



CONNECTICUT ACADEMY OF FINE ARTS
112TH ANNUAL EXHIBITION

LYME ACADEMY OF FINE ARTS
JUNE 10 – JULY 22, 2023

PRESIDENT'S MESSAGE

As the 112th Annual Exhibition of the Connecticut Academy of Fine Arts is set to open for viewing, we are once again honored and inspired by the quality and the sophistication of artistic expression demonstrated by the artists represented this year. We are also honored and inspired by the integrity and the longevity of this remarkable organization that continues to offer practicing artists a vibrant forum for exhibition and exchange of artistic ideas.

At the core of CAFA's inception more than one hundred years ago, was a move to continue the great innovation taking place in the visual art world at that time and to offer artists the opportunity to share in this explosion of creativity and artistic advancement. This tradition continues to this day unabated and with great enthusiasm. This reality speaks clearly of the power of human industry and artistry and of our insatiable need for visual expression. Even in the midst of a disparaging and disconcerting world, the arts are thriving and are perhaps even strengthened in response to the negativity that surrounds us. It is our good fortune that a forum like CAFA continues to thrive and remain a sanctuary for the visual artist.

It is our good fortune to have such talented members and participating artists that support and strengthen CAFA each and every year. Thank you and congratulations to all!

Sincerely,



William C. Butcher

President

Connecticut Academy of Fine Arts

112TH EXHIBITION JUROR STATEMENTS

OVERALL STATEMENT

Selecting roughly 100 artworks from over 500 pieces is challenging indeed. Reviewing the work was rewarding due to the number of high quality and interesting submissions. The elimination process was far more challenging. The approach was to include a diverse body of work representing as many different media and genres of work as possible. Keeping true to this approach meant having to eliminate some high quality work in some categories in order to accommodate the commitment to an overall diverse variety of work. The same approach was used for the selection of awards in different categories. The pieces selected make for an exhibit of engaging work representing the many avenues of approach taken by the artists represented in this exhibit.

Tom Edwards & John Favret
112th Exhibition Jurors

TOM EDWARDS received a MFA from Yale University School of Fine Arts majoring in painting and printmaking. He was awarded the Elizabeth Canfield Hicks Honorary Award in Drawing. He received a MA from Kansas State University majoring in drawing and printmaking where he also received a bachelor of architecture degree. Tom's work has been exhibited in solo and group exhibits at Jane Haslem Gallery, Washington, DC, Prince Street Gallery, New York, NY, Denise Bibro Fine Art, Inc. New York, NY, New Haven Arts Council: Gallery 195, New Haven, CT, New Haven Lawn Club, New Haven, CT, Gallery @ 85 Main, Centerbrook, CT, Naestved Roennebaeksholm Art & Culture Center, Naestved, Denmark, Canton Gallery on the Green, Canton, CT, and Nahcotta Gallery, Portsmouth, NH. His work is in numerous collections such as Metropolitan Museum of Art, New York, NY, Library of Congress, Washington DC, National Museum of American Art, Washington DC, Smithsonian Collection, Washington DC, The New Britain Museum of American Art, New Britain, CT, Baltimore Museum, Baltimore, MD and The Boston Printmakers Permanent Collection, Boston, MA.

JOHN FAVRET earned a BA from Bridgewater State College and an MFA from East Texas State University. He also attended Rhode Island School of Design and earned a Certificate in Computer Graphics. While working as a graphic designer he began teaching in the computer graphics CE Program at RISD. In 1999 he accepted a full-time teaching position at Housatonic Community College, where he is currently the Art Program Coordinator. Professor Favret teaches a variety of graphic design and studio art courses. Mr. Favret currently lives in Milford, Connecticut, where he has an art studio and continues to paint. He has exhibited in galleries in San Francisco, Dallas, Boston, New York, and New Haven. He also exhibits in national, regional, and local exhibitions.

BEST OF SHOW

Shawn Sullivan

Green and White Dinghies

Simplicity can be a beautiful thing. This painting has been limited to the fewest items necessary to describe the situation surrounding the two small boats. The intensity of the color, the contrast of the shading, and the direction of the shadows is keenly observed, and describes accurately the time and atmosphere of the place. The painting contains an inner glow of light that appears to radiate out into the space of the viewer. The tranquility of this small painting affects the viewer with a sense of calm. This painting is not about boats or water; it is really about color, light and serenity.

Tom Edwards

The color relationship in this little painting is what influenced me to select this piece for an award. The surface has a subtle painterly feel to it and the analogous color scheme with a hint of the complimentary red works nicely. The overall design is simple, but interesting and well painted. This is a great little piece for the top award.

John Favret

SECOND PLACE

Patricia Schappler

The Guardian

If you want to make a person appear commanding and imposing, you place them directly in front of the viewer, centered, symmetrical and filling the format of the space. No smile, serious gaze, almost threatening... in a bath robe?! A paradox indeed. Contrasting elements run concurrently across the portrait. The scarred and bruised hands dominate the foreground, resting serenely in the soft folds of the robe. More contrast and more tension. The subject of this portrait is packed with the inner confidence of a poker player guarding a straight flush.

Tom Edwards

In this large figure drawing there is an interesting rhythm to the way the pastels are used. The strokes have a bit of Van Gogh influence in the background area, and this technique creates an effective sense of harmony. The lighting of the figure from the top creates an interesting melancholy mood, and the artist used this to capture the contours of the face in dark and lights nicely.

John Favret

THIRD PLACE

Soteris Sam Roussi

How 'Bout Betty White

Remnants of cosmic scribbling on the side of a rusty dumpster in the alley behind a closed and abandoned seafood restaurant somewhere south of Key West and north of The Twilight Zone. I recognize omega but the rest of the hieroglyphics are moving too fast to decipher. We need to be given a glimpse of the rest of the dumpster to grasp the full meaning of this painting. But this segment is enough to grab our imagination. Perhaps that's why I like this painting.

Tom Edwards

This artwork has the feel of a cave painting in a modern color scheme. The colors are quite vibrant and the abstract forms suggest a figurative dance. Although the artwork appears primitive, it has a contemporary energy that is intoxicating.

John Favret

PAINTING AWARD

Glenn A. Kessler

Don Giovanni's

A quiet afternoon in this "Hopper-esque" cafe. The painter invites you into this space with room in the foreground to sit and contemplate the painting, from the inside. Plenty of light and atmosphere, and a cool bottle of Pellegrino for everyone. The outside world is viewed through tinted glass and transforms it into another time and temperature. The mood is right... come in and relax.

Tom Edwards

The vantage point used from inside the restaurant for this painting is a nice way to take an ordinary scene and make it much more interesting. The artist is placing the viewer inside the artwork. This is a great technique in making the viewer experience the painting in a much more personal way. The lighting and cast shadows are reminiscent of Edward Hopper's work.

John Favret

DRAWING AWARD

William M. Simpson

The Donbas 2023

War, destruction, desolation in full technicolor... burned black. Nothing left except charred ruins. What better medium for expressing this than charcoal! Black and white like Goya's "Disasters of War." Not a place anyone wants to experience. No room available for the living. Ukraine, 2023, welcome to Mordor...

Tom Edwards

There is a certain boldness and poignant feel to this expressive charcoal drawing. The strong contrast of dark and light combined with the soft charcoal blends, create an apocalyptic atmosphere and tension that one might feel on the battlefield in Ukraine in 2023.

John Favret

PHOTOGRAPHY AWARD

Lee Palombo

Polar Express

Twilight, nocturnal, the steam beast is puffing steam and moving directly at the viewer and into your living room. The large photo was placed on the mantle over the fireplace during jurying, reminding me of Rene Magritte's "Time Transfixed," except this is more "Polar Express" but somewhat equally surreal. Tough elements to balance but masterfully done.

Tom Edwards

When I saw the large colorful photo of the *Polar Express* in person, it had a wowing affect. The detail and lighting really made this photo stand out. The artist did an outstanding job capturing the mood and every detail of that moment in time. The photo seems to have a story waiting to be told or explored.

John Favret

SCULPTURE AWARD

Serena Bates

Emancipation

Isolation becomes a form of emancipation. An isolated, solitary woman standing with hands folded and clasped behind her back gazing down... at us? Balanced and uninhibited. No classical glorification here. Just emancipated truth.

Tom Edwards

This figurative piece has many qualities. The surface of the statuette, the gesture of the figure, and the textural elements all work so nicely together. The way this sculpture can be lit adds endless possibilities of how this work can be viewed and displayed. The artist has a strong sense of the human form.

John Favret

GRAPHICS AWARD

Victoria Goro-Rapoport

Hatching Out

Small and intricate. Classical figure swirling in the eye of the hurricane. Hatching out, being born to fall like Icarus and the swirling drain of the sea. Looking at this etching is to appreciate the needle fine lines combined with atmospheric space and distorted surfaces. It pulls you in and shares the falling dizziness.

Tom Edwards

What a nice combination of etching and digital components. The use of hatching and cross hatching, the detail of the figures, blending of tones, and the strong sense of design make this a wonderful choice for an award.

John Favret

MIXED MEDIA AWARD

Phyllis Small

Box Cars

Like Mondrian with a sewing machine and Hundertwasser with scissors. Painting with pieces of fabric making the patterns of modern life into something that can be wrapped around us like a shroud, a holy shroud, but free from theology. Cloth, without a function, just hang around, or lay around, and be appreciated. A beautiful thing, beautifully made.

Tom Edwards

This quilt is really a fun piece to look at. The richness in color and pattern make this a standout for the exhibition. There is a nice rhythm and linear quality that runs throughout the quilt. And it is enjoyable to see areas of this design go back and forth in space.

John Favret

CERAMICS AWARD

Jillian Barber

DUX

I don't know what this creature pretends to be, but it's not a "duck." Is it an armadillo that has been feasting on magic mushrooms or a duck dreaming of hatching out as an armadillo morphing into a butterfly? Either way, the world needs more of these fantastical creations coming to life, out of the fire, like a beaded tattooed phoenix.

Tom Edwards

What makes this such an outstanding piece is that it is so unique. There are influences from Art Nouveau and patterns from old Italian mosaic tiles. The colors are rich and this piece demands a lot of attention.

John Favret

BLICK ART MATERIALS
HONORABLE MENTION

Cheryl M. Seaver
Material Girl #4

The ballet figure is pushed across the azure blue square, compressing the space on right and slowing the flow of movement. The painted arched gesture is set like a bow with a flowing cape, colorfully quilted jigsaw puzzle, suggesting the arrow, building and releasing tension, and creating motion. Like the firebird.

Tom Edwards

This is a refreshing little composition that utilizes the blue negative space spectacularly. And the textural patterns in the dress work so nicely with the simplistic background. Lighting is excellent and this collage is beautifully crafted.

John Favret

WHOLESALE FRAME COMPANY
HONORABLE MENTION

Tinatin Sanikidze
Playing the Old Song

The drawing describes hands, old hands, “playing the old song.” The focused foreground stretched against the faded background suggests the ebb and flow of musical dialog without hearing the music. The detailed aging of the hands suggests the nature of “song” we might be “hearing.”

Tom Edwards

This is not just a beautiful drawing, but an exploration of visual images that tell a story. The image goes beyond representing a person playing the guitar. It is suggestive of the history of the music or the life of the person holding the musical instrument.

John Favret

HONORABLE MENTION

Madeleine Althoff

Netherlands

This is a round painting or drawing executed in black and white. It recognizes the art of Dutch flower design and creates a circle of dancing and twisting forms. The design in the center of the circle, suggesting two eyes and a mustache, recalls the faces of Rembrandt, Hals, and Van Dyke... maybe? Certainly the Netherlands.

Tom Edwards

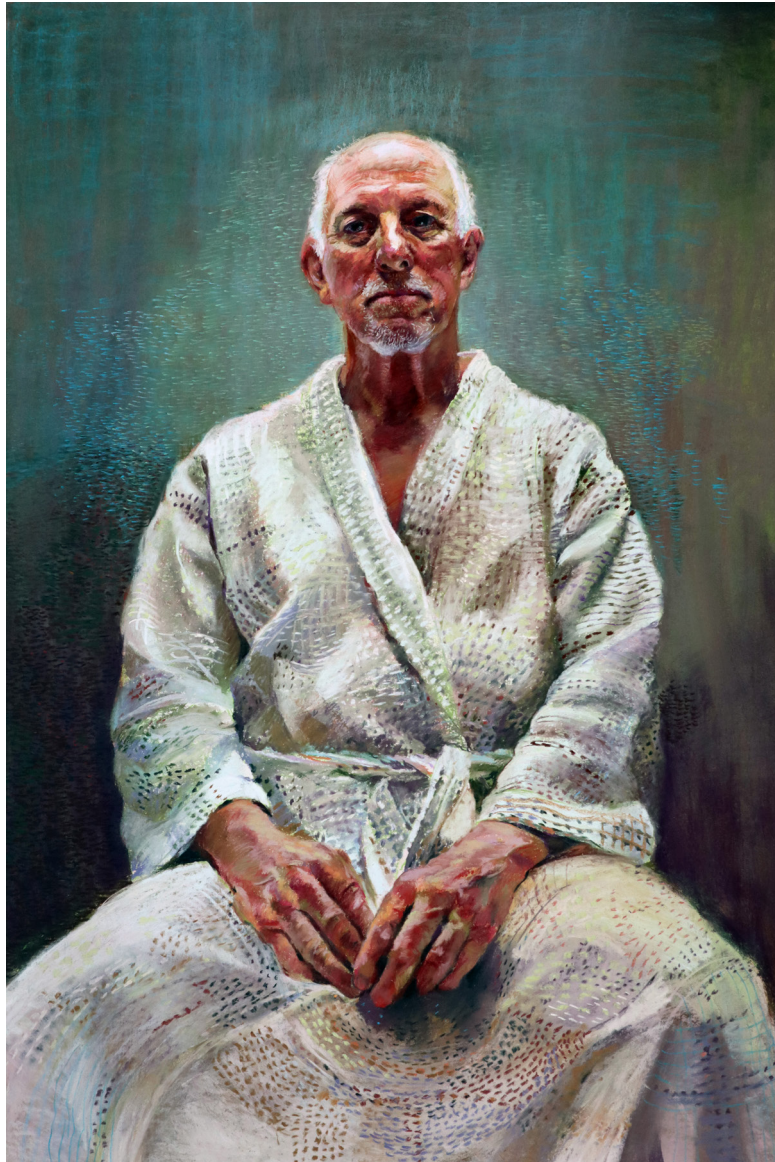
The ceramic plate has wonderful contrast with these beautiful black flower patterns that are in relief to the white background. There is also a nice gold rim around the plate. This is an outstanding work in ceramics and deserves the Honorable Mention.

John Favret

AWARDS



BEST OF SHOW
Shawn Sullivan
Green and White Dinghies
Oil



SECOND PLACE
Patricia Schappler
The Guardian
Soft Pastel



THIRD PLACE
Soteris Sam Roussi
How 'Bout Betty White
Acrylic and Dry Pigment



PAINTING AWARD
Glenn A. Kessler
Don Giovanni's
Oil on Linen



DRAWING AWARD
William M. Simpson
The Donbas 2023
Charcoal on Paper



PHOTOGRAPHY AWARD

Lee Palombo

Polar Express

Photography



SCULPTURE AWARD

Serena Bates

Emancipation

Hydrostone



GRAPHICS AWARD
Victoria Goro-Rapoport
Hatching Out
Etching, Digital Components



MIXED MEDIA AWARD

Phyllis Small

Box Cars

Fiber



CERAMICS AWARD
Jillian Barber
DUX
Ceramic Sculpture



BLICK ART MATERIALS
HONORABLE MENTION
Cheryl M. Seaver
Material Girl #4
Acrylic & Paper Collage



WHOLESALE FRAME COMPANY
HONORABLE MENTION
Tinatin Sanikidze
Playing the Old Song
Pencil on Paper



HONORABLE MENTION

Madeleine Althoff

Netherlands

Ceramic

WITH APPRECIATION

Jurors

Thank you to our co-jurors, Tom Edwards and John Favret, for their hard work in curating our 112th Annual Exhibition. Their collaborative efforts and professionalism are greatly appreciated.

Volunteers

All who gave their time to make this year's exhibition possible. A big shoutout to CAFA President Bill Butcher for his assistance with hanging the show.

CAFA Members

For your enduring support of CAFA now in its 112th year. We could not do it without you!

David Zuckerbraun

Our opening reception would not be complete without David's musical talents creating a welcoming atmosphere for all our attendees. Thank you for your commitment to making our evening a memorable event.

Lyme Academy of Fine Arts

Special thanks to Michael McDermott for his unwavering dedication and willingness to help bring our show to life at the Sill House Gallery. Thank you to the entire LAFA staff for having us back for our second consecutive year.

112TH EXHIBITION CATALOGUE

• Indicates Award		Dina V. Belyayeva <i>The Night Ride</i> Acrylic	900	Alfred Ciesluk <i>Along Zion's Walls</i> Painterly Photograph	275
Marguerite Alpert <i>Anahata</i> Anahata Plant Material: Japanese Red Pine Needles and Spiderwort Calyx	420	Michael Benson <i>Rural Windows</i> Photography	750	Sharon Coffin <i>Salt Marsh and Field #2</i> Oil, Cold Wax, Mixed Media	500
• Madeleine Althoff <i>Netherlands</i> Ceramic	160	Shirley Bernstein <i>Cloud Fan</i> Reduction Woodcut	450	Rosemary Cotnoir <i>Phantasmagorical Floaters</i> Acrylic	1,500
Elliot Appel <i>Available Now</i> Acrylic	1,800	Kraig Binkowski <i>Early Morning Walk in the Snow</i> Two-Color Woodcut on Japanese Paper	450	John Craig <i>Construct</i> Spray Paint on Paper	750
Louise Arnold <i>Tidal Pool</i> Oil on Canvas	2,445	Dawn Bisharat <i>An Afternoon in Beirut</i> Acrylic	3,400	Nathan Danieluk <i>The Mirror</i> Mixed Media	2,500
Del-Bourree Bach <i>Billboard Man</i> Acrylic on Panel	8,500	Johan Bjurman <i>Laundry Day</i> Oil	2,200	Rita Dawley <i>The Gathering</i> Mixed	1,500
James Baker <i>Still Life With Green Bottle</i> Acrylic on Paper Mounted on Board	1,500	John A. Blair <i>State Beach</i> Acrylic	1,250	Eileen Eder <i>Brown Bowl</i> Oil	1,600
Teri Banas <i>New Found Land</i> Acrylic	900	Jill Abele Butcher <i>Creatures of the Deep</i> Acrylic on Canvas	2,000	Jim Elting <i>Last Desert Light</i> Photography	400
• Jillian Barber <i>DUX</i> Ceramic Sculpture	2,000	William Butcher <i>The Two Figures</i> Acrylic/Foam Board on Canvas	3,500	Andrew Engel <i>Old Waterfront Hotel, Peck Slip, NY</i> Oil	1,700
• Serena Bates <i>Emancipation</i> Hydrostone	2,800	Helen Elizabeth Cantrell <i>The Wolf at the Door</i> Oil on Canvas	4,500	Diane P. Farr <i>Summer Haze</i> Oil on Canvas	800
Brenda L. Bechtel <i>VanVlecks Wisteria Courtyard - Counter Clockwise</i> Charcoal & Conté	2,800	Linda A. Casey <i>The Baskets Four</i> Oil on Linen	395	Felicia Feldman <i>Sisters</i> Oil on Panel	1,500
		Michael Centrella <i>Roof Top Reunion</i> Oil on Board	1,400	Lucien Flotte <i>Rowing on a River</i> Photography	300

Melissa Gold Fournier <i>Will, 2023</i> Charcoal on Paper	800	Sunil Howlader <i>Identity-2</i> Oil	3,800	Matthew K. Manthe <i>At the Library</i> Pencil	1,900
Lynn Frink <i>Elysium</i> Oil	4,000	Christine D. Ivers <i>Contemplating Isabella</i> Pastel	NFS	Judy Metcalfe <i>Twisting</i> Watercolor	2,900
Christina Gajda <i>Hammonasset Marshland</i> Digital	300	Glen Kapostas <i>Iron Maze</i> Photography	400	Lisa Miceli <i>Her Aquarium</i> Oil on Canvas	2,800
Ted Genard <i>The Enchanted Amphora</i> Oil and Gold Leaf on Alumipanel	1,200	Nathan Katz <i>The Lobster Baiter</i> Acrylic	1,755	Gustaf Miller <i>Structure Ukraine</i> Acrylic	1,800
•Victoria Goro-Rapoport <i>Hatching Out</i> Etching, Digital Components	500	•Glenn A. Kessler <i>Don Giovanni's</i> Oil on Linen	NFS	Janvier Miller <i>Collage Table</i> Acrylic on Canvas	2,800
Nancy L. Greco <i>Girl Tribe</i> Graphite on Paper	NFS	Anders (Andy) Benjamin Kimmel <i>Road in the Woods</i> Oil	350	Jill Miller <i>Bound</i> Oil on Wood	500
Terri Haas <i>Desert Sunset</i> Oil	450	Nadia Klionsky <i>Not Yet Spring</i> Oil	8,500	B. Murphy <i>Interactions</i> Mixed Media	725
Eddie Hall <i>Pacific</i> Acrylic on Recycled Window	1,350	Joe Krawczyk <i>One Off</i> Acrylic on Canvas	1,250	Gregory Murry <i>Fixer Upper</i> Acrylic	1,250
Arthur John Harris <i>Moon Light, Sea</i> Etching Aquatint Relief	750	Henie Kurzman <i>Hello Harley</i> Pastel	500	Scott Niemi <i>Untitled III</i> Acrylic on Canvas	1,150
Samantha Hayslett <i>The Distance of a Locked Door</i> Oil	700	Janet Leombruni <i>The Three Hares</i> Acrylic	1,800	Darryl Z. Oates <i>Rebecca in the Green House</i> Oil on Linen	14,000
Leonard P. Hellerman <i>A Stroll in the City</i> Photography	225	Patti Lizotte <i>Blue Bottle II</i> Oil	1,350	•Lee Palombo <i>Polar Express</i> Photography	850
Kate Henderson <i>Boundaries</i> Oil	1,800	Sarah Stifler Lucas <i>Check Please</i> Oil	3,900	Howard Park <i>Passing Showers</i> Oil on Panel	4,000

Gregory F. Presley <i>Fisherman's Catch</i> Color Photograph	400	Peter Seltzer <i>Threads 4</i> Pastel	5,900
John Redick <i>Lively Sea</i> Acrylic	1,800	Anna D. Shaw <i>Along Angel's Landing Trail</i> Photography	250
Scott Rhoades <i>You Lookin' at Me?</i> Acrylic	1,400	•William M. Simpson <i>The Donbas 2023</i> Charcoal on Paper	5,000
R. Douglass Rice <i>Portraits of Friends in Isolation</i> - Rachna Tewari Oil on Canvas	1,000	Michele Sinkez <i>Far Flung</i> Acrylic	1,300
Olivia Ann Rolston <i>Equipoise</i> Sculpture - Wood, Pink Granite Rock	1,000	•Phyllis Small <i>Box Cars</i> Fiber	4,400
Janet Bogon Romanowski <i>Yours Is the Light</i> Graphite	500	Suzanne Starr <i>Lost Story</i> Acrylic	450
•Soteris Sam Roussi <i>How 'Bout Betty White</i> Acrylic and Dry Pigment	2,560	Kevin Stiles <i>The Black Rock Gang</i> Colored Pencil	700
Richard Roy <i>Winter on Lincoln Way</i> Oil on Canvas	1,800	Wendy Stone <i>Dog Man</i> Photography	600
Terry Russo <i>Meandering Vessel</i> Clay	NFS	•Shawn Sullivan <i>Green and White Dinghies</i> Oil	1,200
•Tinatin Sanikidze <i>Playing the Old Song</i> Pencil on Paper	8,000	Andrea Tishman <i>Messengers</i> Linoprint on Teabags Mounted on Wood	2,000
•Patricia Schappler <i>The Guardian</i> Soft Pastel	4,000	Peggy Traskos <i>The Three Graces</i> Pastel	495
•Cheryl M. Seaver <i>Material Girl #4</i> Acrylic & Paper Collage	350		

ELECTED MEMBERS

Lisa Lyman Adams
Barbara J. Alex
Gail Armstrong
Lindsay Aromin
Lisa Horrigan Audette
Del-Bourree Bach
David Baillie
Harriet Moore Ballard
Jillian Barber
Karin O. Bastidas
Serena G. Bates
Brenda L. Bechtel
Roger Beers
Michael Benson
Shirley Bernstein
John A. Blair
Lev Bogorov
Shelby J. Bonomo
Gilbert Boro
Nancy Breakstone
Alan Brush
M.J. Brush
Deborah Burkland
Jill Abele Butcher
William C. Butcher
Diane Cadrain
Helen Cantrell
Judy Cantwell
Susan Chamberland
Leon Chmielewski
Alfred Ciesluk
Michael Cipriano
Cynthia Cooper
Cynthia B. Crier
Cheryl Milton Cwierniewicz
Jean Dalton
Darcy Dangremond
Mary O. Davidson
Roxanne Davis
Rita Dawley
Darrell Decker
Stephen Delaney
Douglas Deveny
Mark Dixon
Carol A. Dunn
Eileen Eder
Jim Elting
Gary T. Erbe
Diane Farr
Lisa R. Fatone
Kathleen Faust

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Brian Flinn
Lucien Flotte
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Merrill French
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Lynn Frink
Susan M. Funk
Ellen Gaube
Charles Gemmell
Douglas Gillette
Douglas Haddock
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Shirley M. Hall
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William Andy Jones
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Charna Katzman
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Anders Benjamin Kimmel
S. Chandler Kissell
Nadia Klionsky
David Kooi
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Estelle Laschever
Marthan Laurinitis

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Layne
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Ariane Luckey
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Diane A. Marinaro
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J. Day Mason
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Jean Mazo
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Maureen Miller
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James M. Mullen
Paul M. Murray
Trish Elwood O'Day
Nancy J. Oates
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Susan Parish
Howard Park
Bob Perkowski
Judy Perry
Judith Podell
Gregory Presley
Michael Ranucci
Scott E. Rhoades
R. Douglass Rice

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Hillary Seltzer
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Janice Silvers-Drake
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Catherine Whall Smith
Natalie Smythe
Lucia Sokol
Barbara J. Solomon
Diane Spira
Bivenne Harvey Staiger
Suzanne Starr
Thomas Stavovy
Wendy Stone
Tony Sullivan
Matina Marki Tillman
Peggy Traskos
Johanna Vacca
Lynn F. Walker
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Kathleen Zimmerman

CONNECTICUT ACADEMY OF FINE ARTS



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Marley Robinson, *Treasurer*

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Betty Hellerman

Sean Kane

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Alexander Ranniello

Karin Forde Whittemore

CAFA Founders' Mission

The Connecticut Academy of Fine Arts was established in 1910 by a group of renowned Connecticut artists whose goal was to promote the work of local artists. They achieved this through the establishment of an annual salon show, a juried exhibition that featured work of the highest standards of artistic excellence.

Membership

Membership is available at three levels, Elected, Associate and Supporting. To be eligible for CAFA Elected status an artist must have been accepted in at least three juried Academy exhibitions. For more information visit: ctacademy.org.

Contact

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Lyme Academy of Fine Arts

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Front Cover:

Shawn Sullivan

Green and White Dinghies (Details)

Oil

Back Cover:

Patricia Schappler

The Guardian (Details)

Soft Pastel

