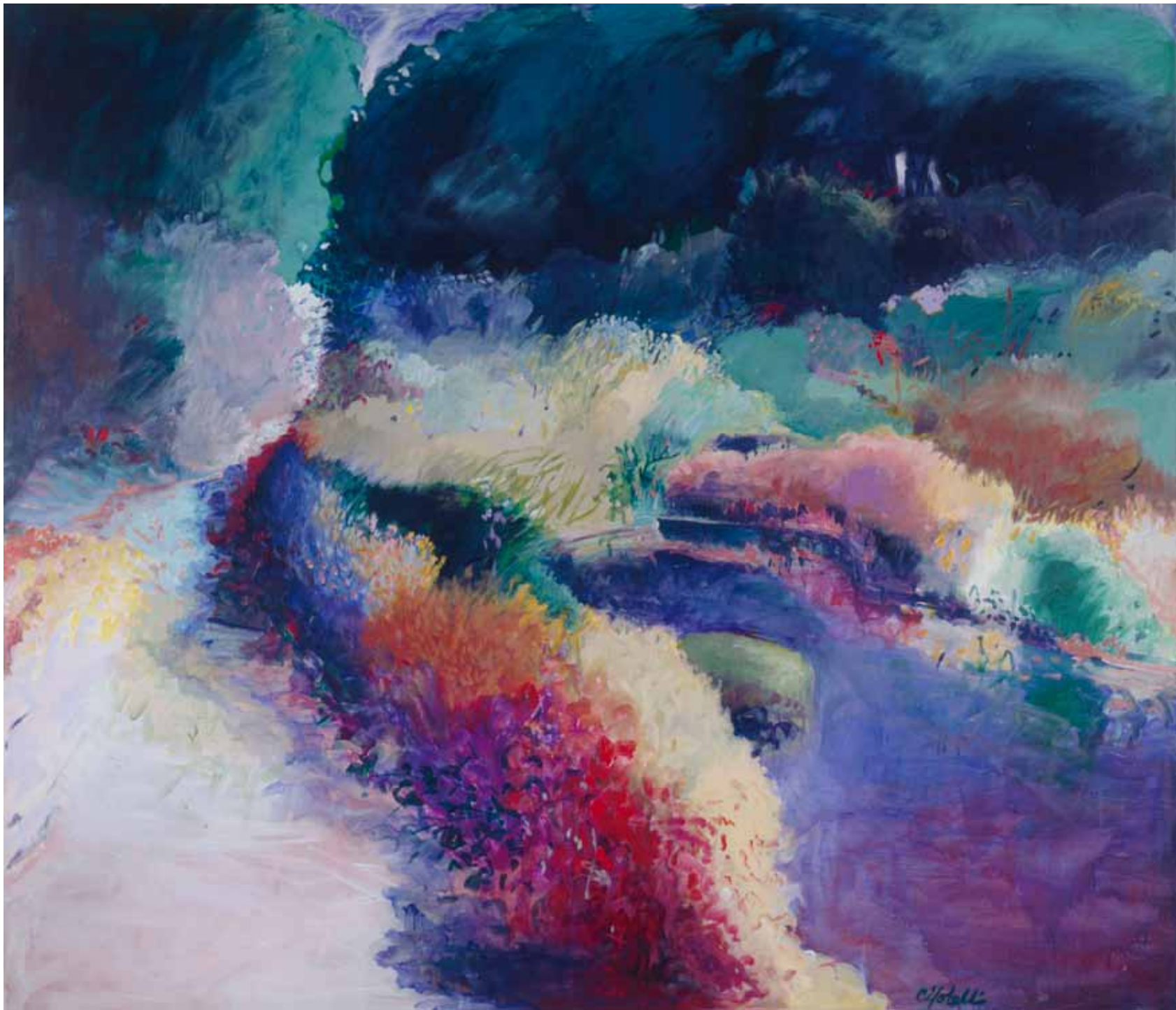
*Cézanne said that one must be
able to paint the smell of trees.
~ Maurice Merleau-Ponty*

Plate 41:

The Way, 1980

Oil on canvas, 50 x 60

Collection unknown



*It is the sourness of the lemon that is yellow.
It is the yellow that is the sourness of the lemon.
~ Maurice Merleau-Ponty*

Plate 42:

Title Unknown

Acrylic on board

Collection unknown



*...a metaphor for something that was
once whole and broke or became fragmented.*

~ Alberta Cifolelli

Plate 43:

Inside

Acrylic on paper

Collection unknown



A painting is a lie that reveals the truth.

~Pablo Picasso

Plate 44:

The Sentinel II, 2015

Pastel on paper

Collection unknown



*A picture must possess a real power
to generate light and for a long time now
I've been conscious of expressing myself
through light or rather in light.*
~ *Henri Matisse*

Plate 45:

Genesis

Charcoal on paper

Collection of Todd V. Lamb



*...luminescent light and liquid atmosphere,
awash with hot-house aromas
and thermal, even neon colorations.*

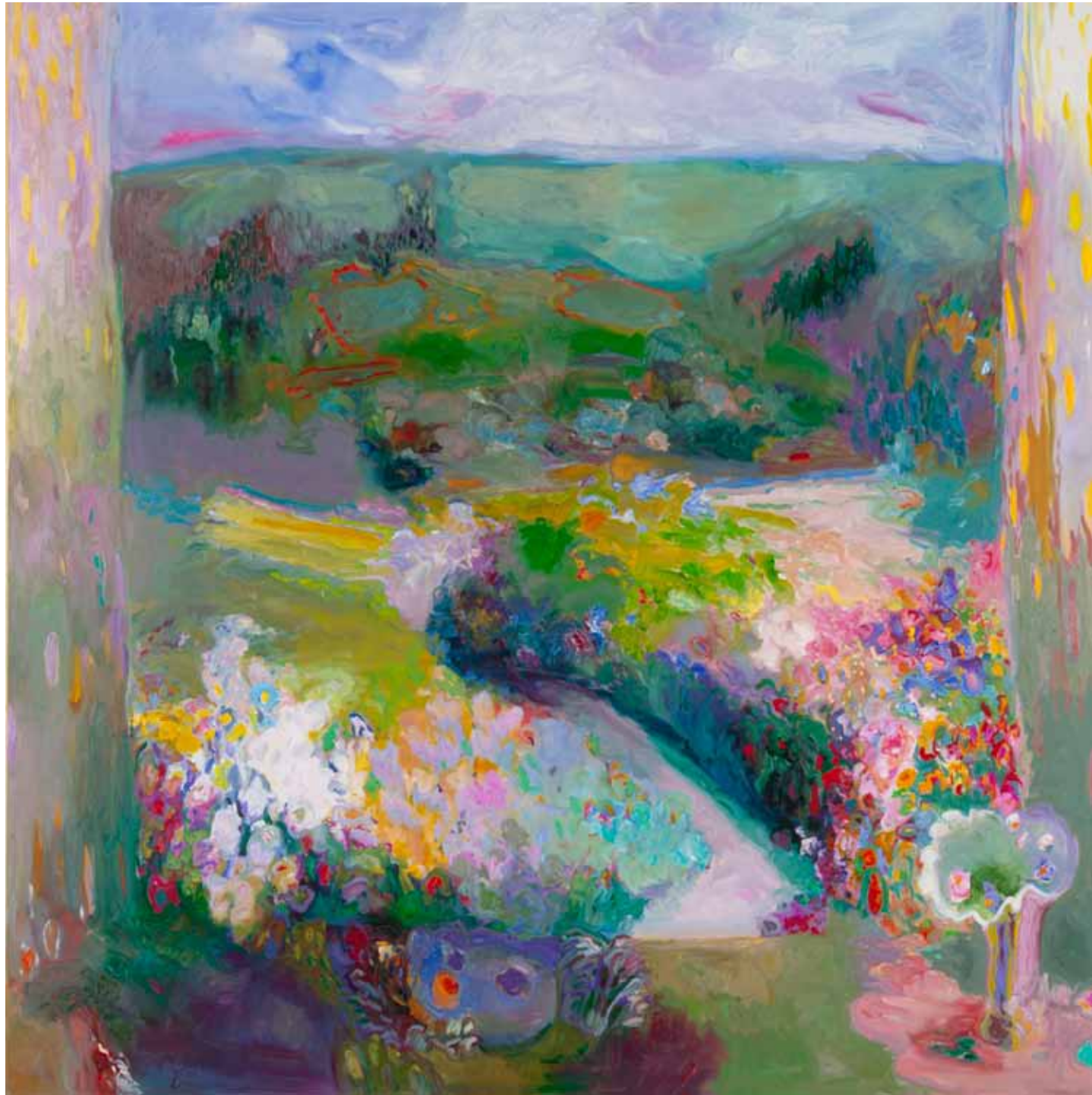
~ Deborah Frizzell

Plate 46:

Window I

Oil on canvas, 60 x 60

Collection unknown



*The phenomenological world is not the bringing to explicit expression
of a pre-existing being, but the laying down of being.
Philosophy is not the reflection of a pre-existing truth,
but, like art, the act of bringing truth into being.*
~ Maurice Merleau-Ponty

Plate 47:

Title Unknown

Pastel on paper, 30 x 40

Collection unknown



*...luscious daubs of paint as paint,
while being equally cognizant of
their functions as signs for objects
from the recognizable, exterior world.*
~ Deborah Frizzell

Plate 48:

Title Unknown

Oil on canvas

Collection unknown



*If we have examined space,
we consider the things that fill it.
~ Maurice Merleau-Ponty*

Plate 49:

Title Unknown

Oil on canvas, 30 x 36

Collection unknown



*Raw instinct and human interest are synthesized in
Cifollelli's nature, so that one hardly notices it.
That is the ultimate aesthetic triumph.
~ Donald Kuspit*

Plate 50:

Western Ways

Oil on board

Collection unknown



*...a world of vibrant color relations
conceived & structured to invite the viewer to partake of a
delectation embracing a deep-seated Edenic memory.*

~ Deborah Frizzell

Plate 51:

Djerassi, 1986

Acrylic on board, 20 x 38

Collection of the artist



*...seeking a tactile equivalent for
emotional states and moods.*

~ Deborah Frizzell

Plate 52:

Couple

Acrylic on canvas

Collection unknown



*My process is to work directly on the support with
no reference, except memory or imagination.*

~ Alberta Cifolelli

Plate 53:

Again, Mother's Day

Oil on canvas

Collection unknown



*...an intense, interior dream-world of fecundity,
embodying its exuberance
in gesture and layers of color.*

~Deborah Frizzell

Plate 54:

Still Life, 2017

Oil on board, 24 x 18

Collection of the artist



Reality = life experiences
~ *Maurice Merleau-Ponty*

Plate 55:

Centerpiece, 2005

Oil on board, 39 x 39

Collection of the artist



Alberta Cifolelli: Background

Awards and Highlights

Born 1931, Erie PA

National Scholastic Scholarship, 1949

Cleveland Institute of Art, Class of 1953

Kent State University, BS Art Education, 1955

Fairfield University, MA Communication, 1975

Over 50 career one-artist shows including 8 in New York City

Connecticut Salute to Women; Djerassi Foundation three-month residency, 1986

One of 50 artists invited to A State of Artists at the Aldrich Museum, Ridgefield, CT, 1987

Included in Four Centuries of Women's Art that toured Japanese museums for a year, 1990

One of 19 artists invited to the Connecticut Biennial at the Bruce Museum, Greenwich, CT, 1991

One of 18 "Distinguished Alumni" invited to the 125th Year Invitational, Cleveland Institute of Art, 2007

Silvermine Guild of Artists Legacy Award, 2017

Charles Burchfield Award Recipient for Lifetime Achievement, November 2018

Selected Exhibitions 1982 to 2010 (all solo shows unless noted)

1982 Noho Gallery, New York, NY
1983 Kaber Gallery, New York, NY
1987 Captiva Gallery, Captiva, FL
1988 Connecticut Gallery, Marlborough, CT
1989 Harmon Meek Gallery, Naples, FL
1990 Connecticut Biennial. Bruce Museum, Greenwich, CT (Group Show)
1990 National Museum of Women Traveling Exhibit to Japan. (Group Show)
1992 Cortland Jessup Galleries, Provincetown, MA
1992 Altered Spaces, University of Connecticut, Storrs, CT
1992, 1993, and 1995 Reece Galleries, New York, NY
1997–1998 Preserving the Past. Securing the Future, National Museum of Women in the Arts
1998 Beyond Flowers, Beyond Landscape, Sacred Heart University, Fairfield, CT
1999 Alberta Cifolelli, A Retrospective, Stamford Museum, Stamford, CT
2000 New York City Cow Parade 2000 (Group Show)
2001 Invited Artist of the Year. Art Place, Southport, CT
2002 Brightening of the Spirit, Cifolelli. the Housatonic Museum of Art, CT
2003 Director's Choice. Silvermine Guild Center for the Arts New Canaan, CT
2004–2006 White Gallery, Lakeville, CT
2007 125th Year Invitational Cleveland Institute of Art, Cleveland, OH (Group Show)
2007 Fortieth Anniversary Celebration, Housatonic Museum of Art, Bridgeport, CT (Group Show) 2009 Women:
Diverse Interludes. A 6-women show, Andre Zarre Gallery, New York City
2009 Homecoming, Mercyhurst College, Erie PA
2010 Softening the Edge, Director's Choice Show, Silvermine Guild Art Center, New Canaan, CT
2013 Drawings, Prints, Paintings, Westport Public Library, Westport, CT

Selected Public Collections:

Butler Institute of American Art, Youngstown, OH
Cleveland Art Association (3)
Cleveland Institute of Art, Cleveland, OH
Commonwealth of MA: Bristol Community College, Fall River, MA
Crow Art Partnership, Dallas, TX
Djerassi Foundation, Woodside, CA
Duke University Cultural Center, Durham, NC
Erie Museum of Art, Erie, PA
Housatonic Museum of Art (3), Bridgeport, CT
Indiana University Medical School, Indianapolis, IN
Kent State University, Kent, OH
Muskegan Museum of Art, (4) Muskegan, MI
National Endowment for the Arts
National Museum of Women in the Arts, Washington, D.C.
Norwalk Community College, Norwalk, CT
Reagan Library, Simi Valley, CA
Sacred Heart University, Fairfield, CT
Stamford Museum of Art, Stamford, CT
State of Connecticut Judicial Branch, Stamford Court House, (2)
United Nations Collection, New York, New York
Vassar College, Poughkeepsie, NY
Westport Board of Education, Westport, CT
Westport Public Library, Westport, CT

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