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LETTER FROM THE DIRECTOR

(top left, clockwise) Kathy Butterly, Mushroom Nirvana, 2011 (Handheld), Courtesy of the artist and James Cohan, New York; Lucas Samaras (left), Box #84, 1973, Collection of Beth Rudin DeWoody, Courtesy of Pace Gallery © Lucas Samaras and Joanna Malinowska (right), 101 of Dada / Sophie and her sister, 2017, Courtesy of the artist and CANADA, New York (Objects Like Us), Photo: Jason Mandella; Cybele Maylone, Executive Director. N. Dash, Untitled, 2019, Courtesy of the artist and Casey Kaplan, New York, Photo: Caitlin Monachino; Jessi Reaves, Cock Ottoman with Parked Chair, 2018, Courtesy of the artist and Bridget Donahue, New York, and Herald St, London, Photo by Jason Mandella; Helena Hernmarck, Crumpled Paper, 2004, Collection of Nicole S. Williams and Dr. Lawrence J. Becker, Photo by Tom Grotta; Anthony Caro, Table Piece XVIII, 1967, Private Collection © Barford Sculptures Limited, Courtesy Mitchell-Innes & Nash, New York, Photo: Jason Mandella
In 2019, The Aldrich Contemporary Art Museum is presenting five solo exhibitions by women artists. This program grew out of our curators' expertise and passion for the artists' work rather than a strategic decision to feature women in 2019. It’s also in keeping with a distinguished history of presenting work by women and under-represented artists. The Aldrich featured fourteen women artists in its inaugural exhibition in 1964. Soon thereafter in 1971, Lucy R. Lippard organized the seminal exhibition Twenty-Six Contemporary Women Artists at the Museum. The Museum’s founder Larry Aldrich wrote in the accompanying catalogue:

...museums and art galleries have...overlooked [women artists'] talents and have discriminated against them...by not presenting one-woman shows of their work or including them in many of the important group exhibitions...[Some] women achieved recognition only through extraordinary talents, extreme hard work, and great courage.

Larry Aldrich’s focus on the quality of an individual’s work and recognition of historic institutional discrimination foregrounds the Museum’s progressive artist-centric approach to its exhibitions program. The 2018 Annual Report reflects both last year’s accomplishments and our aspirations for 2019, from the eighty-one artists exhibited in the meta-group exhibition The Domestic Plane: New Perspectives on Tabletop Art Objects to the solo exhibition of Helena Hernmarck’s tapestries, as well as the long overdue career retrospective of Harmony Hammond and the first East Coast museum exhibition of N. Dash.

The Aldrich has launched several initiatives to ensure that our visitors understand the crucial role we play in the contemporary art ecosystem. We’re increasing the Museum’s visibility and strengthening its reputation. At The Aldrich we commit to:

- Welcoming visitors and stimulating both their imaginations and their intellects through a robust roster of exhibitions and varied public programs
- Serving artists by offering them opportunities to expand and enrich their practices, often through the commissioning of new work
- Creating delightful, surprising, and provocative experiences

In the year to come we will increase the frequency and diversity of our exhibitions and the opportunities to engage with artists, curators, and educators. My hope is that every artist, member, donor, and friend feel part of our community. The Museum’s success depends upon the support of the whole Aldrich community, and we don’t take that support for granted. The purpose of this Annual Report is to inform, excite, and celebrate. Those who join, give, visit, and share The Aldrich participate in creating a vibrant environment for contemporary art to act as a tool to think and talk about the world today. You all make our work possible, and we are grateful!

Cybele Maylone, Executive Director
Since September 2013, curator Amy Smith-Stewart has organized twenty-nine exhibitions and projects at The Aldrich. Her unique perspective has brought artists to the Museum during seminal stages of their careers — up and coming artists, such as David Brooks, Xaviera Simmons, Sara Cwynar, Virginia Overton, Jessi Reaves, and N. Dash and mid-to-late career artists such as Mary Beth Edelson, Jackie Winsor, Suzanne McClelland, Ruth Root, and B. Wurtz. Learn about Amy’s path to becoming a curator, her choice to focus on presenting the work of women artists, and her dream exhibition.

Q What was your path to becoming a curator? What drew you to curation?

A After graduate school, I was lucky enough to land in the curatorial department at P.S.1 Contemporary Art Center (now MoMA PS1) primarily assisting Klaus Biesenbach, then the Chief Curator. I didn’t know much about being a curator, but I knew I wanted to work with artists, and I was particularly drawn to P.S.1, not only because it has an incredible history, but primarily because it operated somewhere between a museum and an artist’s studio, and this felt exciting to me.

Q How has your curatorial perspective changed or stayed the same throughout your career?

A My ideas about curation have evolved from my experiences making exhibitions. Every time I launch into something new, I experience something about the world, about myself, that I never have felt or seen. Every artist I have worked with over the years has shifted my thinking about this crazy context we live in. Curating is about trust and generosity, collaboration and vision. Learning on the job, failing on the job, succeeding on the job. All this is acceptable and critical to the activity around exhibition making. One thing that always stays present for me as a curator is being responsible with the material, with the access, with the context; this shared trust we build with an artist is our currency as curators, without it we’re finished.

Q You’ve championed women artists throughout your career. Are there any exhibitions you’ve organized that have had a particular impact on you or have stuck with you for one reason or another?

A If there is one thing that I am proud of but haven’t always talked openly about until recently is all the women artists that I have worked with over the years as a curator, a gallerist, a writer, and even rarely, as a collector. At first, it wasn’t something I set out to do. It was just happening naturally. The work that I was drawn to over and over again happened to be made by women. I am not a big believer in data and statistics, but I am sure the percentage is unusually high and I am certainly proud of that. But when I came on as a curator at The Aldrich, I did for the first time really think about it, and I remember saying to one of my artist friends, I think I am going to make a point of making
shows at The Aldrich primarily with women artists. This might have partially grown out of the fact that I was approaching my late 30s, I was a mom, I was struggling to negotiate career and kids, and I really wanted to understand why gender mattered so much, why it was still such an intense talking point in the 21st century, and more importantly, why it was so hard to keep achieving in the art world as a woman who was getting older. Now with the increasing number of grass-roots led women’s movements, like #MeToo, I feel incredibly empowered to own this decision.

Being a curator in a non-collecting contemporary art museum is primarily about stitching together a never-ending daisy chain of artists all magically hinged by an enduring pact that happens inside this great big thing we call the curatorial process. A curator I admire once said that the artists he worked with early on in his career not only steered his course, but became a core group, that he could always count on. Curators, like artists, are supported by their peers, most of whom happen to be primarily artists.

As a curator I can only do what I do if the artist believes that I know what I am doing. With that in mind, I feel extremely proud of the Harmony Hammond survey I recently organized for The Aldrich. This for me is my curatorial apex—a singular representation of everything I have ever wanted to achieve as a curator.
Q  What is a dream exhibition you’d like to organize?

A  Hmm. This is an interesting question because an exhibition without a ceiling is unheard of but certainly dreamy. I think though as a curator who has worked inside institutions, galleries, temporary spaces, etc., it is important to be grounded. We all know what happens to the curator who runs away with the budget. But there are several exhibitions that I am working on that I am very excited about: Lucia Hierro, Eva LeWitt, Genesis Belanger, and many that I am thinking about. But there is a show that has been brewing since I had my first child, a daughter in 2005. It became a reality in 2009, when I organized a small exhibition for my eponymous roving gallery about the color pink. I invited artists to make work about what this color meant to them. I’ve always been fascinated by pink, as its meaning is so complicated, so unfixed, dramatically swinging with the times. It has been a symbol of oppression and rebellion. It is a color that is seductive and repulsive. It is certainly gendered, although the gender has changed over the centuries. So, I have been thinking more and more about one day revisiting this idea of pink’s persistent power through the art lens of public protest. Making a show that explores pink’s politicization and its agency as a weapon of demonstration and dissent.
2018 Exhibition Review

On View
January 1 to December 31, 2018

Anissa Mack: Junk Kaleidoscope
October 1, 2017 to April 22, 2018
Curated by Amy Smith-Stewart

Alex Schweder and Ward Shelley: Your Turn
October 1, 2017 to April 22, 2018
Curated by Richard Klein

Shared Space: A New Era
October 1, 2017 to April 22, 2018
Curated by Lillian Lambrechts from the Bank of America Collection

Analia Segal: contra la pared
May 20 to September 23, 2018
Curated by Richard Klein

The Domestic Plane: New Perspectives on Tabletop Art Objects
May 20, 2018 to January 13, 2019
- Objects Like Us, curated by Amy Smith-Stewart and David Adamo
- Jessi Reaves: Kitchen Arrangement, curated by Amy Smith-Stewart and David Adamo
- **Handheld**, curated by Elizabeth Essner
- **Tucker Nichols: Almost Everything on the Table**, curated by Dakin Hart
- **On Edge**, curated by Richard Klein

**Risa Puno: Common Ground**
June 15 to November 1, 2018

**Main Street Video**
June 24 to September 16, 2018
- **Marina Zurkow**, curated by Richard Klein
- **Jillian Mayer**, curated by Amy Smith-Stewart
- **Bigert & Bergström**, curated by Richard Klein
- **Rhys Coren**, curated by Amy Smith-Stewart

**Helena Hernmarck:**
**Weaving in Progress**
October 14, 2018 to January 27, 2019
Curated by Richard Klein

**Danh Vō: We the People**
December 4, 2018 to May 15, 2019
The Aldrich’s mission to connect the public to contemporary art and artists extends from the Museum’s on-site Studio to in-school education programs. Artist-led tours, classes, and workshops give visitors of all ages and backgrounds the opportunity to work directly with artists and artist-educators.

The Aldrich believes that the habits of mind of the artist—their creativity, inquisitive nature, cross-disciplinary thinking, collaboration, responses to social issues, and innovation—mirror the traits that we see and hope to continue to develop in children and into their adult lives. Artists who think differently, dream big, and experiment daily show students that being an individual, working with others, and asking questions are just as important as skills in math, science, language, and history.

The opportunity for members of the public to connect and work directly with artists also demystifies “the artist”—to allow visitors to ask questions, watch their processes, dive deeper into their work, and feel a sense of purpose within a museum. So often visitors are passive receptors of art—they view what is displayed and move on. But direct engagement with artists themselves brings the viewers into the exhibition experience.

In 2018, the Museum was able to engage the public directly with over sixteen artists through workshops, talks, tours, lectures, and camps. At Camp Aldrich students created unique textile art with Sooo-z Mastropietro, experimented with architecture with Adam Handler, explored plaster with Erika Rohde, and repurposed objects with Alissa Siegal. 7th and 8th grade students in both Ridgefield and Norwalk created projects that looked at their communities, social issues, and current events and how they could solve or improve them with Aldrich alumni artist Jean-Marc Supervile Sovak. Adults and teens had the opportunity to re-curate and re-hang Anissa Mack’s exhibition through a multi-event program with Mack and curator Amy Smith-Stewart. Visitors and families had the chance to learn from and engage with exhibiting artists Ben Gest, David Adamo, Helena Hernmarck, Alex Schweder, Ward Shelley, and Analia Segal during a variety of cross-disciplinary programs.

The Aldrich is dedicated to continuing its work in connecting the public of all ages to artists through hands-on art-making, thought-provoking lectures and tours, collaborative conversations, and visits to studios and partner institutions throughout 2019 and beyond.
Children at Camp Aldrich (header); (top left, top right, bottom) Helena Hernmarck working on Folded Letter O. Photo: Jason Mandella; Tucker Nichols, Cordball, 2018. Courtesy of the artist; Exhibition opening. Amisa Mack: Junk Kaleidoscope
Diana Bowes grew up around art on the West Coast. Her parents began collecting art in the 1970s. For them, it was a shared passion that strengthened their bond. They each served on the boards of major art institutions such as The San Francisco Museum of Modern Art and the Dia Art Foundation. Diana double majored in college in art history and English.

Diana moved east in 1982 and spent ten years in advertising, which she loved. She then ran a successful restaurant in Westport, Sole e Luna, while raising her own family. After several years of non-stop volunteerism in the schools and community, once her children were grown and had left home, Diana made the “selfish” move to join the Aldrich Board. “It was something, finally, that I was doing just for myself.”

For Diana, art forces her to slow down and look while also expanding her view of the world. Joining the Aldrich Board deepened her engagement with contemporary art, and she has brought the gifts of enthusiasm, optimism, and connection to her service as vice-chair. With six new trustees in the last two years, the Board is growing and evolving. There is great energy and excitement about the future.

“The search for the new executive director brought the board together,” she says. “And, of course, we’re delighted with Cybele!”

Cybele Maylone is now well into her first year as executive director, and her efforts to bring greater visibility and recognition to the Museum’s programs are exactly what the Board anticipated. “We knew the curatorial and educational programs were excellent. We just needed to get the word out. We knew Cybele had those skills.”

One of the most meaningful experiences Diana has had at The Aldrich was the 50th anniversary exhibition in 2014. The impact of The Aldrich over time was dramatically apparent. Artists who now have international reputations received solo exhibitions at The Aldrich at crucial junctures in their careers. That work has been going on for 55 years and continues today. Part of what Diana finds so moving about Harmony Hammond: Material Witness, Five Decades of Art is the historical context it provides for Harmony, for women artists, and for contemporary art since the early 1970s, especially complemented as it is by the N. Dash and Sara Cwynar exhibitions.

If given the chance to ask Larry Aldrich one question, she says “What does he look for in a work of art? Anything specific, or is it just a visceral response? What gets his blood running?”

Diana sees herself as a translator of other people’s works. “I’m an agent,” she says. In that light, she has become the Museum’s top ambassador. There is hardly an event at The Aldrich where Diana doesn’t have a large group in tow, whether it’s a free members-only tour or a full table at the Benefit Bash.

“It’s a joy!” she says. “I’m so proud of the Museum. I want everyone to know about it!”
[header, left to right] Anissa Mack, Them, 2017, Courtesy of the artist, Photo by Chris Manning; Richard McGuire, My Things (installation view), 2018, Courtesy of the artist, Photo: Jason Mandella (top left, clockwise) Alex Schweder and Ward Shelley: Your Turn (installation view), Courtesy of the artists and Edward Cella Art & Architecture, Los Angeles, and Pierogi Gallery, New York, Photo: Jason Mandella; Diana Bowes, Vice-Chair, Harmony Hammond, Gee, 2015, Courtesy of the artist and Alexander Gray Associates, New York © 2018 Harmony Hammond / Licensed by VAGA at Artists Rights Society (ARS), NY, Photo: Caitlin Monachino; Shared Space: A New Era (installation view), Bank of America Collection; Venske & Spanle, How is it Hanging, 2018 (On Edge), Courtesy of the artist and Margaret Thatcher Projects, New York, Photo: Jason Mandella
Events at The Aldrich in 2018!

In 2018, The Aldrich hosted dozens of events, from openings to artist talks, workshops, and special performances, all culminating in the extraordinary benefit concert by Moby. We had two A Place at the Table dinners, boasting farm-to-table culinary treasures in the Sculpture Garden. We also held our first Aldrich Undercover since 2012, where guests were able to purchase “mystery” work donated by alumni artists. We held Evening for Educators workshops in our galleries and the riveting Spinning A Yarn collaboration between exhibiting artist Analia Segal and dancer David Thompson. Finally, Moby performed for the benefit of the Museum at the Ridgefield Playhouse, reflecting on the refuge The Aldrich offered him as a child growing up in Fairfield County. Thanks to all those who joined the Museum community by attending these or any of the events at The Aldrich in 2018!
 EVENTS AT THE ALDRICH IN 2018!
2018 Financial Overview

The Aldrich’s operating budget is built on a generous endowment which was created when Larry Aldrich and the Board voted to de-accession the collection for the long-term support of the Museum. In 2018, 65% of annual revenue derived from the endowment. The ability of the Museum to offer innovative curatorial and educational programming over the past several decades is a direct result of his 1981 decision to invest in the future of contemporary art by de-accessioning his prestigious collection.

Museum funding models, the cost of doing business, and the competition for public attention have all changed dramatically since then. The Aldrich must reduce its dependence on the endowment to ensure that it will continue to fulfill its mission.

The Aldrich has begun a strategic planning process that will address its funding model. At the same time, the Museum has invested in fundraising and marketing and communications for 2019 with the goal of increasing both contributed and earned income this year.

As the 2018 Report of Gifts included in this Annual Report illustrates, new donors and the relationships we’re creating today represent The Aldrich’s future. We’re excited to move forward, honoring the intelligence with which Mr. Aldrich created this institution, while looking to build on that legacy.
### FY18 REVENUE

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### FY18 EXPENSES

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2018 FINANCIAL OVERVIEW
Report of Gifts–Donors

Thank you to all those who made a gift or joined as members of The Aldrich Contemporary Art Museum in 2018. The Aldrich depends upon the generosity of its trustees, donors, members, and corporate and foundation partners. In 2018, these gifts comprised 26% of the Museum’s budget. The Aldrich began as the work of one generous philanthropist, Larry Aldrich. Now it is the work of many.

Everyone listed in the 2018 Report of Gifts chose to make a voluntary financial contribution to The Aldrich. As we affirm in every tax receipt: no goods or services were received in return for these gifts. Thus, a singular generosity lies behind every one. The act of writing a check, submitting an online gift form, or instructing a broker to make a gift of stock are profoundly meaningful as financial transactions because the Museum depends upon the funds received to mount exhibitions and run education programs. They’re also meaningful as expressions of belief in the visual arts as necessary to the health and vitality of our society. Thank you all for making The Aldrich a philanthropic priority in 2018!

Bruce E. Smith
Director of Development

Donors
This list reflects all gifts of $100 and more made to The Aldrich between January 1 and December 31, 2018. Ticket purchases for Moby: A Concert to Benefit The Aldrich are excluded. Membership listings begin on page 23.

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Sustainer
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REPORT OF GIFTS–DONORS 21
Report of Gifts–Donors

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Google
Greenwich Hospitality Group
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Hotel Zero Degrees
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Melissa Marr and Gary Lichtenstein
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Moby
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Xoli Ngcoza
Tucker Nichols
Nicholson Events Inc.
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PIY Pizza
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Vittoria Quane
Julian Schnabel
Sparklicious
Sweet Lisa’s Exquisite Cakes
TownVibe
TypoGraphic Services, Inc.
Whip Salon
WFUV
WSHU Public Radio Group

Matching Gifts Companies
IBM Matching Gifts Program
State Street Foundation
United Health Care
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This list reflects all paid Aldrich memberships received between January 1 and December 31, 2018.

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Jennifer and Gregory Ezring
Jean and James Prusko
Cynthia Smith
Rachel and Joseph Sondheimer

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Janine Brown and Peter Weinbach
Claudia Caffuzzi
Carol and Dave Foster
Nancy Jacobowitz
Raymond Learsy
Susie and Gary Singer
Margaret and James von Riesemann

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Antonia and Scott Davis
Caroline Deck
Anne and Joel Ehrenkranz
Jeanne Fisher
Sarah Gondell and Jean-Jacques Chaltiel
Thomas Harris
Amale Hawi
Elizabeth Hilpman and Byron Tucker
Deb and Scott Linke
Miriam Martinez and Roger Restaino
Phillips
Allison and Jon Stockel

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David Black
Virginia and Jason Chai
Florence Cho-Velasco
Audrey Conrad
Mark Eckman
Joseph Ellis
Elizabeth Essner
Hilary and Sean Flanagan
Emily Leighton
Jane and Dan Lindau
Shaena McPadden
Anita and Arnold Newman
Cathleen Newsham
Jeraldine Orlina
Jennifer and Victor Osle
Chris Parker
Robin and John Phillips
Jennifer Posner
Alison Pratt and Todd Forrest
Kim and Andrew Purcell
Emma and Mark Quilhot
Sue and Al Ravitz
Michael Reed
Diane Sena and Peter Guzy
Margaret Sullivan and Rick Lawrence
Leslie and Daniel Teswes
Mary Tobin
Michelle Tsang
Shelly and Oskar Vides
Louise Washer and Mary Clay Fields
Mary Whitcomb and John Paribello
Sandy Whiteley and Russell Maylone

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Rebecca Antista
Rachelle Axel
Laurie and Peter Bachmann
Debra and Amit Barniv
Betsy and Alfred Bergman
Brooke Bernstein

Nancy Berson
Marina and Bertram Bleck
Cyndy and Tim Byrnes
Janis and Charles Cecil
Nicole Chiarella
Evelyn Chiotsis
Cynthia Cobb and Craig Borders
Neeta and Brian Connally
Pamela Custode and David Doyle
Kate and Marc de Mul
Melissa DeMeo and Christopher Belden
Patricia and Wayne Devoe
Jennifer and Arny DiLaura
Cynthia Duque
Sally and John Eller
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Meta Ela
Ruth and Rich Feldman
Denise Ferris and Chan-Li Lin
Andrea and Jack Gordon
Margaret and Stuart Gray
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Harriett Hanlon and Mark Riser
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Elizabeth Koenig and Brendon Perkins
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Cynthia Lobato
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Elena and Ramon Reyes
Jennifer Ripa-Edson
Elissa Robinson
Vida and James Rothschild
Hilary Saltus
Suzanne and Mitchell Scherr
Kimberly and Christopher Schmitt
Marion and Bill Seibold
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Sonia Skindrud and William Covell
Jessica Trinh
Cynthia and Stanley Twardy
Alysa Wakin and Jim Stiewert
Margaret and Aran Weiner
Mariela Winter
Elizabeth Zieman

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Dale and Richard Ahearn
Jocelyn and Addison Armstrong
Diane Balch
Abby and Matt Bangser
David Beebe
Tish Beitzel and Robert Wredenburgh
Videen and Christopher Bennett
Cathy and Wing Biddle
Elena Bowes
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Lisa Canter
Vincent Conyers
Cynthia and Russ Cornelius
Nina and David Diefenbach
Peter Diefenbach and Michael Caravetta
Ruth and Robert Diefenbach
Michelle Ellerin-Diefenbach and Michael Diefenbach
Kathryn Emmett and David Golub
Dayne Encarnacion
Alanna Fagan
Carolyn Fahey and Mark Schiff
Karin and Christopher Fallon
Brenda Finkel
Emanual Genauer
Carole L. Glaser
Lee Goldstein
John Gowan
Marina Greenstein and Edwin Snider
Christine Grygon
Karen and Robert Gureasko
Barb and Charles Jennes
Dawn Kaam
Patricia and Aris Kekedjian
Lesley Lambton
Holly Lapine
Joan L. Lvynton
Elizabeth and Stephen Massa
Roo-z Mastropietro
Gaetana and Ed McGill
Cecilia Moy-Fradet
Dale Najarian
Marnie and John Olson
Steven Paggioli and Olaf Soltau
Dorothy Pawlowski
James Perakis
Wendy Pieper
Nir Polonsky and Carlos de Villa-Amil
Madison Potter and Christopher Preston
Linda Rost
Michael Rothman
Isabelle Schiavi
Tianna Shockley
Marian and Earl Sloan
Karen Stewart
Cathy Vanaria and Mark Savoia
Maria Vanoni and Richard Heyman
Phyllis Waddell
Dayna and Richard Wenzel
Jessica Yagid

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Brewster Public Library
Danbury Public Library
Easton Public Library
Fairfield Public Library
Ferguson Public Library
Greenwich Library
Kent Public Library
Lewisboro Library
Mahopac Public Library
Mark Twain Library
New Fairfield Free Public Library
Patterson Library
Poughkeepsie Public Library
The Pound Ridge Library
Ridgefield Public Library
Southbury Public Library
Weston Public Library
Westport Public Library
Wilton Public Library

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Videen and Christopher Bennett
Barbara and Louis Campagna
Laurie and Whit Campbell
Marjorie and Bill Davidson
Elizabeth and Alfred DiMaio
Helen Dimos and Ben Oko
Helen and William Gore
William Grat and James Bruno
Mary and David Haislip
Thomas and Maureen Kilbourne
Lona and Joseph Lopez
Kathy Lynch and Jonathan Clapp
Bonnie Mausolf
Kathleen and Robert Moriarty
Marsha and George Nichols
Melinda and Donald Weber
Susan and Alan Winsor

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Anya Berg
Jake Berg
Paula Burton
Jennifer Davies
Robert E. Diefenbach
Kimberley Ryan Ekern
Susan Finkelstein
Hans Fischer
Joshua Fischer
James Fleig
Edward Fleischli
Penelope I. Forman
Joshua Grey
Lisa Hayman
Rosita Hill
Karen Kaczmarcyk
Jacquie Littlejohn
Kathleen Lozier
Virginia McDonald
Frances Palmer
Elayne Prince
Malavika Ranade
Laura Schroeder
Ashley Slane
Julie Stern
Pam Stoddart
Alan Taylor
Tracy Warren
Alena Murphy
Katy Niner
Randi Nussbaum
Adrienne Orlan
Jackie Peters
Brian Peterson
Paula Piekos
Rochelle Polsky
Roseann Press
Nathan Ritterpusch
Margaret Roleke
Catherine Schonberg
Jack Seeno
Nancy Seeno
Merete Simmons
Connie N. Stancell
Jacqueline Tougas
Terrence Tougas
Joe Venturato
Victoria Wyndham

**Senior and Student/Artist**
Lynne Aubert
Mary Bailey
Michael Brown
Miggs Burroughs
Nicholas Cheftel
Alison Clarke
Pam Einarsen
Paul Einarsen
Bonnie Figgatt
Barbara Fisher
Michael Fisher
Charles Geiger
Deborah Grahame-Smith
David Green
Bonnie Hodges
Allison Hornak
David Janasek
Pat Jenkins
Elaine Kelemen
Susan Kelley
Elizabeth MacDonald
David Marchi
Linda McDonald
Aldrich Undercover Contributing Alumni Artists

The following alumni artists contributed original artwork to Aldrich Undercover. The Aldrich exists to empower artists, and we are grateful for their participation!
Bill Adams
Raine Bedsole
Jean Blackburn
Alex Blau
Paul Bowen
Sebastiaan Bremer
David Brooks
Matthew Buckingham
Janice Caswell
Catherine Chalmers
Kate Clark
Orly Cogan
Jennifer Paige Cohen
Bonnie Collura
Chrissy Conant
Marti Cormand
Marsha Cottrell
Amy Cutler
Jeff Davis
Michael DeFeo
Steve DiBenedetto
Mark Dion
Elizabeth Duffy
Angela Dufresne
Linda Ekstrom
James Esber
Cui Fei
Celeste Fichter
Jeanne Finley
Laura Fischer
Laura Ford
Carl Fudge
Kate Gilmore
Ben Gocker
Juan Gomez
James Grashow
Ethan Greenbaum
Joanne Greenbaum
Angelina Gualdoni
David Haislip
Anne Harris
Erika Harrsch
Todd Hebert
Elana Herzog
Lisa Hoke
Jessica Jackson Hutchins
Jamie Isenstein
Kysa Johnson
Kim Jones
Michael Joo
Mary Judge
Nina Katchadourian
Lisa Kereszi
Peter Kirkiles
Brian Kneb
Beryl Korot
Joyce Kozloff
Justen Ladda
Sarah Lapp
Joan Linder
Markus Linnenbrink
Peter Liversidge
Damian Loeb
Mary Lum
Ruth Marten
Jill Mathis
Suzanne McClelland
Richard McGuire
Hasnat Mehmood
Sean Mellyn
Saul Melman
Sharri Mendelson
Jason Middlebrook
Cyrilla Mozenter
John Muse
Warren Neidich
Matthew Northridge
David Opdyke
Carl Ostendorp
Judith Page
Frank Poor
William Powhida
James Prosek
Risa Puno
Paul Henry Ramirez
Michael Rees
Kay Rosen
Erika Rothenberg
David Scanavino
Mira Schor
Charlotte Schulz
Alex Schweder
Analia Segal
Jessica Segall
Michelle Segre
Jonathan Seliger
Rick Shaefer
Ward Shelley
Bruce Sherman
Cary Smith
Jane South
Charles Spurrier
Chrysanthe Stathacos
Ruby Sky Stiler
Jessica Stockholder
John Stoney
Robert Taplin
Mary Temple
Edward Tufte
Lane Twitchell
Penelope Umbrico
Elif Uras
Cheryl Van Hooven
Mark Dean Veca
Ted Victoria
Peter Waite
Ruth Waldman
Leslie Wayne
Jill Weinstock
Allan Wexler
Amy Yoes
Jennifer Zackin
Michael Zansky

ALDRICH UNDERCOVER CONTRIBUTING ALUMNI ARTISTS 27
Staff Listing

Cybele Maylone, 
Executive Director

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Namulen Bayarsaihan, 
Director of Education
Michelle Friedman, Head of Education & Academic Initiatives
Noah Steinman, Coordinator of Public & Academic Programs
Sierra Van Ryck deGroot, Education Assistant

Exhibitions
Richard Klein, Exhibitions Director
John Carroll, Facilities Manager
Mary Kenealy, Registrar
Chris Manning, Exhibitions Manager
Caitlin Monachino, Curatorial Assistant
Amy Smith-Stewart, Curator
Barbara Toplin, Volunteer Archivist

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Peggy Baim, Business Manager

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Bruce E. Smith, Director of Development
Kris Honeycutt, Head of Membership & Annual Giving
Jamie Pearl, Head of Special Events & Rentals

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Gretchen Kraus, Design Director
Claire Ritz, Digital Media Assistant

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Lori Parisi, Manager of Database & Visitor Experience

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Dayne Encarnacion
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Cecilia Moy-Fradet
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Karen Stewart
Phyllis Waddell
Karen Weissman
Richard Wenzel

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