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The Aldrich exists to serve artists, and we all benefit. The Museum enables artists to freely realize their creative visions by offering a respectful, collaborative environment. For many artists, an Aldrich exhibition is their first solo museum show. For some, participating in a group exhibition here is their first time showing in a museum at all. Unexpected and exciting juxtapositions sometimes emerge. In Weather Report, the artist Sara Bouchard, who received her MFA in 2019, has a work in the same gallery as Nick Cave and Andy Goldsworthy.

Our curators’ ideas, knowledge, and instincts guide our decision-making. Exhibitions Director Richard Klein and Senior Curator Amy Smith-Stewart are charged with discovering and presenting exceptional contemporary work at just the right moment, be it before an artist garners commercial attention, or at a pivotal juncture in an artist’s practice. Unburdened by a permanent collection and operating insistently outside the contemporary art marketplace, The Aldrich enables our artists and visitors to focus on the work.

A strategic planning process begun in 2019 has brought into focus how important such key moments are for artists and how uncannily The Aldrich has captured them throughout its fifty-plus year history. As we move forward, we will focus even more purposefully on those moments—so that the work presented will delight, inspire, and provoke our diverse audiences.

I have been involved with The Aldrich for more than a decade and our current forward momentum is palpable. In her first full year as Executive Director, Cybele Maylone has led the institution’s remarkable team with energy, professionalism, and vision. We presented seven successful exhibitions this year with strong critical reviews and numerous feature articles in the press. Museum attendance, overall financial support, and membership each increased by 15% or more in 2019.

An annual report is an opportunity to reflect and give thanks for the hard work, creativity, and financial support that combine to make The Aldrich such a vibrant institution. To the artists, curators, donors, educators, staff, and volunteers who contribute so much to the institution, thank you. I must add particular thanks to my fellow trustees whose time, treasure, and talent are indispensable to the vitality of the Museum.

Sincerely,

Eric Diefenbach
Chair of the Board
In 2019, The Aldrich Contemporary Art Museum began a strategic planning process. It is still underway, but as we focus on the next phase of growth, it has become clear that The Aldrich’s mission, both now and throughout its history, has been to serve artists. Our goal is to create an environment where artists have the freedom to make and present work that fulfills their vision.

Our commitment to artists was core to our work in 2019. We presented five important solo exhibitions: Harmony Hammond, N. Dash, Sara Cwynar, Eva LeWitt, and Zoë Sheehan Saldaña. Hammond’s show was noted as one of the best of the year by The New York Times. Our group exhibitions, How Art Changed the Prison, which featured the work of artists from Connecticut’s Prison Art Program, and Weather Report, which explored the earth’s atmosphere and moral crisis of climate, together presented the work of 60 artists. And we have been thrilled to see the audience’s response to these programs: in 2019 we saw a 20% increase in Museum attendance.

In 2020, the Museum will present the work of three artists also at the crux of new directions in their careers. Genesis Belanger, Hugo McCloud, and Lucia Hierro have all built substantial bodies of significant work, but none have yet had their work presented in a solo museum show. Frank Stella will exhibit at the Museum for the sixteenth time with his first solo exhibition at The Aldrich, Frank Stella’s Stars, A Survey, examining this important motif that’s been central to his practice from the beginning.

With the group exhibition Twenty Twenty, The Aldrich will give artists a platform to respond to the 24-hour election year news cycle through the slow medium of drawing. Like Weather Report, Twenty Twenty exemplifies the sensitivity and nuance with which Richard Klein crafts themed exhibitions. Richard has been associated with The Aldrich for over thirty years, almost as long as Larry Aldrich himself. He began as a contract art handler in 1988 and has served as Exhibitions Director since 1999. His leadership as a curator has been crucial to the integrity of the Museum’s exhibitions program and to its high reputation among artists. He offers his perspective on three decades at The Aldrich in the pages ahead.

The Aldrich depends upon the gifts of many individuals, foundations, and corporations to present the work of these artists. In this annual report, we offer our thanks to all those who have made it possible for artists to thrive at The Aldrich. I hope you enjoy this brief summary of 2019 and look ahead to 2020.

Sincerely,

Cybele Maylone
Executive Director
2019 Exhibitions

The Domestic Plane: New Perspectives on Tabletop Art Objects
May 20, 2018, to January 19, 2019
Curated by Richard Klein, Amy Smith-Stewart, Dakin Hart, and Elizabeth Essner

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

Danh Võ: We the People (detail)
December 4, 2018, to May 6, 2019
Main Street Sculpture

How Art Changed the Prison: The Work of CPA’s Prison Arts Program
January 27 to May 27, 2019
Curated by Jeffrey Greene

Harmony Hammond: Material Witness, Five Decades of Art
March 3 to September 15, 2019
Curated by Amy Smith-Stewart

N. Dash
May 3 to September 15, 2019
Curated by Amy Smith-Stewart

Radcliffe Bailey: Vessel III
May 10, 2019, to March 15, 2020
Main Street Sculpture

Sara Cwynar: Gilded Age
June 9 to November 10, 2019
Curated by Amy Smith-Stewart

Nari Ward: Apollo / Poll
June 12, 2019, to January 10, 2020
Sculpture Garden

Tony Tasset: Deer
June 12, 2019, to March 15, 2020
Sculpture Garden

Tom Friedman: Hazmat Love
May 7, 2019, to March 15, 2020
Sculpture Garden

Weather Report
October 6, 2019, to April 19, 2020
Curated by Richard Klein

Eva LeWitt: Untitled (Mesh A–J)
October 6, 2019, to April 26, 2020
Curated by Amy Smith-Stewart

Zoë Sheehan Saldaña: There Must Be Some Way Out of Here
November 24, 2019, to May 25, 2020
Curated by Glenn Adamson

The New York Times writes that our exhibitions are the kind you expect at a “big-guns urban institution, but [find] at The Aldrich Contemporary Art Museum in leafy suburban Connecticut.” – September 2019
Richard Klein: Three Decades at The Aldrich

2020 marks Exhibitions Director Richard Klein’s thirty year working full-time at The Aldrich Contemporary Art Museum. During this time Klein worked closely with the Museum’s founder Larry Aldrich, curated or co-curated over 90 exhibitions in both the “Old Hundred” and new Museum building, and has had a hand in nearly every aspect of the Museum’s operations. Learn about the intersection of Klein’s career and the Museum’s history and a few of his curatorial highlights.

Q  You started working at The Aldrich in 1988, what roles have you had here over the years?
A  I started working full-time at the Museum in 1990 and at that point my title was Registrar/Preparator, which meant I was responsible for every aspect of the exhibition program other than curation. One has to understand that the Museum was much more modest at that point, with a full-time staff of five. In 1994 I became Acting Director for a little less than a year and during that period I curated my first exhibitions at the Museum, most notably Drawn on the Museum, a group exhibition of site-responsive wall drawings that featured the work of fifteen artists, including Karen Finley, Sol LeWitt, Dorothea Rockburne, Nancy Spero, Martin Wong, and the graffiti artist Daze. I’ve been Interim Co-Director twice, in 2011 and 2018, and was Assistant Director from 1998 through 2004. Following the opening of The Aldrich’s new building in 2004, I assumed my current role as Exhibitions Director. Other than managing the Museum’s education department I’ve had my hand in all aspects of the Museum’s operations over the years.

Q  What has changed the most at The Aldrich?
A  I’ve witnessed three major transitions in the history of the Museum, the first being the founder Larry Aldrich stepping down as Chair of the Board in 1991; the second being Larry’s acceptance of a new generation of trustees governing the Museum in 2000 just before his passing; and the third being the opening of the new building in 2004. All three milestones were significant in moving the institution forward towards greater professionalism. I was involved in varying degrees in all of these transitions, most notably the planning and opening of The Aldrich’s new building.

Q  What was it like working with Larry Aldrich?
A  Larry was a force of nature. When I first arrived at the Museum there was no arguing with him, but through the 1990s he gradually relinquished control of the institution, mellowed and was more open to other’s opinions about the Museum’s functioning. I’ll never forget what he said to me within my first month of joining the staff: “You know you will never become wealthy working at an art museum, don’t you?” Through his last years he came up from New York to see every exhibition and my role was always to walk him through and discuss the art on view. He didn’t like the turn that art had made in the 1990s, but he believed that the Museum’s programming should reflect the direction that visual culture was moving.
Q: What was the most memorable exhibition you worked on?
A: Ha! There are so many it’s hard to pick a favorite. No Reservations, an exhibition I organized in 2006 that explored the relevance of Native American history and culture in contemporary art, was important to me as it allowed me to engage in both my interest in history and social justice.

Q: What was the strangest location of an installation on the Museum’s grounds?
A: In 2010 I worked with Jeanne Finley and John Muse on realizing their project Sleeping Under Star, Living Under Satellites that explored different ways of thinking about space and time by connecting local history with GPS data. As part of the project they set up a series of geocaches in Ridgefield that included clues to locating a geocache on the Museum’s property. The trail of geocaches are still functioning, and if you’ve wondered what the Marcus Dairy milk box with a combination lock is doing outside The Aldrich’s admin building entrance, it’s the final geocache!

Q: You’re an artist yourself. How has being an artist impacted your role as a curator?
A: I understand all too well how hard it is to make good art. This understanding has given me a great empathy for those who are trying to communicate visually. Also, since I’m a maker myself I know an enormous amount about the world of material culture and the opportunities and challenges that materials offer.

Q: Frank Stella’s work has been included in fifteen exhibitions at The Aldrich since 1965, and this year the Museum will be presenting its first solo exhibition of his work, Frank Stella’s Stars, A Survey. How does Stella’s history with The Aldrich reflect the Museum’s history and what was the impetus for the 2020 exhibition?
A: Contemporary art has changed significantly since the Museum’s founding and Stella’s work has been part of that evolution. So many artists are content to establish a style that doesn’t change very much over time, but Stella continues to be a restless inventor who’s not afraid of going out on a limb. Arguably he’s now doing some of the most innovative works of his career. The Museum presents exhibitions of artists at important moments of their practice, and that is the basis for organizing an exhibition of Stella’s work now. The exhibition will focus on his recent work with the form of the star, but also look back at the handful of star works he did in the 1960s, establishing a link between the era of The Aldrich’s founding and the present. Also, the Museum has never presented a solo exhibition of an artist in their 80s and I think it’s about time!

Q: What’s next for you at The Aldrich and what excites you about the institution’s future?
A: I’m currently wrapped up in organizing Twenty Twenty, a group drawing show that will explore the nature of handmade images in the context of the media-drenched environment of the election year. I’m also organizing the first solo museum exhibition of the work of Hugo McCloud, an innovative painter who uses materials as diverse as roofing tar and plastic bags. The future, as always, is about change, and my continuing involvement in the Museum is about participating in both the evolution of the institution as well as the larger world of visual culture.

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Nari Ward: Apollo / Poll
June 12, 2019, to January 10, 2020
Sculpture Garden

Tony Tasset: Deer
June 12, 2019, to March 15, 2020
Sculpture Garden

Radcliffe Bailey: Vessel III
May 10, 2019, to March 15, 2020
Main Street Sculpture

Tom Friedman: Hazmat Love
May 7, 2019, to March 15, 2020
Sculpture Garden

Weather Report
October 6, 2019, to April 19, 2020
Curated by Richard Klein

Eva LeWitt: Untitled (Mesh A–J)
October 6, 2019, to April 26, 2020
Curated by Amy Smith-Stewart

Zoë Sheehan Saldaña: There Must Be Some Way Out of Here
November 24, 2019, to May 25, 2020
Curated by Glenn Adamson

Frank Stella’s Stars, A Survey
May 17 to October 11, 2020
Curated by Richard Klein and Amy Smith-Stewart

Genesis Belanger: Through the Eye of a Needle
May 17 to November 1, 2020
Curated by Amy Smith-Stewart

Twenty Twenty
June 14, 2020, to January 3, 2021
Curated by Richard Klein

Lucia Hierro
November 15, 2020, to April 4, 2021
Curated by Amy Smith-Stewart

Hugo McCloud: from where i stand
November 15, 2020, to April 4, 2021
Curated by Richard Klein

2020 Exhibitions
Lucia answered a few questions about her experience with the Museum and what she’s looking forward to with her exhibition opening later this year.

Q: Are there any new directions you’re incorporating into the work that will be exhibited at The Aldrich?

A: I’m excited for a new series of sculptures titled The Gates. These will be large-scale metal sculptures with fabric elements. It’ll definitely open up what people have come to expect of my visual vocabulary.

Q: What do you want audiences to take away from your exhibition?

A: I try not to go into an exhibition with any expectations of what the audience’s take-away will be. I just hope, if anything, that they pay attention to the little nuances of the world around them… how our existence is intertwined with systems and structures that directly affect other individuals.

Q: What excites you the most about exhibiting your work at The Aldrich?

A: The Aldrich is such a gem. I was introduced to so many amazing artists due to the Museum’s willingness to take risks and their history of exhibiting up and coming artists. I am a huge fan of The Aldrich’s education department. As an artist and former museum educator, this is one of the most important aspects of exhibiting in an institution. It’s an honor to be included among the list of artists who have shown their work at the Museum.
Hugo answered a few questions about his experience with the Museum and what he’s looking forward to with his exhibition opening later this year.

Q Are there any new directions you’re incorporating into the work that will be exhibited at The Aldrich?
A No real new directions. I am going to explore doing a plastic piece with the single use bags but in the composition and process of the first plastic strip paintings done a few years back.

Q What do you want audiences to take away from your exhibition?
A I hope the audience can see the connection between the different bodies and materials. There has always been a continuous conversation about value, materials, process as well as social issues. I hope this survey illustrates this without so many words needed.

Q What excites you the most about exhibiting your work at The Aldrich?
A Well, this is my first museum show, and with that comes a lot of new anxieties as an artist. I’m just thankful that I am able to work with a dedicated team at the Museum. People that have taken the time to understand my process and vision behind the work to present the best possible show.
2019 Financial Overview

In 2019, The Aldrich increased its budget by 9%, investing in marketing, fundraising, and exhibitions as part of a strategic initiative to build on the strengths of the Museum to ensure its long-term vitality. Cost controls in other areas and growth in paid admission, fundraising, and membership enabled the Museum to meet the new expenses without increasing the draw on its endowment.

The Aldrich is a leading platform for contemporary artists. To ensure that it will continue to be so, the Museum is building its base of support among all sectors: collectors, the Fairfield County cultural community, Ridgefield, artists, and members. Our goal over the next several years is to reduce the Museum’s reliance on the endowment. Museum supporters of today make possible the work of tomorrow. We are focused on creating relationships with a new cadre of supporters who care passionately about contemporary art and want to ensure that The Aldrich continues to be an artist-centric institution that nurtures and supports them at critical moments in their careers.

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The support of everyone listed on the following pages—donors, members, artists, foundations, and corporations—makes it possible for The Aldrich to collaborate with artists in the creation of new work, the presentation of new directions in their work, and probing exhibitions of themes central to our time.

In 2019, The Aldrich saw double-digit increases in membership (15%), contributions (22%), and attendance (20%). The 2019 Benefit Bash was one of the most successful ever. The Aldrich launched a Young Patrons Circle and realized unprecedented support for its exhibitions through the Patron Circle. We are grateful to all those who chose to join, give, visit, or attend an event in 2019. Thank you! I hope you will choose to do so again in 2020.

Bruce E. Smith
Director of Development

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This list reflects all gifts, including Contemporary Council memberships and above, made to The Aldrich between January 1 and December 31, 2019. Membership listings begin on page 26.

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Report of Gifts–Donors

Gifts–Donors

Report of Gifts–Donors

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Gail and Timothy Doolin
Amy and Eric Freidervich
Lori and Peter Gonye
William Gratz and James Bruno
Emily Guzman
Ellen Hawley
Dawn Hettrich
Hannah Ho
Gillian and Simon Horby
Anoop Kanupada
Gabriela Kohan and Geoff Bohem
Pat and Robert Krass
Carly Levine

Jacqueline Lis
Laura and Alexis Magid
Trenie Matte
Brian McMahon
Patricia McNamara
Mal Melnick
Mark Mille
Marc Molloy
Barbara Mullane
Alexis Ohara
Lori Pace
James Peralis
Julie Pew
Gail and John Pizzimenti
Linda Rost and
Diederick van Renesse
Fian Seave
Jennifer and Richard Shafer
Danielle Shapiro
Marian and Earl Sloan
Leslie and Daniel Tewes
Eddie Thompson
Kathleen Trestka
Brynna Tucker
Dawson Watson
Melinda and Donald Weber
Claire Werner and Justus O’Brien
Susan and Alan Winsor

In Kind Support
Abigail Kirsch
The Amado Family
Ancora’s Wines & Liquors
Genesis Belanger
Jeanette Montgomery Barron
Black Hog Brewing Co.
Chris Durant Frame Studio
Colonial Square Art Shop
Connecticut Cottages & Gardens
(CTCS&G)
Crozier
D’Salvo Engineering Group
Dreams Aren’t This Good
Frank Stella Studio
Gary Lichtenstein Editions
HamletHub
Harmony Hammond
Hayfield’s Market
Helena Hemmack
Hotel Zero Degrees
Michael Jos
Josef and Anni Albers
Foundation
Holly Lapine
Litchfield Distillery
Marcia Selden Catering

Match ing Gifts Companies
Greenlight Capital
IBM Matching Gifts Program
Prudential Financial
Voya Financial

Voya Financial

REPORT OF GIFTS–DONORS

REPORT OF GIFTS–DONORS
REPORT OF GIFTS–MEMBERS

Report of Gifts–Members

Membership
This list reflects all paid Aldrich memberships received between January 1 and December 31, 2019.

Aldrich Collects and Leadership Circle
Deborah Barnett-Brandt and Robert Brandt
Linda and Michael Dugan
Jennifer and Gregory Ernsting
Roger Kaas
ClaireMarie Kemp
Matthew Mercado
Emma Phillips
Rachel Renschler-Kelly and Justin
Christopher Carafatos
Marion and Steve Ryan
Marion and Bill Selbod
Cynthia Smith
Rachel and Joe Sondheimer
King Tong
Victor Torchia and Ben Ortiz
Sarah Weller and Eric Rivkin

Collectors Circle and Family Partner
Sabeth and Aaron Albert
Carol and Dave Foster
Sunny and Brad Goldberg
Ren and Spencer Harman
Helena Hemmick
Nancy Jacobowitz
Dawn Leary
Raymond Leary
Sue and Gary Singer

Collaborators Circle and Family Guild
James Brown
Emily Corrigan
Jeannie Donovan Fisher
Amanda Drazow
Anne and Joel Ehrenkrantz
Sarah Gordell and Jean-Jacques Chaital
Thomas Harris
Miriam Martinez and Roger Restaino
Josie and Ernest Newbrook
Alison Pratt and Todd Forrest
Amélie Sanchez
Karen and Bill Scott

Young Patrons Circle
Anoop Karnopadai
Catherine Lewandowski
Alexandra Lunt
Matthew Meisan
Emma Phillips
J Winkelsried

Contemporary Council and Family Supporter
Betsy and Alfred Bergman
David Black
Tiffany Black
Christine Bosco
Andrea Zacher Brown and Clint Brown
Audrey Conrad
Elizabeth Ewén
Lesley Flanigan and Tristan Perich
Ginny Gold
Jeffrey Grove
Nancy and John Katz
Peichi Lin and PeiTsung Wu
Dep and Scott Linke
Joanne and Mike Murray
Anita and Arnold Neuman
Linda Pilgrim
Jen Posner
Sue and Alan Ravitz
Karla Stewart and Chandraa Rouen
Margaret Sullivan and Rick Lawrence
Mary Tobin and Richard Bauer
Lisa Tsang
Shelly and Oskar Vides
Alison von Klemperer
Sandy Whiteley and Russell Mayhew
Margot Wilbanks

Family
Heidi and Steve Aichman
Susan Betterly and Vincent Giordano
Dana Bitner
Marina and Bertram Black
Christine and Jeffrey Boris
Susan Boothoff
Alison Boudreau
Michelle and Dan Brody
Sherry and Lawrence Brody
Rhonda Brown and Thomas Grotta
Jacqueline and Chris Calle
Kari and Nick Cappieunio
Tia Cibani and William Langiewische
Kerry Connell and Greg Smith
Tracy and Bradford Craighead
Amanda Curtin and Jonathan Winn
Patricia and Wayne Devoe
Melissa DeMeo and Christopher Rulden
Helen Dimos and Benjamin Oko
Ashlea Ebeling and Craig Bloom
Barbara and Kenneth Eisold
Susan and Carl Eskstrom
Francine Even and Roger Brouard
Alex Esley
Ruth Feldman
Denise Ferris and Chan Li Lin
Hilary and Sean Flanagan
Andrew and Scott Fox
Susan and Frank GAUDIO
Andrew and Jack Gordon
Margaret and Stuart Gray
Nicole and Lee Griswold
Joel Greening
Glydia Goffelt and Michael Hudson
Harriet Harlon and Mark Riser
Kate and Raoul Hidalgo
Robin and Deborah Howell
Karen Iert and Keith Miller
Elizabeth Koenig and Brendan Perkins

Deirdre Klepacz
Lori Kuzmanovic
Melanie and Ryan Lumelauke
Molly Maloney and John Lord
Kathryn and Mike Malvezit
Pia and Louis Manzione
Tiffany May and Stephen D’Olive
Gaetano and Ed McGill
Mattah and Scott Merry
Teresa McNamus and Brian Truskowski
Mary and Robert Miller
Tracy and John Neece
Lissy Newman and Raphael Elsick
Gwen North-Reiss and Paul Reiss
Felicity and Joshua Panza
Kim and Andrew Penuel
Kimberly and Christopher Schmitt
Tracy Seem
Mary Ann Sherry and Michael Bresman
Melissa Smith and Tom Corsi
Elizabeth and James Stewe
Cynthia and Stanley Twardy
Laura Watt and Clark Thompson
Rebecca Wayland and Lawrence Perry
Margaret and Ari Weinener
Terry and Scott Williams

Dual Friend
Eileen Bergman
Elena Bowes and Ken McPhail
Jessica and Andrew Dassor
Nina and David Diefenbach
Peter Diefenbach and Michael Caravetta
Michela Ellerin Diefenbach and E. Michael Diefenbach
Kathryn Emmett and David Golub
Carolyn Fahey and Mark Schiffler
Eleanor and Brian Flateau
Matty and Andrew Fruchtmann
Patge Gillies
Marina Greenstein and Edwin Snider

Anne and James Hardy
Nancy Moore Hulnick and Donald Hulnick
Margaret Mangum and Marianne LaFrance
Margaret and Michael McIntire
Ariane Mermod
Heather and Michael Morosch
Robert Murphy and Robert Witsokzky
Marie and John Olson
Steven Paquin and Claf Soltau
Nir Polonsky and Carl de Villa
Anil
Nancy D. Portney
Madison Potter and Christopher Prastoon
Tina Snyder
Dane Tashima
Cathy Vanaria and Mark Savoia
Ellen Wabba-Friedman and Kent Friedman
Shirley and Roy Weinstein

Library
Bethel Public Library
Brewster Public Library
Casa Memorial Library
Fairfield Public Library
Ferguson Public Library
Greenvich Library
Kent Public Library
Lewisboro Library
New Fairfield Free Public Library
Poughkeepsie Public Library
The Pond Ridge Library
Ridgefield Public Library
Weston Public Library
Wilton Public Library

Dual Senior
Laura and Elliott Agisil
Laure and Peter Bachmann
Lynn and Vincent Balzano
Susan Batten and Truitt Bell
Elizabeth and Benjamin Bilus
Susan Blas and Paul Halvey
Mary and Donald Bostwick
Miggs Burroughs
William Byers
Laurie and Whit Campbell
Cynthia and Russ Cornelius
Marjorie and Bill Davidson
Connie Dickson and Jon Young
Elizabeth and Alfred DiMaio
Leslie and Curtis Fannell
Barbara and Michael Fisher
Marllyn Glass and Peter Michaels
Eileen and Phil Goldberg
Helen and William Gore
William Gratz and James Bruno
Maxine and Thomas Kilburn
Patricia and Gary Kriss
Linda and Jeff Kruwich
Marjelia and Edward Lederman
Lona and Joseph Lopez
Kathy Lynch and Jonathan Clapp
Marcia and Robert Marañota
Bonnie Mauooff
Karen Mishkin
Kathleen and Robert Moriarty
Marsha and George Nichols
Susan and Robert Payne
Rochelle and Aaron Polsky
Janet and Bill Potter
Lucy and Robert Raffles
Linda Rost and Diederick van Renesse
Vida and James Rothschild
Susan and William Roy
Janice and Paul Stiegel
Meryl and Henry Silverstein
Lois and Art Unger
Julie and Sander Vancanler
Melinda and Donald Weber
Susan and Alan Winsor
Jill and Jerry Wisheser
Mary Ann Wong and Joseph Fremont

REPORT OF GIFTS–MEMBERS

REPORT OF GIFTS–MEMBERS
Art Aldrich Contributing Artists

Art Aldrich, a curated silent auction, was held on Thursday, November 14, 2019, featuring artist chair Michael De Feo. Thirty-one Aldrich alumni artists donated works to be sold for the benefit of the Museum, raising over $70,000. We’re grateful to all the artists listed below who so generously contributed work.

Brian Belott
Kathy Butterly
Roz Chast
Taylor Davis
Michael De Feo
Mark Dion
Mary Beth Edelson
Peter Halley
Helena Hernmarck
Matt Hoyt
Brad Kalhamer
Kim Keever
Gary Lichtenstein
Pam Lins
Steven Miller
Christopher Mir
Virginia Overton
Shelia Pepe
Sarah Peters
Elizabeth Peyton
Tom Sachs
Sally Saul
Regina Silveira
Allison Smith
Luka Stattner
Christopher Taylor
Elif Uras
Marie Watt
Leslie Wayne
Thaddaeus Wolfe
B. Wurtz

Report of Gifts–Members

Art Aldrich, a curated silent auction, was held on Thursday, November 14, 2019, featuring artist chair Michael De Feo. Thirty-one Aldrich alumni artists donated works to be sold for the benefit of the Museum, raising over $70,000. We’re grateful to all the artists listed below who so generously contributed work.

Ellen Calli
Nicolas Cheftel
Barbara Colman
Margaret Cullinan-Hill
Mimi Dalley
Eliner Darvick
Katherine Davies
Cynthia DiGiacomo
Laure Dunne
Pamela Einarsen
Edward Fleischli
Sara Gobbo
Marilyn Gordon
David Green
Gigi Gurlinie
Shahe Hale
Batya Halpern
Hazel Hoggie
Joseph Hayman
Lana Howansky
Kim Hunter
Janet Jacobs
David Janasek
Elaine Kelemen
Susan Kelley
Niki Katchman
Kenneth Kubie
Stella Langer
Jane Lubin
Joan Lysen
Virginia MacDonald
Carla Menikoff
Aurelia Nova
Candace Ovesey
Anita Peters
Paula Piekos
D S Pollack
Roseann Press
David Prince
Barbara Ringer
Pam Schaffner
Nicole Serrano
Shelby Shaw
Marlene Siff
Judith Stropus

Ellen Tavolacci
Kathleen Trestka
Susan Warsaw
Dawn Watson

Friend
Mary Amezcua
Judson Baccal
Anya Berg
Jake Berg
Eve Riddle
Sonia Bombart
Denise Buckenheimer
Lois Budde
Paula Burton
Robert Diefenbach Jr.
Kimberley Ekern
Jeanne Fones
Vida Foubister
Jill Garland
Joshua Gray
Christine Groth
Charles Gutbrandsen
Carole Hart
Dawn Hettich
Carolyn Judige
Patra Kanthanamg
Gail Katz
Alexis Levy
Victoria Lichenthal
Alexander Mir
Leah Montville
Patrick Morris-Suzuki
Susan Pellowe
Francis Persico
Margaret Rolke
Danielle Shapiro
Kitsay Snow
Alan Taylor
Ingrid Teichner
Cynthia Whalen

Senior and Student/Artist
Jocelyn Armstrong
Karen Beck
David Beebe
Joseph Biber
Michael Boedro
Darby Cardonsky

(Images and description not included in this response.)
A Look Back

EVENT HIGHLIGHTS


EVENT HIGHLIGHTS
### Staff Listing

**Cybele Maylone**  
*Executive Director*

**Education**  
*Namulen Bayarsaihan*  
*Director of Education*  
*Noah Fox*  
*Education Manager*  
*Lorena Sferlazza*  
*Education Assistant*

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

**Finance**  
*Jacqueline Duke*  
*Director of Finance and Administration*  
*Jen Wieland*  
*Accountant*

**Fundraising and Membership**  
*Bruce E. Smith*  
*Director of Development*  
*Kris Honeycutt*  
*Head of Membership and Annual Giving*  
*Jamie Pearl*  
*Head of Special Events and Rentals*

**Marketing and Communications**  
*Emily Devoe*  
*Head of Marketing & Communications*  
*Gretchen Kraus*  
*Design Director*  
*Claire Ritz*  
*Digital Media Assistant*

**Visitor Services**  
*Claudia Lonkin*  
*Visitor Experience Coordinator*  
*Brianna Halek*  
*Visitor Experience Assistant*

**Museum Attendants**  
*Debby Carideo*  
*Sarah Carideo*  
*Betsy Davidson*  
*Christine Flannery*  
*Suzane Filipe*  
*Catie Massa*  
*Jack O’Neill*  
*Tessa Rosenstein*  
*Barbara Toplin*

**Museum Guides**  
*Susie Buckley*  
*Lisa Canter*  
*Dayne Encarnacion*  
*Brenda Finkel*  
*Carole Glaser*  
*Barbara Jennes*  
*Cecilia Moy-Fradet*  
*Marian Sloan*

**Teaching Artists**  
*Adam Handler*  
*Soo-Z Mastropietro*  
*Erika Rohde*  
*Lisa Scroggins*  
*Alissa Siegal*  
*Jean-Marc Superville*  
*Sovak*

**Educators**  
*Alanna Fagan*  
*Holly Lapine*  
*Jennifer Gordon*  
*Lucy McClure*  
*Erica Moran*  
*Michelle Rakowski*  
*Carla Rittucci*  
*Angela Rountas*  
*Bella Saraceni*  
*Anabel Siegal*