

**The Aldrich  
Contemporary  
Art Museum**

**The Year  
In Review  
2022**



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Cover: *52 Artists: A Feminist Milestone* (installation view), The Aldrich Contemporary Art Museum, June 6, 2022 to January 8, 2023. Photo: Jason Mandella

Left: *52 Artists: A Feminist Milestone* (installation view), Catalina Ouyang, *Recourse*, 2021. Courtesy of the artist and Lyles & King, New York), The Aldrich Contemporary Art Museum, June 6, 2022 to January 8, 2023. Photo: Jason Mandella



# 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*

Diana Bowes  
Chair of the Board



(clockwise), Board of Trustees Chair, Diana Bowes; *52 Artists: A Feminist Milestone* (installation view), The Aldrich Contemporary Art Museum, June 6, 2022 to January 8, 2023. Photo: Jason Mandella; Milano Chow: *Prima Materia* (installation view), The Aldrich Contemporary Art Museum, January 16 to May 8, 2022, Courtesy of the artist and Chapter NY, New York and Bel Ami, Los Angeles. Photo: Jason Mandella; Kathleen Ryan, *Daisy Chain*, 2021, Courtesy of the artist and Karma, New York



(clockwise), Aldrich Box 2023: All Kenner Brodsky, creating moments. Photo: Christopher E. Manning; Melvin Edwards, *Asafokra*, 1990, Courtesy Alexander Gray Associates, New York; Stephen Friedman Gallery, London © 2022 Melvin Edwards / Artists Rights Society (ARS), New York. Photo: Christopher E. Manning; Executive Director Cybele Maylone; *52 Artists: A Feminist Milestone* (installation view), The Aldrich Contemporary Art Museum, June 6, 2022 to January 8, 2023. Photo: Jason Mandella; Dove Bradshaw, *Mercury Mercury*, 2018, Courtesy of the artist and Galerie Hubert Winter, Vienna

# Letter from the Executive Director

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,

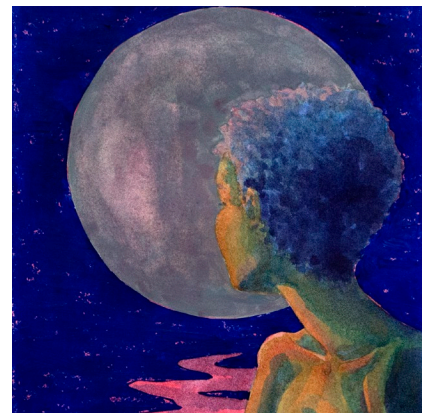
Cybele Maylone  
Executive Director

# 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

(top to Bottom), Tim Prentice, *Tall Windframe*, 2015. Tim Prentice, *After the Mobile | Outdoor Installation* (installation view). The Aldrich Contemporary Art Museum, September 19, 2021 to April 24, 2022. Courtesy of Tim Prentice. Photo: Jason Mandella; Adrienne Elise Tarver, *Moon* (detail), 2020. Courtesy of the artist; Karla Knight, *Fleet Mind 2*, 2021. Courtesy of the artist and Andrew Edlin Gallery, New York



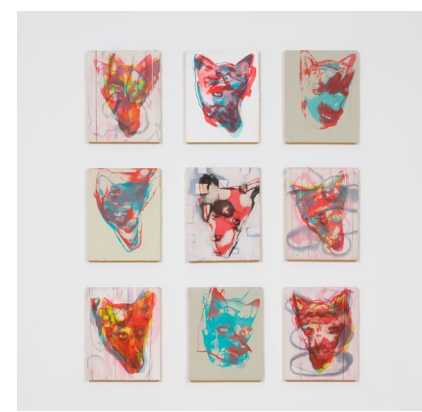
**Milano Chow: *Prima Facie***  
 January 16 to May 15, 2022  
 Curated by Amy Smith-Stewart



**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

(top to Bottom), Amaryllis DeJesus Moleski, *Graduation Day*, 2021. Courtesy Albertz Benda. Photo: Jason Mandella; Milano Chow, *Room with Tiled Floor II*, 2021. Courtesy of the artist and Chapter NY, New York. Photo: Jason Mandella; Duane Slick: *The Coyote Makes the Sunset Better* (installation view). The Aldrich Contemporary Art Museum, January 16 to May 8, 2022. Courtesy of the artist. Photo: Jason Mandella

# Curator Interview: Richard Klein



In 2022, longtime Exhibitions Director Richard Klein retired after over thirty-years working at The Aldrich. On the occasion of Richard's final curatorial project at the Museum, *Prima Materia: The Periodic Table in Contemporary Art*, which will be on view February 5 to August 27, 2023, we asked Richard to reflect on his curatorial career, his culminating exhibition, and the future.

- Q** What was the first exhibition you organized at The Aldrich? And is there any relationship to the last, *Prima Materia*? If not, could you reflect on how your curatorial work has evolved from your first to your final show at the Museum?
- A** My first curated exhibition at the Museum was *x6: New Directions in Multiples*, which opened at The Aldrich in January of 1992 before traveling to the Museum of Contemporary Art at Wright State University in Ohio later that year. I was very interested at the time in the explosion of fine arts publishers that were creating editions of primarily three-dimensional works, and the show focused on six of them: *A/D*, *Artes Magnus*, *Kunst Editions*, and *Thea Westreich* in New York, *Editions Schellmann* in Munich, and *Carl Solway* in Cincinnati. *A/D* focused on artists making versions of functional objects, for instance, a sundial designed by McDermott & McGough; *Artes Magnus* produced porcelain multiples in collaboration with manufactures in Limoges, France, including Cindy Sherman's "Madame De Pompadour" soup tureen; *Kunst Editions* published "Pandora's Boxes" that contained multiple small works by diverse groups of artists including General Idea, Marina Abramović, Richard Artschwager, Jenny Holzer, and Imi Knoebel; *Thea Westreich* was publishing beautiful limited edition artists' book at the time, including those by Sophie Calle, Larry Clark, and Richard Prince; *Editions Schellmann* was publishing highly-crafted objects by artists including

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.

- Q** What is something you learned while organizing *Prima Materia*?
- A** 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.
- Q** 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?
- A** Absolutely. I know from first-hand experience how hard it is to make a successful work of art. In fact, I believe that making good art is much more difficult than organizing a significant exhibition.

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

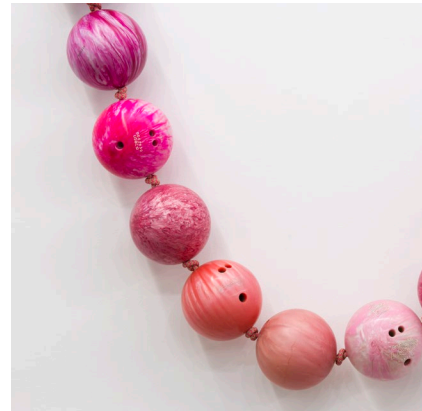
**A** Actually, I have one foot already in an alternate universe! One of my primary passions is geology, which I've been interested in since I was a kid. It's given me a window into deep time and provided profound insight into the landscape—particularly when I travel. I always research the geology of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

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

**A** 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



(top to bottom), 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. Photo: Jason Mandella; Amy Brener, Flexi-Shield Harbinger (ice) (detail), 2021, Courtesy of the artist

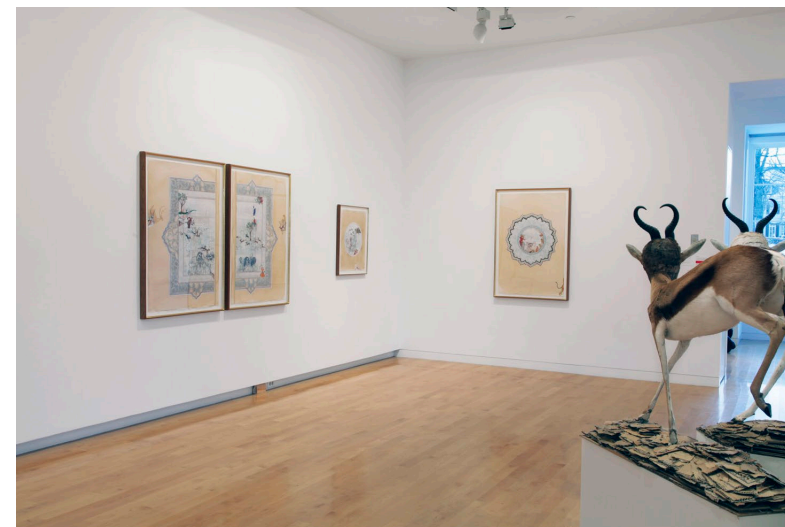
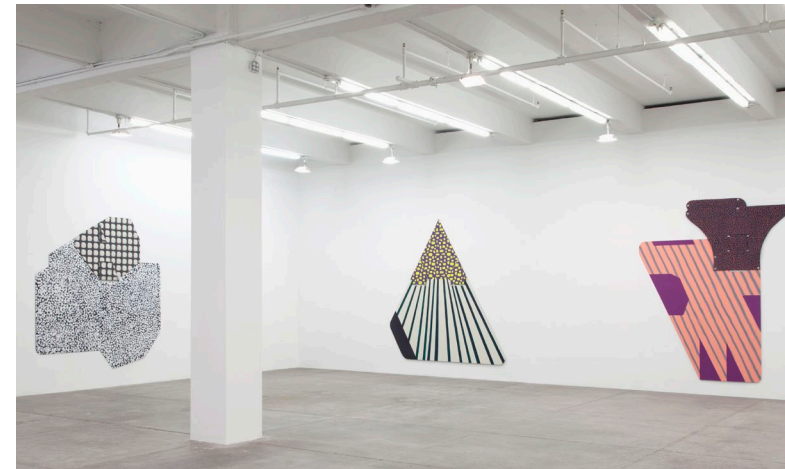
(top to bottom), Chiffon Thomas, Calumet, 2022, Courtesy of the artist; Katie Paterson, The Moment, 2022, Private collection, New York, Courtesy of the artist & Ingleby Gallery, Edinburgh; Raven Halfmoon, Weeping Willow Women, 2022, Courtesy of the artist and Kouri + Courai; Yvette Mayorga, Surveillance Locket 2, 2021, Courtesy of the artist

# 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.



(clockwise), Installation view *Ruth Root: Old, Odd, and Oval* (installation view), The Aldrich Contemporary Art Museum, November 15, 2015 to April 3, 2016. Zoë Sheehan Saldana: *There Must Be Some Way Out of Here* (installation view), The Aldrich Contemporary Art Museum, November 24, 2019 to May 17, 2020. Courtesy of the artist. Photo: Jason Mandella. Cyrilla Mozenter: *More saints seen Costs* (installation view), The Aldrich Contemporary Art Museum, October 16, 2005, to March 12, 2006. *Pretty Tough: Contemporary Storytelling* (installation view), The Aldrich Contemporary Art Museum, June 21, 2009 to January 3, 2010. Lucia Hierro: *Marginal Costs* (installation view), The Aldrich Contemporary Art Museum, June 7, 2021 to January 2, 2022. Courtesy of the artist and LatchKey Gallery, New York. Photo: Jason Mandella



# Artist Interview: Hangama Amiri



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 Enzwezor, 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.

# Artist Interview: Robert Williams



Photo Credit: Professor Ele Carpenter of Umeå University, Northern Sweden - taken in 2017 at Hasselt in Belgium during a Nuclear Cultures symposium at the Z33 House of Art, Mayorga, Surveillance Locket 2, 2021, Courtesy of the artist

A version of Robert Williams' work *Theatrum Chemicum Britannicum – The Alchemist's Shack* (1998–2022), based on a permanent installation at Mildred's Lane in Beach Lake, PA, is installed in The Aldrich's camera obscura as part of *Prima Materia: The Periodic Table in Contemporary Art*.

*Prima Materia: The Periodic Table in Contemporary Art* is conceived of as a group exhibition that links individual works of art with an element from the periodic table which each work incorporates. Superficially, the exhibition's foundation is science, but through expansive curatorial choices the project will reveal the material basis for sociological, emotional, political, and even spiritual subject matter. Artists use specific materials for a reason, quite often for their metaphoric potential, and *Prima Materia* will explore hard facts as well as alchemical conjecture.

*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.

**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 *Triplos Aureas* (1618) which guides my work as an academic and teacher.

**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 - *Grima 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.

(above), *Prima Materia: The Periodic Table in Contemporary Art* (installation view: Robert Williams, *Theatrum Chemicum Britannicum – The Alchemist's Shack*, 1998–2023, Collection of Mildred's Lane, Beach Lake, PA), The Aldrich Contemporary Art Museum, February 5 to August 27, 2023. Photo: Jason Mandella

# 2022 Financial Overview

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.

## FY21 REVENUE

Endowment Revenue	\$797,496
Grants and Contributions	\$1,185,948
Events	\$194,267
Admissions and Programs	\$117,057
Gift Shop, Retail, and Rentals	\$60,797
<b>Total</b>	<b>\$2,355,566</b>

## FY21 EXPENSES

Exhibitions	\$615,353
Programs	\$263,383
Facilities	\$270,072
General & Administrative	\$434,407
Development	\$373,369
Marketing	\$321,877
Retail & Rentals	\$15,229
Events	\$61,877
<b>Total</b>	<b>\$2,355,566</b>

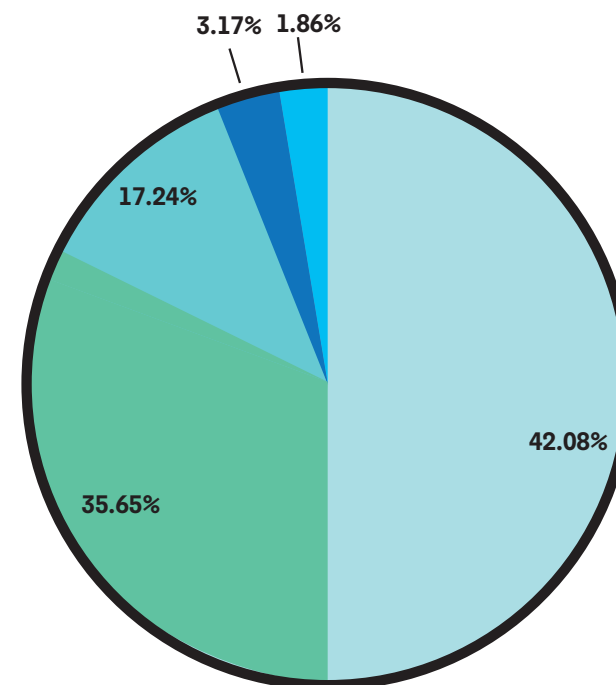
## FY22 REVENUE

Endowment Revenue	\$1,233,574
Grants and Contributions	\$1,044,955
Events	\$505,463
Admissions and Programs	\$93,016
Gift Shop, Retail, and Rentals	\$54,429
<b>Total</b>	<b>\$2,931,437</b>

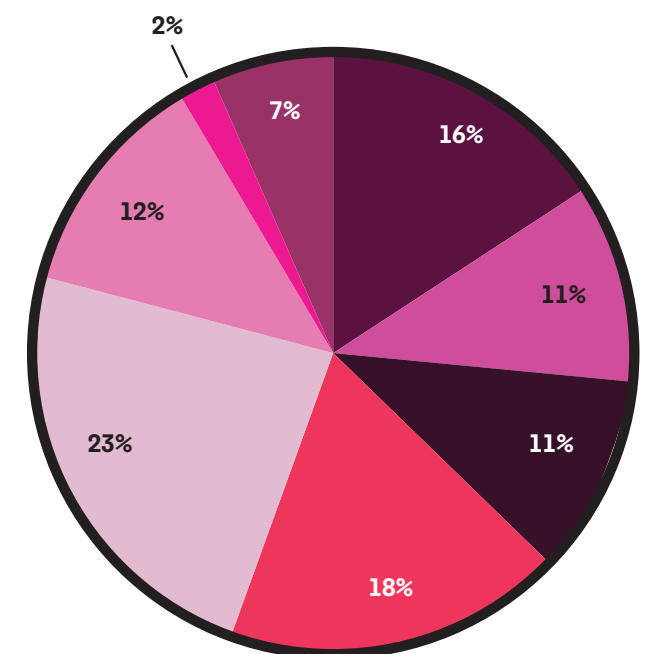
## FY22 EXPENSES

Exhibitions	\$457,197.34
Programs	\$315,507
Facilities	\$327,331
General & Administrative	\$532,202
Development	\$687,117
Marketing	\$362,854
Retail & Rentals	\$52,465.70
Events	\$196,763.96
<b>Total</b>	<b>\$2,931,437</b>

## FY22 REVENUE



## FY22 EXPENSES



# Report of Gifts–Donors

## 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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# Report of Gifts–Donors

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## Matching Gift Companies

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Comcast/NBC Universal  
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# Report of Gifts-Members

## Membership

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

## Aldrich Collects

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Linda and Michael Dugan  
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Sarah Gondell and Jean-Jacques Chaltiel  
Yilin and Stephen Jamison  
Julie Phillips  
Rachel Renchner-Kelly and Justin Carafotes  
Susie and Gary Singer  
Cynthia Smith  
Rachel and Joe Sondheimer  
Sabina and Harlan Stone  
Kathryn (KK) and Jamie Streator  
Andrea Ruth Zacher and Clint Brown

## Collectors Circle

Sabeth and Aaron Albert  
Deborah Barnett-Brandt and Robert Brandt  
Anne and Joel Ehrenkranz  
Carolyn and Dave Foster  
Sunny and Brad Goldberg  
Randy Kaplan and Gerald Blitstein  
Raymond Leary  
Rachael Moore  
Lennie Rose  
Ruth Rothseid  
Ann Sheffer and Bill Scheffler  
Audrey and Richard Zinman

## Collaborators Circle

Barbara and Yoav Ben-Horin

Lori and John Berisford  
Jeanne Donovan Fisher  
Wendy and Stan Forkner  
Vida Foubister and Tim van Biesen  
Elaine Goldman and Donna Cohen  
Amale Hawi and Brian Walter  
Kitty and Jack Keane  
Joan and Steven Kraus  
Miriam Martinez and Roger Restaino  
Joanne and Mike Murray  
Jen Posner  
Karen and Bill Scott  
Gwenolee Zürcher

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Audrey Conrad  
Kim Craig  
Jennifer and Arny DiLaura  
Ginny Gold  
Marcia and Mark Goldstein  
Helen and William Gore  
Alva 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 Lemcke  
Anne Lynn  
Amanda and Donald Martocchio  
Allison and Stuart Meyler  
Jes and Chris Parker

Robin and John Phillips  
Kim and Andrew Purcell  
Elissa and Brian Robinson  
Susan Salzberg and Josephine Rubin  
Pam Schafler  
Margaret Sullivan and Rick Lawrence  
Chad Tandler and Clive Chang  
Mary Tobin and Richard Bauer  
Jennifer Wessel and Jochen Schmitz  
Tamara Weinberg and Colin Neenan  
Torrance York and Greg Walters  
Marissa Zhong and Ryan Bossis

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Fairfield Public Library  
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Greenwich Library  
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Lewistown 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

# Report of Gifts–Members

The Pound Ridge Library  
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Southbury Public Library  
Thomaston Public Library  
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The Westport Library  
Woodbury Public Library

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Gary Jacobson  
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Kristina Jorgensen and Harry Gill  
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Niki and Jeffrey Ketchman  
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Linda and Jeff Krulwich  
Linda and Chris Kuehne  
Stella Langer  
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Catherine and Bill Leach  
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Joan Fitzsimmons  
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Cas Friese  
Charles Geiger  
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Wynd Harris  
Annie Hartigan  
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Amy Keller  
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Sharon Lattig  
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Joan Ross  
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Diana Sayers  
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Pamela Vernon  
Anthony Vlahos  
Dawn Watson  
Mary Wedin  
Joel Werring  
Zemma Mastin White  
Elizabeth Winson  
William Young

# Report of Gifts–Members

# Highlights from 2022





# Q&A with Georganne Aldrich Heller



Georganne Aldrich Heller, the daughter of the Museum's founder Larry Aldrich, has had a long and diverse career in the arts and culture sector around the United States. She is a noted producer of theater and film, the President of Irish Theatre & Film Production, and is on the board of the Irish Arts Center in New York City. She accepted a proclamation from the Irish Consul General of New York for her outstanding contributions to Irish Theater in the United States. Ms. Aldrich Heller is also a working artist and has exhibited her work around the country. She has been an Honorary Trustee of The Aldrich since 2004 and splits her time between New York City and Los Angeles.

**Q** What did you think when your father founded The Aldrich?

**A** 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.

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

**A** 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.

**Q** 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?

**A** 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.

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

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

# Planned Giving at The Aldrich: *The Larry Aldrich Society*

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](mailto: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, Karuk), and biologist Dr. Jon Way; a land acknowledgment workshop led by Heather Breugl (Oneida/Stockbridge-Munsee); and a panel conversation with artists Aya Rodriguez-Izumi, Kiyan Williams, Lizania Cruz and Leilah Babirye 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, Dona Nelson with Rachel Eulena Williams, and Reeva Potoff 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 Wilton'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 Skillings, 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 Aldrich Teen Fellows, a group of area teens who meet weekly, started the year creating a 30-page 'zine focused on making contemporary art more approachable for their peers. Featuring original artwork,

writing, and an interview with artist Milano Chow, the 'zine is available for visitors to read. Later, artist Susan Chen worked with the Fellows, challenging them to develop a meaningful portrait through a sincere conversation with a community member. 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.

The Education team continues to work with area schools on guided visits to the exhibitions as well as in-person professional development workshops for teachers. This year fostered new connections and continued visits with schools across Connecticut. We expanded our preschool series, *Art Onsite*, with additional monthly visits, and continued our longstanding *Common Ground* program, a cross-disciplinary artist-Museum-school partnership for middle school students, with Side by Side Charter School in Norwalk, CT, featuring artist Duane Slick.

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 Dannielle Tegeer 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.

# Aldrich Gala in the Garden 2022

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*

### Finance

Gina Mello  
*Director of Finance and  
Administration*  
Connie Moughty  
*Accountant*

### 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*

### 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

### 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