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Letter from the Chair

Each year, the Annual Report allows me the opportunity to thank the artists, curators, educators, staff, volunteers, members, and supporters who make up the growing Aldrich community. Your involvement has an impact on every aspect of the Museum—from presenting a dynamic array of acclaimed exhibitions, to commissioning new work by artists, to offering a comprehensive range of educational programs, to maintaining our building and grounds—your support helps make everything we do possible.

2022 was an eventful year for The Aldrich—we presented the first solo museum exhibitions of artists Milano Chow and Duane Slick, and were finally able to celebrate the long-awaited opening of 52 Artists: A Feminist Milestone. The first exhibition to take over the Museum’s entire new building, 52 Artists was the most ambitious show The Aldrich has presented in our 58-year history, and we were thrilled to honor all of the artists at the Gala in the Garden, the Museum’s most successful gala to date.

This will be another remarkable year for The Aldrich starting with the group exhibition Prima Materia: The Periodic Table in Contemporary Art, which links individual works of art with an element from the periodic table which each work incorporates. In addition, we will present several major solo exhibitions from emerging artists, with shows by textile artist Hangama Amiri, ceramicist Raven Halfmoon, painter Yvette Mayorga, and sculptor Chiffon Thomas. We will also continue to present series of focused bodies of work as part of Aldrich Projects, starting with an installation by Kathleen Ryan, and will debut a new iteration of the Aldrich Box, which invites visitors to check out works of art from the Museum to experience and engage with at home. We hope you will visit the Museum often to experience all these exhibitions and their accompanying programs.

Philanthropic support is essential to The Aldrich’s ability to continue to grow and succeed, ensuring the future vitality of the Museum. In 2022, first time funders and recurring supporters helped make the year a success. Last year the Board welcomed two new members, and attendance and membership continued to thrive, exceeding pre-pandemic levels. I want to express my deep gratitude for the ongoing support of our members, friends, and everyone who attends a program or visits the Museum – both virtually and in-person. Your generosity allows us to bring the power of art to audiences near and far and sustains our efforts for years to come.

Sincerely,

Diana Bowes
Chair of the Board

Diana Bowes
Chair of the Board
Dear Friends,

This Annual Report is an opportunity to reflect on the notable things that happened in the past year, and no event was more significant at The Aldrich than the retirement of Richard Klein, the Museum’s longtime Exhibitions Director. After thirty-plus years at The Aldrich, Richard stepped down from his administrative duties in June of 2022. For all of us who worked with him—from the countless artists he collaborated with to the members of our audience that he inspired with his programming—this departure is bittersweet. While Richard’s retirement in June meant the end of his day-to-day responsibilities at The Aldrich, there are a few more things ahead in 2023! His final curatorial project for the Museum, Prima Materia: The Periodic Table in Contemporary Art, opened in February and on April 29 we will honor Richard and his wife Mary Kenealy, the Museum’s longtime Registrar, at our annual gala. We hope you will join us to toast Richard and Mary and all they have done for the Museum!

Richard’s retirement also gave us the opportunity to undertake another incredibly exciting change: the well-deserved promotion of Aldrich curator Amy Smith-Stewart to the Chief Curator role. Richard and Amy have been longtime colleagues at the Museum, and Amy has organized some of the most exciting exhibitions at The Aldrich of late, including the extraordinary 52 Artists: A Feminist Milestone. I’m sure you share in my excitement in seeing what she does next!

One of Richard and Amy’s last projects as colleagues was the development of the Museum’s Artist Honoraria Policy, which formalized how The Aldrich financially recognizes artists for their work in conjunction with our exhibitions and projects. The Museum has long provided honoraria to artists and underwritten the production of new work, but this policy expands our support and ensures equitable distributions across our programs. I am grateful to Richard and Amy for ensuring that The Aldrich always puts artists first, and to our audience for supporting this important work.

Thank you for being a part of The Aldrich’s community! I look forward to seeing you at the Museum soon.

All the best,

Cybele Maylone
Executive Director
2022 Exhibitions

Lucia Hierro: Marginal Costs
June 7, 2021 to January 2, 2022
Curated by Amy Smith-Stewart

Hugo McCloud: from where i stand
June 7, 2021 to January 2, 2022
Curated by Richard Klein

Adrienne Elise Tarver: The Sun, the Moon, and the Truth
September 8, 2021 to January 2, 2022
Curated by Caitlin Monachino
Aldrich Projects

Tim Prentice: After the Mobile | Outdoor Installation
September 19, 2021 to April 24, 2022
Curated by Richard Klein
Main Street Sculpture and Sculpture Garden

Karla Knight: Navigator
October 17, 2021 to May 8, 2022
Curated by Amy Smith-Stewart

Amaryllis DeJesus Moleski: Portal Pieces
January 6 to May 15, 2022
Curated by Amy Smith-Stewart
Aldrich Projects

Milano Chow: Prima Facie
January 16 to May 15, 2022
Curated by Amy Smith-Stewart

Duane Slick: The Coyote Makes the Sunset Better
January 16 to May 15, 2022
Curated by Richard Klein

Melvin Edwards: Asafokra
April 27 to September 5, 2022
Curated by Richard Klein
Main Street Sculpture

52 Artists: A Feminist Milestone
June 4, 2022 to January 8, 2023
Curated by Amy Smith-Stewart and Alexandra Schwartz, with Caitlin Monachino

David Shaw: Last Steps
September 9, 2022 to April 23, 2023
Curated by Richard Klein
Main Street Sculpture
Haim Steinbach, Keith Haring, and Gerhard Merz; and Carl Solway published a wide variety of editions by artists including Vito Acconci, Julia Wachtel, and Nam June Paik. As far as how my curatorial work has evolved it’s gradually gone in the direction of organizing more solo shows than group exhibitions, but group shows such as Prima Materia are still close to my heart.

What is something you learned while organizing Prima Materia?

I had to get up to speed with contemporary physics, something I knew almost nothing about. Now I can speak somewhat intelligently about the nucleus of an atom! Also, in my research into the history of our understanding of the elements the subject of alchemy kept on coming up, which is now generally thought as antiquated superstition. But alchemy is not only the origins of modern chemistry, but also a complex, poetical way of looking at the world that has a lot in common with art. I've become enough of a minor expert on the subject that I was asked this past fall to be a guest lecturer in a course on alchemy that's been offered at RISD for the past seven years.

You are not only a curator, but also an artist. Do you think having this dual perspective has been advantageous to your work as a curator?

Absolutely. I know from first-hand experience how hard it is make a successful work of art. In fact, I believe that making good art is much more difficult than organizing a significant exhibition.

In an alternate universe where you weren't a curator or artist, what profession would you pursue?

Actually, I have one foot already in an alternate universe! One of my primary passions is geology, which I've been interested in since I was a kid. It’s given me a window into deep time and provided profound insight into the landscape—particularly when I travel. I always research the geology of a region before I visit and that knowledge has provided some really remarkable experiences that are off of the usual tourist itineraries.

What will you miss the most about working at The Aldrich? And conversely, what are you looking forward to the most about retirement?

What I already miss are the people. I've worked with so many smart and passionate individuals over the years that have taught me so much, not just about art, but about the importance of things such as compassion, humor, and patience, as well as prosaic stuff, like how to use an Excel spreadsheet! I don’t use the word “retirement.” So far, I've been busier than ever, both in the studio and using my institutional experience to help other visual arts non-profits. I will still be occasionally organizing exhibitions, including one this summer at the Ice House Project Space in Sharon, Connecticut. I’ve become very interested in curating in spaces that aren’t the “white cube,” particularly historical sites and buildings.
2023 Exhibitions

Kathleen Ryan: Head and Heart
January 12 to May 14, 2023
Curated by Amy Smith-Stewart
Aldrich Projects

Prima Materia: The Periodic Table in Contemporary Art
February 5 to August 27, 2023
Curated by Richard Klein

Hangama Amiri: A Homage to Home
February 5 to June 11, 2023
Curated by Amy Smith-Stewart

Amy Brener
May 18 to August 27, 2023
Curated by Caitlin Monachino
Aldrich Projects

Raven Halfmoon: Flags of Our Mothers
June 25, 2023 to January 7, 2024
Curated by Amy Smith-Stewart and Rachel Adams

Ping Zheng
September 10, 2023 to January 7, 2024
Curated by Amy Smith-Stewart
Aldrich Projects

Yvette Mayorga
September 15, 2023 to March 3, 2024
Curated by Caitlin Monachino

Chiffon Thomas
September 15, 2023 to March 3, 2024
Curated by Amy Smith-Stewart

Kathleen Ryan, Pearls (detail), 2017, Courtesy of the artist
Hangama Amiri, Facial Care, Beauty Salon (detail), 2022, Courtesy of the artist and COOPER COLE, Toronto
Amy Brener, Flexi-Shield Harbinger (ice) (detail), 2021, Courtesy of the artist
Ping Zheng, Calumet, 2022, Courtesy of the artist
Yvette Mayorga, Surveillance Locket 2, 2020, Courtesy of the artist
Chiffon Thomas, Chiffon Thomas, Cucumber, 2022, Courtesy of the artist
Katie Paterson, The Moment, 2022, Private collection, New York, Courtesy of the artist & Ingleby Gallery, Edinburgh
Raven Halfmoon, Weeping Willow Women, 2022, Courtesy of the artist and Kouri + Courai

2023 EXHIBITIONS
Donor Feature: The Coby Foundation, Ltd.

In 1994, Irene Zambelli Silverman created The Coby Foundation, in memory of her mother, to support projects in the needle arts. Mrs. Silverman described her mother as “the finest needlewoman in New York.” After Silverman’s death in 1998, the Board of Directors of the Foundation agreed to continue her work and fulfill her wishes by administering a grant program that encourages the creativity and commitment of professionals in the fashion and textiles field. Since the grants process was formalized in 2002, the Foundation has awarded more than $5 million to over 170 projects.

The majority of The Coby Foundation’s support goes to exhibitions and programs that combine excellent scholarship and effective interpretation in the Northeast and Mid-Atlantic region. In 2021, The Coby Foundation provided $675,000 to 21 organizations for projects in textiles and needle arts, including exhibitions of work by seven women artists who use textiles in their work, five of whom are artists of color. The Aldrich was a beneficiary of this generosity when the Foundation supported Lucia Hierro: Marginal Costs.

Over the years, Coby has supported six projects at the Museum, including the current exhibition Hangama Amiri: A Homage to Home. Afghan-Canadian artist Amiri, combines painting and printmaking techniques with textiles in her work, weaving together stories based on memories of her homeland and her diasporic experience. The Aldrich is grateful for The Coby Foundation’s long-term relationship and is thrilled and honored to have The Coby Foundation support Amiri’s first institutional solo show.
Afghan Canadian artist Hangama Amiri combines painting and printmaking techniques with textiles, weaving together stories based on memories of her homeland and her diasporic experience. Amiri fled Kabul with her family in 1996 when she was seven years old. Moving through numerous countries over several years, they immigrated to Canada in 2005 when Amiri was a teenager. Amiri’s choice of materials stems from autobiographical origins—her mother taught her to sew and her uncle was a tailor. Her textiles also reference the colors and fabrics she remembers in the bazaars and on the streets in Kabul. She sources her materials from an Afghan-owned shop in New York City’s fashion district, collaging with fabric and painting on the surfaces. Large-scaled with frayed edges, Amiri’s textile works are made from layering fabrics, piecing and sewing them together, so the fragments collectively characterize her home from a distance. Centered on the lives of women, she builds interiors that capture her protagonists within domestic and entrepreneurial spaces and amplify a collective struggle for women’s rights in Afghanistan and around the world.

Hangama Amiri: A Homage to Home is the artist’s first solo museum exhibition and will be accompanied by her first museum publication featuring an essay by Chief Curator Amy Smith-Stewart.

Hangama answered a few questions about her work and practice.

**Q** What has it been like working with The Aldrich on your first solo museum exhibition?

**A** I feel both very honored and humbled. This is my first solo institution exhibition, so this opportunity is a greatly appreciated compliment to my practice. I have been working as an artist in New Haven for almost five years now. Since The Aldrich is close-by, I quite often made trips to see their inspiring exhibitions and programs. It was a great privilege to have met Amy Smith-Stewart. We had several studio visits and talks, and many amazing things started from there.

Working with Amy closely has been very engaging and inspiring. I’m grateful to work with The Aldrich’s incredible team, who provide both sharp curatorial visions and logistical support. I enjoy sharing and brainstorming ideas with the team, and extending my exhibition to many meaningful aspects, such as the educational programs and publication. I look forward to sharing my exhibition with the communities of The Aldrich, Ridgefield, the greater New York area, and beyond.

**Q** Much of your work employs textiles. How do you select the textiles you work with in your practice?

**A** Since each of my works is a translation of a drawing into fabric, I select fabric by sensing the color palette in my drawings. Therefore, when I go shopping for or collect fabrics from shops, I always bring my drawings with me. There I find fabrics with a variety of textures, patterns, weights, or transparencies in relation to the colors I have in my drawings. This process usually takes a few days at the fabric shops in New York’s Fashion District. Sometimes, friends drop off fabrics at my studio which also brings pleasant surprises to my studio materials.

I also order fabrics online specifically from countries that I have sought refuge in, such as Uzbekistan, Tajikistan, India, Afghanistan, and Pakistan, and have them in my works as cultural, political or geographical signifiers. Being surrounded by the varieties of cultural materials is important for me to navigate my personal experience while making works — they bring the world closer to me and remind me of who I am as a searcher and as a diaspora artist.

**Q** What has been inspiring you lately in the studio and in your life in general?

**A** This past year, I have been reading some of my favorite artists’ biographies alongside looking at their works, artists like Kerry James Marshall, Claes Oldenburg, Luchita Hurtado, Philip Guston, Faith Ringgold, and Deana Lawson. Learning about their lives, aspirations and the challenges they have taken as artists greatly helps me to understand my experience and career. A few books have also been quite central to both my life and work since the past year, such as Food in History by Reay Tannahill, Handbook of Art and Global Migration edited by Burcu Dogramaci and Brigit Mersmann, and Postwar: Art Between the Pacific and the Atlantic, 1945-1965 edited by Okwui Enwezor, Katy Siegel, and Ulrich Wilmes.

It’s been also inspiring and fruitful for me to spend time visiting other artists’ studios. Sharing thoughts and having conversations about art with my fellow artists and curators is really one of my favorite ways to spend time.
At present I am exploring the invocation of a 1,000 year old Norse ghost nearby to my home town of Lancaster in the North-west of England, in a place called Grimshaw Lane - Grim Sceaga is a work which explores the temporal confluences of a haunted place; I am currently renovating my 18th century studio that sits atop Romano/Celtic foundations, and I feel to be very much living alongside the past. For me, all the action lies just beneath the surface of the quotidian world—the skull beneath the skin, as it were.

Q What has it been like working with The Aldrich and/or Richard Klein on Prima Materia?
A Wonderful—a real meeting of minds between Richard and myself and so many shared territories. I have been enjoying the long exchanges and the planning of the event, and the professionalism of all who I have encountered at The Aldrich—I hope that my responses and contribution to Prima Materia are as assiduous and good natured as those with whom I have met at The Aldrich.

Q How long have you been interested in alchemy? What is the most fascinating element of this discipline in your opinion?
A As an artist, rather than as an alchemist, I have been fascinated and engaged in alchemical thought all my adult life—particularly in respect of alchemical imagery and the inherent mysticism of hermetic thought. The maxim of ‘As above, so below’ is a guiding principle in life and work; as are the notions of Theoria and Practika, seen within the frontispiece to Michael Mair’s Tripos Aureas (1618) which guides my work as an academic and teacher.

Prima Materia: The Periodic Table in Contemporary Art will be on view February 5 to August 27, 2023, and was organized by independent curator and artist Richard Klein, The Aldrich’s former Exhibitions Director.

Robert Williams answered a few questions about his work and practice.

Q What has it been like working with The Aldrich and/or Richard Klein on Prima Materia?
A Wonderful—a real meeting of minds between Richard and myself and so many shared territories. I have been enjoying the long exchanges and the planning of the event, and the professionalism of all who I have encountered at The Aldrich—I hope that my responses and contribution to Prima Materia are as assiduous and good natured as those with whom I have met at The Aldrich.

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Q What has been inspiring you lately in the studio and in your life in general?
A At present I am exploring the invocation of a 1,000 year old Norse ghost nearby to my home town of Lancaster in the North-west of England, in a place called Grimshaw Lane - Grim Sceaga is a work which explores the temporal confluences of a haunted place; I am currently renovating my 18th century studio that sits atop Romano/Celtic foundations, and I feel to be very much living alongside the past. For me, all the action lies just beneath the surface of the quotidian world—the skull beneath the skin, as it were.
In 2022, The Aldrich continued to receive public and critical interest in its program, sustain our growing attendance and membership to reach new audiences, and attract new support at the local, national, and federal levels. As the Museum continues to expand – both in member base and program offerings – so do our annual income and expenses. We finished the year with earned and contributed revenue well above budget. This was due in part to higher-than-anticipated grants, contributions, and fundraising results. The Aldrich was fortunate to receive several larger than usual grants from Connecticut Humanities and the National Endowment for the Arts. We have also seen an increase in both Individual and Foundation giving in support of specific exhibitions and education programming and membership, and individual revenue reached its highest level in more than a decade. Finally, after a two-year hiatus from in-person fundraising, we had our most successful gala ever, earning two times our projected revenue.

We are thrilled that last year we began offering honorariums to all artists participating in Aldrich programs. However, an increase in artist fabrication, honoraria fees, and catalogue production costs resulted in higher-than-expected exhibition related expenses. Staff transitions contributed to lower overall salary and benefits expenses versus budget. These savings enabled us to hire consultants to offer additional DEAI training for all staff and to support our fundraising efforts. Last year also saw higher-than-budgeted utilities costs, an unfortunate development that could not have been anticipated when the budget was approved in December of 2021.

We begin 2023 with funds already committed in support for upcoming exhibitions and initiatives, providing a great start to the new year. This foundation allows us to continue advancing the Museum’s mission of providing a platform for artists. Donations from individuals, corporations, and foundations represent a vitally important source of revenue for the Museum and our successes are possible because of your gifts. Overall revenues less expenses resulted in a lower-than-budgeted endowment draw. Moving forward, we will continue to lessen our dependence on the endowment and Museum assets, projecting a less than 5% annual draw. We continue to fundraise for specific exhibitions and projects, including commissioning works by artists.
Donors
This list reflects all gifts, including Contemporary Council memberships and above, made to The Aldrich between January 1 and December 31, 2022. Membership listings begin on page 24.

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Betsy Varian
Kate and Tony Vengrove
Tina Weinstein
Jay Wilson
Jiayi Zhao

REPORT OF GIFTS–DONORS

In-Kind Support
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Phoebe Berglund
Brazilian Court
Bridgewater Chocolate
LaKela Brown
Butternut Farms
Susan Chen
Milano Chow
Christie’s
Chris Durante Framing Studio
Connecticut Cottages & Gardens (CTC&G)

Cross Private Client Insurance
Crozier
The Easton Foundation
Florencia Escudero
Gary Lichtenstein Editions
Google
Emile Louise Gossiaux
Hamlet Hub
Hayfields Market
Lois Holliswell
Karla Knight
Litchfield Distillery
Macaroni Kid
Maurice Sandak Foundation
Hugo McClure
Nod Hill Brewery
LJ Roberts
David Shaw
Rudy Shepherd
Duane Stiek
Steve Leonard’s Wine
Adrienne Elise Tarver
Tito’s Handmade Vodka
WSHU Public Radio Group

Matching Gift Companies
Bank of America
Comcast/NBC Universal
State Street Foundation

REPORT OF GIFTS–DONORS

State Street Foundation
Comcast/NBC Universal
Bank of America
Tito’s Handmade Vodka
WSHU Public Radio Group

Matching Gift Companies
Bank of America
Comcast/NBC Universal
State Street Foundation
REPORT OF GIFTS–MEMBERS

Report of Gifts–Members

Membership
This list reflects all paid Aldrich memberships received between January 1 and December 31, 2022.

Aldrich Collects
Matthew Berier
Elena Bozes and Ken McPhail
Linda and Michael Dungan
Jennifer and Gregory Estrin
Sarah Gordell and Jean-Jacques Chaltiel
Yifin and Stephen Jamison
Julie Ritz
Rachel Renchner-Kelly and Justin Carafotos
Susie and Gary Singer
Cynthia Smith
Rachel and Joe Sondheimer
Sabina and Harlan Stone
Kathryn (KX) and Jimmie Slaeter
Andrea Ruth Zachar and Clint Brown

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Anne and Josef Ehrenkranz
Carolyn and Dave Foster
Sunny and Brad Goldberg
Randiya Kaplan and Gerald Blittstein
Raymond Leary
Rachel Moore
Learne Brown
Ruth Rothsfield
Ann Shaffer and Bill Schaeffer
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Lori and John Berlsfield
Jeanne Donavan Fisher
Wendy and Stan Finkler
Vida Footulster and Tim van Biesen
Elaine Goldman and Donna Cohen
Amale Hawi and Brian Walter
Jacky and Keane Joan and Steven Kraus
Miriam Martinez and Roger Restaino
Joanna and Mike Murray
Jen Pozner
Karen and Bill Scott
Gwenolee Zürcher

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Alexandra Lunt and Catherine Lewandowski

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Ellen Archer and Jeffrey Glazer
Kim Craig
Jennifer and Amy DiLaura
Ginny Gold
Marcia and Mark Goldstein
Helen and William Gore
Aiva Greenberg
Lynn and David Greenberg
Peter Herbert and Ross Lewis
Elizabeth Higgins and Bill Jones
Judith Honey
Janet Kang and Pablo Leon
Helen Kauder and Barry Nalebuff
Stefanie and Marc Lemicke
Anna Lynn
Amanda and Donald Martoccio
Allison and Stuart Meyler
Jes and Chris Parker

Robin and John Phillips
Kim and Andrew Purcell
Elissa and Brian Robinson
Susan Saldberg and Josephine Rubin
Pam Schaffer
Margaret Sullivan and Rick Lawrence
Chad Tendler and Oliva Chang
Mary Tobin and Richard Bauer
Jennifer Wessel and Jochen Schmitz
Tamara Weinberg and Collin Neenan
Terrance York and Greg Walters
Marisa Zhong and Ryan Bossi

Family
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Laurie and Peter Bachmann
Kelli Berlin
David Besancon
Ashley and Ben Blackwood
Nancy Bokosken
Jill Brustad
Claudia Caffuzzi and Thomas Flory
Abigail Callah and Joshua Kagan Jannifer and Nathan Carpenter
Lori Cochrane and Nathan Dougall
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Jennifer and Kurt Daniel
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Elizabeth and Alfred DiMaio
Patti Dormer
Rachel Dorset and Ellen Dickinson
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Denise Ferris and Chavito Lin
Lauren and Stephen Gangulio
Diana Gaughran
Dolly and Jack Geary
Andrew and Jack Gordon
Madelyne Gray and Jan Goldfluss
Danielle Greenberg
Marina Greenstein and Edwin Snider
Elizabeth Gietter and David Groff
Karen Gustafson and Martin Mintz
Maxine and Sunny Ho
Deirdre and Jon Halper
Harrol Hallon and Mark Riser
Margaret and Wayne Hiller
Noelle and John Holloway
Lauren and Jeffrey Hubsher
Karen Irt and Keith Miller
Carolyn Jones and Jacques Bonis
Laura and Samuel Kaplan
Rita Kaufman and Daniel Belasco
Judy and John Klepse
Stephanie Klose
Angela Koutoulakis
Amy and Ryan Kondrat
Patrice and Michael Lordi
Karla and Zachary Marco
Bailey and Tom Martignetti
Leigh Montville
Nancy Moore-Hulnick and Donald Hutnick
Caitlin Mulkeen and Delphine James
Lissy Newman and Raphael Elkind
Marah and Andrew Okonrugh
Janet Ozzard and Kermit Neenan
Permutty
Lori and Richard Pace
Emma and Timothy Paradis
Ellen and Jon Paradiso

Jennifer Pastore and Mark Hannah
Judith and James Pierpoint
Alison Pratt and Todd Forrest
Barbara and John Quirlo
Lisa Raine and Ken Nagle
Susan and Randolph Randolph
Katherine and Samuel Roth
Reena Rishar and Craig Jesen
Joan and Leonel Rodriguez
Melissa Rotini and Josh Cole
Marcia Ryan and Neil Farrow
Michael Schwarzchild
Helen and Sheldon Seplowitz
Anna Sarotta and Colin McGlynn
Katy and Aaron Shafer
Mary Ann Sherry and Michael Bresnan
Sara and Joshua Slocom
Dawa Tashima
Sherie and Angus Vail
Patty and Rich Wall
Colleen and Jeffrey Wolfson

Friend
David Bedall
Marina Berc and Jon Silvan
Judith Bigger Magazine and John Magazine
Carie Burns and Steve Monroe
Kathleen and Douglas Coombs
Blair and Will Crowley
Helen Dimos and Benjamin Olo
Rodney Duno
Joshua Fischer
Fionna and Patrick Flaherty
Edward Fleischli
Soha Ghomsi and David Prince
Diana and Matthew Glubisak
Kathleen and John Gruenfeld
Holly Hotchkin and Franklin Silverstone
Alexandra Koegel and Ignacio de Ramon

Jean Lindsay and Jeff Smith
Erika Long and Mark Brathwaite
Bridget MacDougal
Kristina and Sean Martins
Clifford Meyer
Dara Meyers-Kingsley and Evan Kingsley
Marsha and George Nichols
Katy and Pam Niner
Robert Nixon
Dina and David Nunziato
Hiroko Onoda
Susan Pfeffer and Ryan Knox
Pam Robey
Michael Santini
Joanne and Paul Schnell
Claire and Cotten Seiler
Melissa and Tom Smith
Kay and Paul Taher
Alan Taylor
Amy and John Tragianese
Gail Twomey
Cathy Vanaria and Mark Savola
Maria Vanoni and Richard Heyman
Jessica Williams and David Brown

Library
Bethel Public Library
Brewher Public Library
Brookfield Public Library
Danbury Public Library
Fairfield Public Library
Ferguson Public Library
Greenwich Library
Kent Free Public Library
Lewiston Library
Mahopac Public Library
Mark Twain Library
New Fairfield Free Public Library
New Milford Public Library
North Haven Memorial Library
Ossining Public Library
Poughkeepsie Public Library
The Pound Ridge Library
Ridgefield Public Library
Southbury Public Library
Thomaston Public Library
Weston Public Library
The Westport Library
Woodbury Public Library

Senior
June and Ronald Ahrens
Lisa and Steven Alter
Jessica and Joshua Auerbach
Lynn and Vincent Balzano
Eleanor Blake
Michael Boodo and Robert Pini
Anna Brecher
Jane Buyers and Don Drucken
Laurie and Whit Campbell
Gail Cohen
Cynthia and Russ Cornelius
Linda and John Costa
Leslie Cullen and Ray Kamalitis
Zoe and Julie Czerneda
Jo Ann Davidson
Marjorie and Bill Davidson
Connie Dickerson and Jon Young
Donna Disch and Bolek Ryzinski
Kathryn Emmett and David Golub
Karim and Chris Fallon
Maria Friedlich
Ellen and Emanuel Ganae
Janet and Howard Ginsburg
Anne Giroux
Marlyn Glass and Peter Michaels
Valerie Goodman
Maureen Graney and David Green
Joel Grudzinski
Gillian and Randall Hannum
Chris Hansen
Joseph Heyman
Michelle Horvath and Mark Murray
Gary Jacobson
Robert Jaeger

Carol Siroi
Doreen Stern
Norellen and Fred Stokley
Lois and Art Unger
Katherine and James Vick
Carey and Doug Weber
Melinda and Donald P. Weber
Margot Wilbanks and Laura Finerty
Jill and Jerry Winkler
Vicki Wray and Ron Jace

Artist/Educator/Student
Mary Bailey
C. Stephen Baldwin
Karen Beck
Naomi Ben-Shahar
Nina Bentley
Suzanne Benton
Paula Burton
Estela Camacho
Eric Camiel
Darby Cardonsky
Leslie Coninotto-Moss
Beatrice Cranebaker
Chris Cuhnick
Allison Dersch
Bonnie Figgatt
Joan Fitzsimmons
Dana Forlinder
Cas Friese
Charles Geiger
Shila Hale
Wynd Harris
Annie Hartigan
Kathleen Hob	
David Ho-Yen
Aimee Jette
Amy Keller
Larley Lambton
Maria Lara-Whelpley
Nancy Lasar
Sharon Lattig
Leanne Li

Ian Maguire
Maryl Marcus
Nadja Martinez
Rita Mercades
Thomas Moller
Randi Russbaum
Randi Otsziano
Amy Plant
Johanna Rincon
Margaret Rolke
Joan Ross
Aimee Sacks
Diana Sayers
Lisa Scruggins
Malissa Smith
Kathleen Trestka
Mathew Tucker
Pamela Vernon
Anthony Vahos
Dawn Watson
Mary Wedin
Joel Werring
Zemma Mastin White
Elizabeth Winnon
William Young
Highlights from 2022

[Images of various events and activities, including art exhibitions, outdoor gatherings, and community events.]
Among my many different careers, I was the Cultural Director for New York City under Mayor Koch. My father really enjoyed that and was interested in what went on in New York. During my father’s incredible career as a major dress designer, I became interested in creating my own sportswear company (called Kathleen Crawford), we had the Bergdorf Goodman side windows our first year out. When my dad came to see the collection and gave us pointers, I can only say for me, that was a big highlight.

Your father was a legendary collector who inspired many others to collect contemporary art. What is in your collection?

My collection includes Pablo Picasso, Marc Chagall, along with contemporary artists including Lindner, Robert Nava, Loie Hollowell, and Amoako Boafo.

What did you think when your father founded The Aldrich?

When my father founded The Aldrich Museum, I couldn’t imagine it would grow into the huge success it’s become. But every project my father has ever started—like the amazing Aspen Institute—became a huge success. The Museum was his dream come true. He chose to live on the grounds part of the time so he could be close to the Museum and live in the town he loved so well. He was able to continue what he did when he started his small gallery in Soho in the 1970s that only featured unknown artists. It was an extension of all the new artist work he kept in his couture showroom.

How did your father inspire your own connection to art and culture?

With his passion for “discovery,” be it beauty or launching a new project, he brought with it an enthusiasm that was catching, and he always had the brilliance to make it successful and important. My father loved the theater and drama as much as I do. He believed in my passion to bring Irish plays and new Irish writers to New York City to launch their careers in the United States, in the same way as he had done with unknown artists.

You have had many incredible roles in your life—helping to start the California Institute of the Arts (CalArts), producing for Broadway, among many others. What has been your favorite?

Among my many different careers, I was the Cultural Director for New York City under Mayor Koch. My father really enjoyed that and was interested in what went on in New York. During my father’s incredible career as a major dress designer, I became interested in creating my own sportswear company (called Kathleen Crawford), we had the Bergdorf Goodman side windows our first year out. When my dad came to see the collection and gave us pointers, I can only say for me, that was a big highlight. Your father was a legendary collector who inspired many others to collect contemporary art. What is in your collection? My collection includes Pablo Picasso, Marc Chagall, along with contemporary artists including Lindner, Robert Nava, Loie Hollowell, and Amoako Boafo.

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You have had many incredible roles in your life—helping to start the California Institute of the Arts (CalArts), producing for Broadway, among many others. What has been your favorite?
When Larry Aldrich passed away in 2001, he left funds to ensure that the Museum he founded would continue to exist as a space for contemporary art and emerging artists. While Mr. Aldrich’s largesse is essential to the Museum’s operations, The Aldrich needs the generous support of a broad community of donors to continue this work.

Making a planned gift is a wonderful way to join Mr. Aldrich in supporting the Museum and its mission while accommodating your own personal, financial, estate-planning, and philanthropic goals.

When you include The Aldrich in your estate plans, your thoughtful gift can support the future of the Museum for years to come.

Longtime members and Aldrich supporters Susie and Gary Singer have created their Arts & Culture Fund to ensure that support of local cultural institutions continues after their lifetimes. The Aldrich is honored and thrilled to be one of the beneficiaries of their generosity which will have a lasting impact on the Museum.

“Our Fund is an expression of our core values. And as an appreciative acknowledgement of overall contribution and excellence, it represents our commitment to provide important and necessary future financial assistance to The Aldrich and its programs. Our legacy funding is justified recognition of The Aldrich’s significant accomplishments as a Ridgefield arts and culture cornerstone organization and as a core contributor toward achieving Cultural District designation—the first in Connecticut.”

– Gary and Susie Singer

As we prepare for the 60th anniversary of The Aldrich in 2024, you can help the Museum continue to be a vibrant source of inspiration for the next 60 years by considering a legacy gift through your estate plan.

Planned giving can be as simple as including a bequest provision in your will or naming The Aldrich as a beneficiary of your retirement plan or life insurance policy. If you are looking for a way to supplement your income, consider a charitable gift annuity, or charitable remainder trust, which are gifts that will support The Aldrich and pay you, or other designated beneficiaries, income for life.

Your gift, no matter the size, will help ensure that coming generations will enjoy the arts and programming at The Aldrich that you value today. Through planned giving you can support the area of the Museum that means the most to you—whether it’s exhibitions, public programs, education, or an unrestricted gift to help grow the Museum’s endowment fund.

The Aldrich recommends that you discuss your gift plans with your legal and financial advisors.

For more information contact Cybele Maylone, Executive Director at cmaylone@thealdrich.org or 203-438-4519 x 116
2022 Program and Education Highlights

By Namulen Bayarsaihan, Director of Education

It has been an exciting year for our remarkable team of educators, artists, staff, and community members! Together, we offered layers of experiences for our audiences, including tours, performances, talks, poetry readings, music, and interactive projects.

With our monthly free admission day, Third Saturdays, we offer art-making activities in our Studio learning space inside the Museum, a story-time in partnership with the Ridgefield Library, a tour of the current exhibitions, and our Explore Guide!, an activity booklet about the exhibitions for families to investigate independently, created by Education Assistant Jinette Jimenez.

Camp Aldrich returned for four weeks during the summer serving youth in grades 1–6.

We organized conversations with artists, curators, and scholars throughout the year. Highlights include artist talks by: Milano Chow with Nicholas Planck, Karla Knight with Roz Chast, and David Shaw with Richard Klein; a panel conversation with artist Duane Slick, scholar Dr. Cutcha Risling Baldy (Hupa, Yurok, Kaniu), and biologist Dr. Jon Way; a land acknowledgment workshop led by Heather Breugi (Onieda/Stockbridge-Munsee); and a panel conversation with artists Aya Rodriguez-Izumi, Kiyan Williams, Lizania Cruz and Leilah Babiye moderated by The Kitchen’s Chief Curator and Executive Director Legacy Russell. To celebrate the book launch for 52 Artists: A Feminist Milestone and the impact of second-wave feminism on artists today, we hosted a series of paired intergenerational artist conversations including Cynthia Carlson with Loie Hollowell, Dana Nelson with Rachel Eulena Williams, and Reeva Chow with LJ Roberts.

In May, we launched the first Aldrich After Hours, which takes place the first Friday every other month in the evening. For Aldrich After Hours, the Museum is open late, with exhibition tours, activities, and beer and wine—special thanks to our local partners Nod Hill Brewery (Ridgefield) and Broken Symmetry Brewery (Bethel).

We presented a variety of performances featuring poetry, music, and dance. We continued our concerts series with partner Ridgefield Symphony Orchestra and developed a new collaboration with Willton’s Music on the Hill, both inspired by 52 Artists. We created the series, All of the Sky, bringing contemporary poets to the Museum for Saturday readings in the summer, accompanied by Q&A and book signings. The Intergenerational poets, Eileen Myles, Mahogany Browne, Rosebud Ben-Oni, Nathalie Handal, and Emily Skllings, read selections from their broad oeuvre of work and discussed how feminism impacts their personal lives and professional careers. An unexpected exchange of ideas emerged across two generations in the 52 Artists exhibition, when we commissioned dancer and choreographer Phoebe Berglund to make a new performance, resulting in the outdoor presentation of October, an hour-length abstract dance inspired by Cecile Abish’s sculpture 4 into 3, located in the Sculpture Garden.

Our accessibility partnerships from last year, Ridgefield Station and The Alzheimer’s Association of Connecticut, returned and we’re delighted to have continued monthly programming for seniors and individuals with early-stage Alzheimer’s and dementia both virtually and in-person. The portraits were exhibited in The Studio at the end of the year and visitors were invited to engage with questions developed by the Fellows.

As the year closed, Chief Curator Amy Smith-Stewart and I launched our second series of the Aldrich Box, a year-long interactive, traveling exhibition focused on performance. The first edition is created by dancer and choreographer Ali Kenner-Brodsky, which includes a wooden box filled with ceramic prompts that invite the user to choreograph their own movement. The Aldrich Box continues through 2023 with two additional editions by musician, composer, and artist Laura Ortman, and the feminist art collective Hilma’s Ghost, founded by artists and educators Danielle Tegeder and Sharmistha Ray. This series evokes the collaborative practice found throughout all of our programming this past year, encouraging innovation, connecting with broader audiences, and offering fresh opportunities for artists.
On April 30, 2022, The Aldrich welcomed nearly 300 guests for the first in-person Gala in three years. The Gala in the Garden took place in a tent in the Museum’s Sculpture Garden and raised more than $400,000, making it the biggest and most successful Aldrich Gala to date.

The evening celebrated all the artists featured in 52 Artists: A Feminist Milestone and we were honored to have many of them attend the event.

Trisha Brown dancer Leah Ives performed Accumulation (1971) to “Uncle John’s Band” by The Grateful Dead in the Museum’s Sculpture Garden. Accumulation debuted in 1971, the same year as Twenty Six Contemporary Women Artists, the Aldrich exhibition organized by Lucy R. Lippard that inspired 52 Artists.

Jennifer Wright from Christie’s led a lively auction of artworks and experiences including pieces donated by Loie Hollowell, whose first solo museum show will open at The Aldrich in 2024, and Hugo McCloud, who made his solo museum debut at The Aldrich in 2021. Every year the Gala raises essential funds to support The Aldrich’s mission of serving emerging and under-recognized artists.

We hope you will join us at the 2023 Aldrich Gala in the Garden on April 29, 2023, to celebrate longtime Exhibitions Director Richard Klein and Registrar Mary Kenealy on the occasion of their retirements.
Staff Listing

Cybele Maylone
Executive Director

Education
Namulen Bayarsaihan
Director of Education
Maria Damato
Education Manager
Jinette Jimenez
Education Assistant

Exhibitions
Amy Smith-Stewart
Chief Curator
Katie Bassett Langin
Registrar
Chris Manning
Head of Exhibitions and Facilities
Caitlin Monachino
Curatorial Assistant and Publications Manager
Barbara Toplin
Volunteer Archivist

Marketing and Communications
Emily Devoe
Director of Marketing and Communications
Gretchen Kraus
Design Director
Gloria Pérez
Digital Media Assistant

Visitor Services
Jack O’Neill
Visitor Experience Manager

Museum Attendants
Debby Carideo
Richard Cintron
Jack Coyle
Betsy Davidson
Georgie Eckley
Christine Flannery
Jonathan Greenberg
Julia Matrejek
Ellie Ousey
Isabella Walsh

Fundraising and Membership
Betty Stolpen Weiner
Director of Development
Kris Honeycutt
Head of Membership and Annual Giving
Jennifer Moon
Head of Individual Giving and Events
Jerusha Wright
Development Assistant

Teaching Artists
Tara Foley

Educators
Susie Buckley
Lisa Canter
Jennifer Chun
Dayne Encarnacion
Alanna Fagan
Brenda Finkel
Carole Glaser
Barbara Jennes
Holly Lapine
Museum Access Specialist
Cecilia Moy Fradet
Noelle Newell