It was another exciting year at The Aldrich, and I’m really pleased to share the 2023 Annual Report with you. While many things happened in public at The Aldrich—from exhibitions to performances, school visits to hands-on workshops—there has been a huge amount of activity behind the scenes as well.

At our December 2022 meeting, the Museum’s Board of Trustees voted to move forward with a capital campaign to raise funds to dramatically transform The Aldrich’s three-acre campus. The Museum had been working with STIMSON, a Cambridge, MA-based landscape firm, on a new master plan for our property for close to two years and the Board felt that it was the right time to make the plan a reality.

Much of 2023 has been spent putting the various pieces of the project in place. We have worked with a number of Ridgefield agencies to obtain approvals, hosted site visits for conservation groups, and even conducted an archaeological survey at the request of the State Historic Preservation Office. In addition, while we sought permits to move forward with the town and the state, we were also busy raising funds towards our $3.25 million goal.

We have been so gratified by the incredible support that we’ve received from longtime friends of the Museum and new supporters, who share our vision for The Aldrich. We were also thrilled to receive two generous grants, Good to Great and Urban Act, administered by Connecticut’s Department of Economic and Community Development and the State Legislature. My colleagues on the Board have been the biggest advocates of the project and have committed their philanthropy, enthusiasm, and expertise over the past year as this plan moves forward.

We made great progress on our campus renovation strategy in 2023 and there is much more to do in the year ahead! We are continuing to raise needed funds for our campaign and are excited to get to work, building a new Aldrich for the future!

Thank you for being part of The Aldrich! We look forward to great things ahead.

All the best,

Diana Bowes
Chair, Board of Trustees

PS: Want to learn more about our Sculpture Garden project? Visit https://thealdrich.org/support/campaign-for-the-sculpture-garden
While the Covid-19 pandemic is (somewhat) in the rearview mirror, the impact of the 2020 shutdown has continued to impact The Aldrich. While gallery attendance rebounded quickly—thanks, in large part, to excellent exhibitions like Frank Stella’s Stars, A Survey and 52 Artists: A Feminist Milestone—school visits and in-person public programs were slower to return. The Museum’s Education Department, driven by a mission to engage the public more deeply with art and artists, has worked hard to rebuild this audience and 2023 saw the robust return of students and educators, and the public to our programming.

Our school programs took many shapes and welcomed students for varied experiences in the galleries and The Studio. In addition to more traditional tours, middle school science classes from Ridgefield visited the exhibition Prima Materia: The Periodic Table in Contemporary Art and students from St. Luke’s School participated in a “behind the scenes” field trip. School participation grew significantly as we expanded our offerings to Title-1/At Risk schools, who visited the Museum for no-fee programs with subsidized busing. This effort brought 600+ students to The Aldrich from schools around the region. In addition to working directly with schools, we continued Aldrich Teen Fellows, a free semester-long program for area high school students who work directly with Aldrich artists and staff to develop a self-directed project.

Education programming for families and adults grew as well, with the launch of new offerings like Senior Tours and the continued popularity of Story Time for Kids with the Ridgefield Public Library on Third Saturdays. In addition to these recurring programs, we also hosted many special events designed to provide deeper engagement with exhibitions. An Aldrich After Hours in tandem with Hangama Amiri: A Homage to Home featured food from Sanctuary Kitchen, which provides professional development in the culinary arts to refugees in Connecticut, and artist and musician Laura Ortman performed Transonic Homes, in tandem with her Aldrich Box. In addition, artist conversations, dance performances, and our continued engagement with the Ridgefield Symphony Orchestra kept the Museum bustling with activity.

The Annual Report is an opportunity to look back on the many things that happened at the Museum in the past year, and the significant growth of our education programming is something to celebrate as we reflect on 2023 and look ahead to 2024. The Aldrich’s educational offerings are rich because of our active and engaged audience—thank you for being a part of our community!

All the best,

Cybele Maylone
Executive Director
2023 Exhibitions

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

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

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

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

David Shaw: Last Steps
September 9, 2022 to August 20, 2023
Curated by Richard Klein
Main Street Sculpture

Amy Brener: Harbingers
May 17 to September 3, 2023
Curated by Caitlin Monachino
Aldrich Project

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

Ping Zheng: Where Memories of Travels Go
September 7, 2023 to January 7, 2024
Curated by Amy Smith-Stewart
Aldrich Project

Yvette Mayorga: Dreaming of You
September 15, 2023 to March 17, 2024
Curated by Caitlin Monachino

Chiffon Thomas: The Cavernous
September 15, 2023 to March 17, 2024
Curated by Amy Smith-Stewart
Galleries and Main Street Sculpture
In 1958, Larry Aldrich and his wife, Wynn, took a trip to Switzerland to visit several private art collections. One collector had a second house dedicated solely to his artwork, where entire rooms held single paintings on display exclusively for the viewer’s enjoyment. Unsurprisingly, Mr. Aldrich was taken by the arrangement and upon returning to the states, was intent on finding a space for his own roughly 300-piece collection so that the work could be appreciated, not tucked away in storage. In the fall of 1963, while Mr. Aldrich was driving along Main Street, he noticed a “For Sale” sign in front of the Old Hundred—an eighteenth-century edifice charmingly nicknamed for its 100-year run as a grocery and hardware store. Shortly thereafter, he purchased the Ridgefield landmark and in 1964 established the Larry Aldrich Museum.

Impressed by the building’s four-story structure and twelve-foot-high ceilings, Aldrich went ahead with the renovations necessary to exhibit artwork. Organizing exhibitions within the walls of the Old Hundred—that is, displaying artwork scaled to fit through stairwells and which would not exceed one-story height restrictions—was straightforward and expected. However, the property also included an expansive, three-acre landscape. This new territory, both literally and figuratively, proved to be an opportunity for Mr. Aldrich to foster public art engagement, a concern essential to the Museum’s formation.

Since its onset, the Museum has displayed outdoor sculpture. The earliest pieces were installed in 1965, and included a handful of works made the same year, such as Dusyne Hatchett’s Totem Steel #3 and Roger Bolomey’s Sky-Gate. The Sculpture Garden, not unlike an actual garden, grew slowly and organically over the years. As Aldrich acquired pieces, they were added to the grounds, particularly over the Museum’s first decade. Though pieces were installed in 1965, the formal Sculpture Garden was not inaugurated until 1967. This “newly organized garden” haunted ten new additions, including Anthony Caro’s brilliant-red Jenny, 1966; Robert Bart’s retrofuturistic Untitled, 1966 (fig. 2); and Robert Grosvenor’s canary yellow Untitled, 1966, a 100-foot-long sculpture specially commissioned by the Museum. In the coming years, more sculptures were added: Jerome Johnson’s Bridge #1, 1969, was installed in 1971; Alex McFarlane’s Untitled, 1974, was installed in 1974; and Forrest Myers’ Untitled, 1968, was installed in 1975 (fig. 1). By 1976, the Sculpture Garden had twenty-eight works permanently on view. That same year, an article by Martha Scott described Larry Aldrich as “one of the first to take the new giant, nonobjective sculpture out of its customary sheltered context (galleries and museums) into the open air—where it belongs.”

Over the next twenty years, occasional works were added, removed, and reorganized, but many remained installed throughout the 1990s. While the Museum’s inception was predicated on Mr. Aldrich’s desire to show and store his collection, his commitment to contemporary art and emerging artists would eventually override his commitment to collecting and result in the deaccession of the collection throughout the late 1980s–early 2000s.

After the dismantling of the formal Sculpture Garden, largely dependent on extended loans and collection works, The Aldrich’s curators have consistently populated the Garden through exhibition programming, often working with artists on site-specific outdoor installations or those whose work spans both interior and exterior spaces, such as Virginia Overton (2016), Frank Stella (2020), and Cecile Abish (2022). Additionally, in 2003 the Main Street Sculpture series was initiated, an ongoing program intended to activate the Museum’s front campus with a work of art. The first iteration was a presentation of Jenny Levy’s Big Baby, and the twelfth iteration will debut a new work by Moko Fukuyama later this fall. Excitingly, The Aldrich’s sixtieth anniversary year will also bring a multi-million-dollar renovation to the Museum’s grounds and Sculpture Garden that will improve accessibility for visitors, support a sustainable environment, and expand artist opportunities. The newly renovated campus will be inaugurated with a twenty-one-artist group exhibition, A Garden of Promise and Dissent, spanning both indoor and outdoor spaces.

Over the last sixty years, the Sculpture Garden has functioned like a community park, free of charge and open dawn to dusk. In the 1972 Smithsonian oral history interview, Mr. Aldrich recounts: “And a great many people in the nice weather (the Museum opens at two o’clock) will get there at quarter of two and find four or five groups sitting on blankets on the lawn that have brought their lunch and picnic until the Museum opens.” Today, fifty-two years later, when I walk out of the office on a sunny day, I see the same thing and it delights me to know some things haven’t changed.

1. Quoted in “Year’s Highlights in Art Show at Aldrich Museum,” Bridgeport Post, May 21, 1967.
2024 Exhibitions

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

**Ping Zheng: Where Memories of Travels Go**  
September 7, 2023 to January 7, 2024  
Curated by Amy Smith-Stewart  
Aldrich Project

**Yvette Mayorga: Dreaming of You**  
September 15, 2023 to March 17, 2024  
Curated by Caitlin Monachino

**Chiffon Thomas: The Cavernous**  
September 15, 2023 to March 17, 2024  
Curated by Amy Smith-Stewart  
Galleries and Main Street Sculpture

**Amanda Martínez: Canta y no llorar**  
January 10 to May 5, 2024  
Curated by Eduardo Andres Alfonso  
Aldrich Project

**Loie Hollowell: Space Between, A Survey of Ten Years**  
January 21 to August 11, 2024  
Curated by Amy Smith-Stewart

**Layo Bright: Dawn and Dusk**  
April 7 to October 27, 2024  
Curated by Amy Smith-Stewart

**Elizabeth Englander: Eminem Buddhism, Volume 3**  
April 7 to October 27, 2024  
Curated by Eduardo Andres Alfonso

**Esther Ruiz: Uncharted**  
May 8 to September 2, 2024  
Curated by Caitlin Monachino  
Aldrich Project

**Video Series**  
August 19 to October 20, 2024  
Curated by Amy Smith-Stewart, Eduardo Andres Alfonso, and Caitlin Monachino

**Miles Huston**  
September 4, 2024 to January 6, 2025  
Curated by Eduardo Andres Alfonso  
Aldrich Project

**A Garden of Promise and Dissent**  
October 28, 2024 to March 17, 2025  
November 17, 2024 to November 2025  
Curated by Amy Smith-Stewart  
Galleries and Main Street Sculpture

**Moko Fukuyama**  
November 17, 2024 to October 2025  
Curated by Caitlin Monachino  
Main Street Sculpture

**Martha Diamond: Deep Time**  
November 17, 2024 to May 18, 2025  
Curated by Amy Smith-Stewart and Levi Prombaum
In 2023, we welcomed three new members to the Museum’s Board of Trustees, Melinda Carroll, Rachel Sondheimer, and Vaughn Williams. We asked our new trustees to answer a couple of questions about The Aldrich.

What is the most surprising work you have seen at The Aldrich?

Melinda Carroll
Loie Hollowell’s current “nursing” works in Space Between, A Survey of Ten Years and Milano Chow’s 2022 show Prima Facie jump to mind as true surprises at The Aldrich, but in very different ways… Loie’s works are bold, even shocking, Milano’s pieces are quiet and invite speculation.

As a mother of four children, Loie Hollowell’s 10pm Feeding - Around the Clock and 11pm, 1am, 3am, 5am, 7am, 9am in the current exhibition are an exquisite revelation. She creates so much beauty with shape and color while being perfectly blunt about the rigors of breastfeeding, something rarely seen—I was absolutely delighted.

Milano’s pieces appeared at first glance as architectural studies but quickly revealed a hidden world. Appreciation of her exacting draftsmanship of grand building façades in muted graphite allowed you to come closer and spy the glamorous modern women tucked inside. They echoed evening walks past lit interiors, sneaking glimpses and imagining the lives within.

Rachel Sondheimer
Corrugated Fountain by James Grashow stands out to me because I loved it when I first experienced it over 10 years ago, and it is a piece that continues to pop up in conversation to this day. The piece was inspired by the Trevi Fountain in Rome and was in the courtyard of the Museum for a month or two. It was made entirely of cardboard such that it would change form and decay over time as it was subjected to the changing weather. For me, it struck a great balance of playfulness (there were cardboard coins that you could write wishes on and toss into the piece) and intentionality (a fountain made of cardboard forced you to think about the purpose of working hard to create something knowing it would eventually disappear).

Why is The Aldrich special to me?

Melinda Carroll
I love The Aldrich because it challenges and encourages me to reflect with each visit. I always leave feeling moved and energized, grateful to have a museum at the forefront of the contemporary art world, at my doorstep.

Rachel Sondheimer
Like James Grashow’s Corrugated Fountain, The Aldrich can mean different things to different people. It is a cultural touchstone in Fairfield County; it is an incubator for artists; it is a place of learning and exploration for visitors of all ages; and it is a great place to stop when walking along Main Street in Ridgefield. Its meaning has changed to me over time as I have shifted and grown. I used to drive by and see the interesting pieces out front. Then it was a place that I would bring my kids to when they were little. And now it is a place that I love to bring friends and family to take in something new. I love that there are so many unique ways to experience what The Aldrich has to offer.

Vaughn Williams
I am particularly drawn to The Aldrich because of its no-collection model. By excluding acquisitions from its budget, The Aldrich has a business model that focuses its resources on the identification, support, and presentation of emerging, perhaps yet-unknown, and diverse artists. This enables The Aldrich to explore a broad and perhaps more adventurous range of artists and media. The Aldrich’s programming nurtures these artists not only through exhibits, but also through curatorial assistance, published catalogues and opportunities (for example, the curatorial tours) to discuss their work with the public. I think this all offers a unique contribution to the art world.
What has it been like working with The Aldrich on your first solo museum exhibition?

Working with The Aldrich on my first solo museum exhibition has been an exciting and transformative experience, being able to collaborate with the team at the Museum to showcase different works within my practice to a broad audience. I’ve gotten to work closely with Amy Smith-Stewart (Chief Curator) and have had great conversations about my works and how the exhibition comes together. Amy has a deep understanding of the historical and current influences behind the works, as well as an incredible curatorial vision, so it has been wonderful to work on every detail of the exhibition with her. All together, there’s a great synergy with everyone on the team, and a sense of excitement building towards the opening.

What is the most surprising aspect of working with glass?

It’s surprising to know just how many ways there are to work with glass—its endless! I’m intrigued by how many different techniques there are, and how each process yields its own unique results.

What has been inspiring you lately in the studio or in your life in general?

Nature and culture are major influences in the studio lately. I visited Nigeria recently, and the trip rejuvenated my practice and inspired my works further.

Working in the round, on the wall, and in relief, Layo Bright’s practice centers narratives of ancestry, feminism, migration, and the African diaspora. She cites her matrilineal heritage, Nigerian Ile Heads, and West African textiles, as well as contemporary artists Simone Leigh, Wangeci Mutu, Beth Lipman, Fred Wilson, and Alison Saar as some of her inspirations. Bright chooses materials that express geopolitical and biographical resonance to spotlight themes of female solidarity and matriarchy, as well as memories of Nigeria and her diasporic experience in the United States. Her portraits in blown and kiln-formed glass and pottery are tributes to the women in her life.

Layo Bright’s first solo museum exhibition, *Dawn and Dusk*, features new and recent works in glass and pottery made between 2020 and 2024. This show brings together several ongoing series tracking Bright’s synchronized jumps from figuration to abstraction. The exhibition will be on view April 7 to October 20, 2024, and will be accompanied by the artist’s first museum publication featuring an introduction and interview by Amy Smith-Stewart, Chief Curator.

Layo Bright 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 Working with The Aldrich on my first solo museum exhibition has been an exciting and transformative experience, being able to collaborate with the team at the Museum to showcase different works within my practice to a broad audience. I’ve gotten to work closely with Amy Smith-Stewart (Chief Curator) and have had great conversations about my works and how the exhibition comes together. Amy has a deep understanding of the historical and current influences behind the works, as well as an incredible curatorial vision, so it has been wonderful to work on every detail of the exhibition with her. All together, there’s a great synergy with everyone on the team, and a sense of excitement building towards the opening.

Q What is the most surprising aspect of working with glass?

A It’s surprising to know just how many ways there are to work with glass—its endless! I’m intrigued by how many different techniques there are, and how each process yields its own unique results.

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

A Nature and culture are major influences in the studio lately. I visited Nigeria recently, and the trip rejuvenated my practice and inspired my works further.
What has it been like working with The Aldrich on your first solo museum exhibition?

So many surprises!

How do you go about sourcing materials for your work? Do you have any interesting stories to share about this process?

The materials are sourced from thrift stores, Facebook Marketplace, the street, and my home. Once I’ve brought them to the studio, I do not alter their colors or restore them. I like them to carry the scuffs and marks from their use. The only tools I use to construct them are a power drill and handsaw.

What has been inspiring you lately in the studio or in your life in general?

My current book obsession is Steven Addis’ The Art of Zen. In the studio I’ve been listening to Nicki Minaj, Miguel, and Fatlip. On Saturdays I go to Boundless Mind Temple in Brooklyn where I practice zazen (seated meditation) and listen to the Dharma Talks given by the Temple’s monks.

Nutcrackers, toys, outgrown children’s furniture, and other discarded wooden tchotchkes are the material basis of Elizabeth Englander’s sculptures of gods, goddesses, and saints from the pantheons of Jainism, Hinduism, and Buddhism. Taking artifacts from consumer culture—paradoxically loaded with memory and nostalgia, but endemically disposable—Englander reassigns the fragments new anatomical significance and joins them into abstracted bodies that capture identifying attributes of the deities they represent. Englander writes: “I like to imagine that by dismembering them, I free them from some of this karma. Refashioned into spacious, divine bodies, the resulting personal icons are indices of my dialogue with the dharma.”

Elizabeth Englander’s first solo museum exhibition, Eminem Buddhism, Volume 3, features new and recent works. The exhibition will be on view from April 7 to October 20, 2024, and will be accompanied by the artist’s first museum publication featuring an essay by Eduardo Andres Alfonso, Associate Curator.

Elizabeth Englander answered a few questions about her work and practice.
The Aldrich continues to receive national attention and critical praise for its ambitious and robust exhibition program. Membership, individual, and foundation giving, along with the generous support of members of The Aldrich’s Board of Trustees, allowed the Museum to continue its mission of serving as a leading incubator for artists at critical creative junctures, providing a collaborative platform that engages and inspires.

In 2023, the Museum received vital operating support from the State of Connecticut and Connecticut Humanities, as well as recognition from the National Endowment for the Arts for the first solo museum presentation of artist Chiffon Thomas. In addition, contributions from individuals and foundations enabled The Aldrich to provide free busing and arts education programming to over 600 Title 1/At-Risk students from Connecticut and New York, supported the Museum’s monthly free admission program Third Saturdays, funded educational initiatives like Aldrich Teen Fellows and Camp Aldrich, and contributed to the commissioning of new work and first museum publications. The Aldrich’s two largest fundraisers of the year, the 2023 Gala in the Garden, honoring the Museum’s long-time Exhibitions Director Richard Klein and Registrar Mary Kenealy, and its signature biennial art sale, Aldrich Undercover, raised over $600,000 to support the Museum’s exhibitions and programs.

Although overall expenses in 2023 increased, the Museum was able to make critical improvements to its campus and enhancements to the Museum’s website to improve user experience. We are thrilled that last year the Museum launched a new initiative to offer Spanish translations of wall texts and wall labels, and partnered with a new domestic printer to produce exhibition catalogues for Raven Halfmoon, Chiffon Thomas, and Yvette Mayorga.

Looking ahead to 2024, a major renovation to the Museum’s Sculpture Garden will transform the Museum, offering new opportunities to the artists whose work we support, and further connecting their work with our community.

### 2023 Financial Overview

#### FY22 Revenue

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment Revenue</td>
<td>$1,233,574</td>
</tr>
<tr>
<td>Grants and Contributions</td>
<td>$1,044,955</td>
</tr>
<tr>
<td>Events</td>
<td>$505,463</td>
</tr>
<tr>
<td>Admissions and Programs</td>
<td>$93,016</td>
</tr>
<tr>
<td>Gift Shop, Retail, and Rentals</td>
<td>$54,429</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$2,931,437</strong></td>
</tr>
</tbody>
</table>

#### FY22 Expenses

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions</td>
<td>$457,197</td>
</tr>
<tr>
<td>Programs</td>
<td>$315,507</td>
</tr>
<tr>
<td>Facilities</td>
<td>$327,331</td>
</tr>
<tr>
<td>General &amp; Administrative</td>
<td>$532,202</td>
</tr>
<tr>
<td>Development</td>
<td>$687,117</td>
</tr>
<tr>
<td>Marketing</td>
<td>$362,854</td>
</tr>
<tr>
<td>Retail &amp; Rentals</td>
<td>$59,466</td>
</tr>
<tr>
<td>Events</td>
<td>$196,764</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$2,931,437</strong></td>
</tr>
</tbody>
</table>

#### FY23 Revenue

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment Revenue</td>
<td>$1,503,008</td>
</tr>
<tr>
<td>Grants and Contributions</td>
<td>$825,900</td>
</tr>
<tr>
<td>Events</td>
<td>$620,364</td>
</tr>
<tr>
<td>Admissions and Programs</td>
<td>$109,262</td>
</tr>
<tr>
<td>Gift Shop, Retail, and Rentals</td>
<td>$34,699</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$3,093,233</strong></td>
</tr>
</tbody>
</table>

#### FY23 Expenses

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions</td>
<td>$726,987</td>
</tr>
<tr>
<td>Programs</td>
<td>$367,255</td>
</tr>
<tr>
<td>Facilities</td>
<td>$425,716</td>
</tr>
<tr>
<td>General &amp; Administrative</td>
<td>$630,471</td>
</tr>
<tr>
<td>Development</td>
<td>$428,179</td>
</tr>
<tr>
<td>Marketing</td>
<td>$374,539</td>
</tr>
<tr>
<td>Retail &amp; Rentals</td>
<td>$50,991</td>
</tr>
<tr>
<td>Events</td>
<td>$189,095</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$3,093,233</strong></td>
</tr>
</tbody>
</table>
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, 2023. Memberships begin on page 24.

Philanthropist
The Amadeo Family
Anna S. Richardson Fund
Sonia Attikis
Diana Bowes and James Torrey
Connecticut Department of Economic & Community Development, Office of the Arts
Eric Diefenbach and James Keltner Brown
Nicole J. Nigh and Robert M. Lofberg
Kirsten and Andy Pitts
Sarah Tod Fund

Leader
Melinda and Brian Carroll
Ellen and Andrew Canfield
Connecticut Humanities
Roberta and Steven Denning
Fairfield County Bank
Gail and David Gluckman
Rachel and Peter Goulding
Jacques & Natasha
Derek Fordjour
Eberstadt Family Foundation
The Cowles Charitable Trust
Angela and Todd Hamachek
Barbara and Yotam Horin
Brooke Bento and Noam Leshnin
Jean-Jacques Chaltiel
Sarah and Peter Gondell
Richard Jacobs
Susan Freedman and Michael Marcus
Tim van Biesen
Vida Foubister and Robert Yen

Benefactor
Baffin Foundation
Christine and Jeff Boris
Coby Foundation
Cornelia T. Bailey Foundation
David T. Langrock Foundation
Amita and Nick Donofrio
Linda and Michael Dogan...
Hightrust Foundation
Elena Bowes Foundation
Hershey Family Foundation
Agnes Gund
Diane W. Teavon Foundation
Michael Kahn Gallery
Milton and Sally Avery Arts Foundation
Rachel Rechnzer Kelly and Justin Christopher Carafotes
Ridgewood Thrift Shop
Elena Shulman
Rachel and Joe Sondheimer
Carrie Tivador and Michael Sherman

Patron
Monique Allain and Sanford Nager
Bank of America
Michel Cohen, Collection Montparnasse
Bobbi and Barry Collier
The Cowles Charitable Trust
Michel Cohen, Collection Montparnasse
Bebi and Barry Collier
The Cowles Charitable Trust
Angela and Todd Hamachek
Henry Moore Foundation
Yvlin and Stephen Jamison
Susi Kenna and Dov Friedman
Sara and Hussein Khallfa
Lisi and Niel Marcus
Martha Eugenia Maury and William Heseltine
Meadow Ridge Community
Josie and Ernest Newborn
Opatoff Family Foundation
Abby Pucker
Jeanne Greenberg Rothman
Madeleine K. Rudin
Isabelle Schiavi and Andrés Recoder
Sonia Skirnisdóttir and Bill Covell
Sabina and Harlan Stone

Sponsor
Salath and Aaron Albert
Pam and Jack Baker
Cara Barrett and Benjamin Clymer
Marnie Berk and Jon Silver
Janis Gardner Cecil and Charles Cecil
Eran Chen
Julia Chiang and Brian Donnelly
Catherine and Michael Farello
Vida Fosbister and Tim van Biesen
Susan Friedeman and Richard Jacobs
Sarah Gondell and Jean-Jacques Chaltiel
Becky and Mike Goss
Christine and Andy Hall
Jack Shainman Gallery
The Klava Family
Jennifer and John Klein
Lolly Lapine
Jennifer and Charles Lawson
Bernard I. Lempkins and Carminer D. Boccuzzi
Amanda and Donald Martocchio

Friend
Amanda and Darrell Affari
Andrew Edlin Gallery
Anonymous
Deborah Barnett Brandt and Robert Brandt
Katherine and Brandon Barone
Jeanette Montgomery Barron and James Barron
Deborah Beckmann and Jacob Kotzubei
Barbara and Yoav Ben-Horin
Brooke Bento and Thomas Robinson
Kristin and Darren Beyouni
Nicole Bray,
Mercer Contemporary
Clione Friedberg LLC
Consulate General of Canada
Nina del Rio and Aaron Cohen
Robert E. Diefenbach
Melissa Du and Henry Waller
Anne and Joel Ehrenkranz
Carol and Dave Foster
Adelaide and George Mueller
PACE Gallery
P.O.W. Gallery
Tracey and Robert Puspan
Ashley and Stephen Prymas
Roberto Redondo and Carlos Marrso
Ridgewood Rotary Club
The Ruth Krauss Foundation
Ann Schaffer and Bill Schaffer
Carla Shen and Chris Schott
Susa and Gary Sing
Cynthia Smith
Titos Handmade Vodka
Leslie and Michael Weissman
Cecilia and Ira Wolson
Andrea Ruth Zacher and Clint Brown

Friend
Amanda and Darrell Affari
Andrew Edlin Gallery
Anonymous
Deborah Barnett Brandt and Robert Brandt
Katherine and Brandon Barone
Jeanette Montgomery Barron and James Barron
Deborah Beckmann and Jacob Kotzubei
Barbara and Yoav Ben-Horin
Brooke Bento and Thomas Robinson
Kristin and Darren Beyouni
Nicole Bray,
Mercer Contemporary
Clione Friedberg LLC
Consulate General of Canada
Nina del Rio and Aaron Cohen
Robert E. Diefenbach
Melissa Du and Henry Waller
Anne and Joel Ehrenkranz
Carol and Dave Foster
Adelaide and George Mueller
PACE Gallery
P.O.W. Gallery
Tracey and Robert Puspan
Ashley and Stephen Prymas
Roberto Redondo and Carlos Marrso
Ridgewood Rotary Club
The Ruth Krauss Foundation
Ann Schaffer and Bill Schaffer
Carla Shen and Chris Schott
Susa and Gary Sing
Cynthia Smith
Titos Handmade Vodka
Leslie and Michael Weissman
Cecilia and Ira Wolson
Andrea Ruth Zacher and Clint Brown

Sponsor
Salath and Aaron Albert
Pam and Jack Baker
Cara Barrett and Benjamin Clymer
Marnie Berk and Jon Silver
Janis Gardner Cecil and Charles Cecil
Eran Chen
Julia Chiang and Brian Donnelly
Catherine and Michael Farello
Vida Fosbister and Tim van Biesen
Susan Friedeman and Richard Jacobs
Sarah Gondell and Jean-Jacques Chaltiel
Becky and Mike Goss
Christine and Andy Hall
Jack Shainman Gallery
The Klava Family
Jennifer and John Klein
Lolly Lapine
Jennifer and Charles Lawson
Bernard I. Lempkins and Carminer D. Boccuzzi
Amanda and Donald Martocchio

Friend
Amanda and Darrell Affari
Andrew Edlin Gallery
Anonymous
Deborah Barnett Brandt and Robert Brandt
Katherine and Brandon Barone
Jeanette Montgomery Barron and James Barron
Deborah Beckmann and Jacob Kotzubei
Barbara and Yoav Ben-Horin
Brooke Bento and Thomas Robinson
Kristin and Darren Beyouni
Nicole Bray,
Mercer Contemporary
Clione Friedberg LLC
Consulate General of Canada
Nina del Rio and Aaron Cohen
Robert E. Diefenbach
Melissa Du and Henry Waller
Anne and Joel Ehrenkranz
Carol and Dave Foster
Adelaide and George Mueller
PACE Gallery
P.O.W. Gallery
Tracey and Robert Puspan
Ashley and Stephen Prymas
Roberto Redondo and Carlos Marrso
Ridgewood Rotary Club
The Ruth Krauss Foundation
Ann Schaffer and Bill Schaffer
Carla Shen and Chris Schott
Susa and Gary Sing
Cynthia Smith
Titos Handmade Vodka
Leslie and Michael Weissman
Cecilia and Ira Wolson
Andrea Ruth Zacher and Clint Brown

Sponsor
Salath and Aaron Albert
Pam and Jack Baker
Cara Barrett and Benjamin Clymer
Marnie Berk and Jon Silver
Janis Gardner Cecil and Charles Cecil
Eran Chen
Julia Chiang and Brian Donnelly
Catherine and Michael Farello
Vida Fosbister and Tim van Biesen
Susan Friedeman and Richard Jacobs
Sarah Gondell and Jean-Jacques Chaltiel
Becky and Mike Goss
Christine and Andy Hall
Jack Shainman Gallery
The Klava Family
Jennifer and John Klein
Lolly Lapine
Jennifer and Charles Lawson
Bernard I. Lempkins and Carminer D. Boccuzzi
Amanda and Donald Martocchio

Friend
Amanda and Darrell Affari
Andrew Edlin Gallery
Anonymous
Deborah Barnett Brandt and Robert Brandt
Katherine and Brandon Barone
Jeanette Montgomery Barron and James Barron
Deborah Beckmann and Jacob Kotzubei
Barbara and Yoav Ben-Horin
Brooke Bento and Thomas Robinson
Kristin and Darren Beyouni
Nicole Bray,
Mercer Contemporary
Clione Friedberg LLC
Consulate General of Canada
Nina del Rio and Aaron Cohen
Robert E. Diefenbach
Melissa Du and Henry Waller
Anne and Joel Ehrenkranz
Carol and Dave Foster
Adelaide and George Mueller
PACE Gallery
P.O.W. Gallery
Tracey and Robert Puspan
Ashley and Stephen Prymas
Roberto Redondo and Carlos Marrso
Ridgewood Rotary Club
The Ruth Krauss Foundation
Ann Schaffer and Bill Schaffer
Carla Shen and Chris Schott
Susa and Gary Sing
Cynthia Smith
Titos Handmade Vodka
Leslie and Michael Weissman
Cecilia and Ira Wolson
Andrea Ruth Zacher and Clint Brown

Friend
Amanda and Darrell Affari
Andrew Edlin Gallery
Anonymous
Deborah Barnett Brandt and Robert Brandt
Katherine and Brandon Barone
Jeanette Montgomery Barron and James Barron
Deborah Beckmann and Jacob Kotzubei
Barbara and Yoav Ben-Horin
Brooke Bento and Thomas Robinson
Kristin and Darren Beyouni
Nicole Bray,
Mercer Contemporary
Clione Friedberg LLC
Consulate General of Canada
Nina del Rio and Aaron Cohen
Robert E. Diefenbach
Melissa Du and Henry Waller
Anne and Joel Ehrenkranz
Carol and Dave Foster
Adelaide and George Mueller
PACE Gallery
P.O.W. Gallery
Tracey and Robert Puspan
Ashley and Stephen Prymas
Roberto Redondo and Carlos Marrso
Ridgewood Rotary Club
The Ruth Krauss Foundation
Ann Schaffer and Bill Schaffer
Carla Shen and Chris Schott
Susa and Gary Sing
Cynthia Smith
Titos Handmade Vodka
Leslie and Michael Weissman
Cecilia and Ira Wolson
Andrea Ruth Zacher and Clint Brown

Gifts–Donors
Report of

REPORT OF GIFTS–DONORS
20
REPORT OF GIFTS–DONORS
21

Leslie and Michael Partington
Perlmutter Family Fund
Jill and Rob Rae
Kate and Alex Randel
Riser Family Donor Advised Fund
Donna and Benjamin Rosen
Ruth Rothfield
The Roy and Nuta Titus Foundation
Marcy Sandler and James Jonovos
Pam and Clarence Schwab
Christine and Don J. Siegel
Allison and Jon Stockel
Tracy and Timothy Stuart
Tanya Bonakdar Gallery
Third Eye
Timothy Taylor Gallery
The Tocqueville Society
Susan Tremaine
Nina Verkatech and Joy Inoue
Wadsworth Russell Lewis Trust Fund
Thatcher Wastrom
Whip Salon
Hiram Williams and Peter Vaughn
Vaughn C. Williams
Jerusha Wright and Jack O’Neill

Sustainer
Michelle and Andrew Adams
The Alvan G and Carol J Lampke Family Foundation
Francie and Hank Ashforth
Lori and John Berisford
Courtney and Lainie Bieger
The Buckley Family
Amy and John Cilmi
Audrey Conrad
Ranes and Duncan Dayton
Helen Dimos and Benjamin Oke
Paula Dowd and Dorothy Benzin
Jacqueline and Michael Duke

REPORT OF GIFTS–DONORS
20
REPORT OF GIFTS–DONORS
21
<table>
<thead>
<tr>
<th>Gifts–Donors</th>
<th>Report of Gifts–Donors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michele L. Brazil</td>
<td>Tony Tasset</td>
</tr>
<tr>
<td>Marcie and Andy Braver</td>
<td>Jessica Stockholder</td>
</tr>
<tr>
<td>Anonymous</td>
<td>Kay Rosen</td>
</tr>
<tr>
<td>Eduardo Andres Alfonso</td>
<td>Cybele Maylone and Steven Saltz</td>
</tr>
<tr>
<td>Anonymous</td>
<td>Carol LeWitt</td>
</tr>
<tr>
<td>Amale Hawi and Brian Walter</td>
<td>Tito’s Handmade Vodka</td>
</tr>
<tr>
<td>Becca Hoblin</td>
<td>WSHU Public Radio Group</td>
</tr>
<tr>
<td>Ellen and Greg Kaldor</td>
<td>Zeno X Gallery, Antwerp</td>
</tr>
<tr>
<td>Sarah Keenan</td>
<td>Ping Zheng</td>
</tr>
<tr>
<td>Joan and Steven Kraus</td>
<td>Matching Gift Companies</td>
</tr>
<tr>
<td>Kelly Leight</td>
<td>Bank of America Matching Gifts</td>
</tr>
<tr>
<td>Carol LaWitt</td>
<td>IBM Matching Gifts Program</td>
</tr>
<tr>
<td>Victoria Lightman</td>
<td>MasterCard International</td>
</tr>
<tr>
<td>Matt and Beck Carpenter Fund</td>
<td>The PepsiCo Foundation</td>
</tr>
<tr>
<td>Catherine and Drew Marcus</td>
<td>Strada Education Network</td>
</tr>
<tr>
<td>Marianne Boesky Gallery</td>
<td></td>
</tr>
<tr>
<td>Katia and Robert Mead</td>
<td></td>
</tr>
</tbody>
</table>
Report of Gifts–Members

Membership
This list reflects all paid Aldrich memberships received between January 1 and December 31, 2023.

Aldrich Collects
Diana Bowers and James Torrey
Ellen and Andrew Celfi
Linda and Michael Dugan
Susan Freedman and Richard Jacobs
Sarah Gandiell and
Jean-Jacques Chaffee
Villa and Stephen Jamison
Julie Phillips
Rachel Rentchler-Kelly and
Justin Christopher Carafotes
Isabella Schiavi and
Andres Recoder
Susan and Gary Singer
Cynthia Smith
Rachel and Joe Sondeheimer
Sabina and Harlan Stone
Kathryn (KK) and Jamie Streator
Andrea Ruth Zacher and
Kathryn (KK) and Jamie Streator

Contemporary Council
Michelle and Andrew Adams
Cathie Burns and Steve Monroe
Martha Castillo and John Kazim
Margaretta Clares and
Thomas Noone
Audrey Conrad
Jennifer and Andrew Dassor
Rachel Dorset and Ellen Dickinson
Jacqueline and Michael Duhe
Carolyn Farley and Mark Schiff
Michelle and Douglas Fechtner
Nora Flaherty and
Katharine McCarthy
Helen and William Gore
Asha Greenberg
Victoria Jordan and Brett Linley
Nancy and John Katz
Anne and Bruce Lynn
Gina and John Mello
Dara Meyers-Kingsley and
Evan Kingsley
Jessica Outlaw and Noah Sfera
Robin and John Phillips
Sue and Alan Ravitz
Pam and Richard Schaffer
Catherine Spencer and
Marcus Farny
Margaret Sullivan and
Rick Lawrence
Liz Winson
Maria Zhong and Ryan Bosis

Family
Kira and Vadim Albinsky
Tonya and Paul Barringer
Tish Beitzen and
Robert Vredenburgh
Marina Berk and Jon Sivian
David Besancon
Susan Betterly and
Vincent Giordano
Dana Bitner
Sarah J. and Mark E. Blandford
Jennifer Burbank and Chris Cofflin
Carolyn Byrne and Steven Storch
Stephanie and Justin Cahill
Elisabeth Peyton Cochran
Lori Cochran and
Nathan Doigall
Kelsey Contrares
Amanda and Robert Cordano
Linda and John Costa
Amanda Curtin and
Jonathan Winn
Melissa DeMee and
Christopher Belden
Elizabeth and Alfred DiMato
Bridget Durkow
Barbara and Kenneth Eisold
Mea Ann and David Eta
Kristen Ericsson and Mark Curnin
Nancy Falls Aronchick and
Martinaronchick
Denise Ferris and Chan-Lin
Nathanael Galka and Carl Lam
Diana and Casey Gaughan
Elizabeth Getter and David Groff
Janet and Howard Ginsburg

Collaborators Circle
Lori and John Bernford
Anrielle Ebeling and Craig Bloom
Barbara and William Epifanio
Jeanne Donavan Fisher
Viva Foudiost and Tim van Besen
Eline Goldman and Donna Cohen
Gigi Grussing
Amale Haawi and Brian Walter
Joan and Steven Kraus
Mariana Berk and Jon Sivian
David Besancon
Nancy and John Katz
Anne and Bruce Lynn
Gina and John Mello
Dara Meyers-Kingsley and
Evan Kingsley
Jessica Outlaw and Noah Sfera
Robin and John Phillips
Sue and Alan Ravitz
Pam and Richard Schaffer
Catherine Spencer and
Marcus Farny
Margaret Sullivan and
Rick Lawrence
Liz Winson
Maria Zhong and Ryan Bosis

Andrea and Jack Gordon
Danielle Greenberg and
Victor Klebanoff
Marina Greenstein and
Edwin Snider
Kathleen and Harvey Guzman
Doreen and Jon Halper
Harriet Harlow and Mark Riser
Margaret and Wayne Hiller
Noelle and John Holloway
Kathie Honeycutt and
Arthur Schellenberg
Robin and Deborah Howell
Anthea and Matt Howle
Lauren and Jeffrey Hubsher
Jane and Robert Jacobs
Caroline Borge Keenan and
Richard Keenan
Pamela Klen and Thomas Dublin
Oakpoo and Brian Lee
Madeline and Duncan Leslie
Jerry and Erika Lewis
Alexandra Lunt and
Catherine Lewandowski
Amalia and William Mack
Kathryn and Mike Malwitz
Chris Mathien
Carol Matthews and Kris Salovaara
Nancy Moore and Donald Hulnick
Caitlin Mulkeen and
Daliphine Jones
Julie Oken and Richard Becker
Janet Ozzard and
Kermit Perlmutter
Terri Panaro
Ellen and Jon Paradiso
Susan Pellowe and
Jessica Brookbank
Alara Rosato and Ray Werner
Marcia Ryan and Neil Farrow
Monica and Dan Schneider
Norine and Michael Schwarzchild
Helen and Sheldon Seplowitz
Delaney Spencer
Shirle and Angus Vail
Colleen and Jeffrey Wolfson

Friend
Marie Elena Amatangelo and
Michael Hawkins
Judith Bacal
Julie Bacon and Luther Peacock
Randy Ross Brown and
Ran McNeary
Kathleen and Douglas Coombs
Jo Ann Davidson
Jennifer Davies
Susanne Davisino
Tyler Dietrich
Halen Dimos and Benjamin Orko
Jennifer Dineen and
Teresca Mahon
Elizabeth DelSalvo and
Robert Donohue
Karim and Chris Falcon
Gail and Jim Felice
Susan Finkelstein
Joshua Fischer
Edward Fleischl
Wendy and Stan Forkner
Katharine Gelmer
Matra Gentry and Sven Mayer
Diana and Matthew Glubiak
Lauryn Goldberg and
Husna Kazmir
Carol Goldstone
Chris Hansen
Ellen Hawley
Helen H. Houghton
Alison Johnson
Kat Lai-Lang and Scott Lang
Susan and Lawrence Lapham
Bora Lee and Russi Lli
Erika Long and Mark Braithwaite
Nina and Norman Lotstein

Cindy and Brian Meach
Serju and Cyrus Mehr
Albert Messina and Ken Jennings
Leigh Monville
Martha and Geoffrey Morris
Robert Nixon
Stephanie and Ray Pendagast
Susan Pfeffer and Ryan Knox
Ashley and Stephen Praymas
Barbara and John Queirolo
Lucy and Robert Rattfield
Camilla Richelall
Meghan and Ryan Eric
Susan Salberg and
Josephine Rubin
Diana Sayers and Constantino Rago
Janis and Dietrich Schoenenam
Lauren Schooder
Alan Taylor
Gail and Mike Tornay
Dorien van Boven and
Joop Theunissen
Cathy Vanaria and Mark Savola
Maria Vanoni and Richard Heyman
Jennifer and Richard Wadstrom
Bonnie Wattles and Roger Neal
Katherine Wright

Library
Bethel Public Library
Brexten Public Library
Brookfield Library
Burnham Library
Cynenyus H. Booth Library
Danbury Public Library
Fairfield Public Library
Fargo Public Library
Greenwich Library
Kent Free Public Library
Lewiston Public Library
Mahopac Public Library
Mark Twain Library
New Fairfield Free Public Library

Report of Gifts–Members

Collaborators Circle
Lori and John Bernford
Anrielle Ebeling and Craig Bloom
Barbara and William Epifanio
Jeanne Donavan Fisher
Viva Foudiost and Tim van Besen
Eline Goldman and Donna Cohen
Gigi Grussing
Amale Haawi and Brian Walter
Joan and Steven Kraus
Mariana Berk and Jon Sivian
David Besancon
Nancy and John Katz
Anne and Bruce Lynn
Gina and John Mello
Dara Meyers-Kingsley and
Evan Kingsley
Jessica Outlaw and Noah Sfera
Robin and John Phillips
Sue and Alan Ravitz
Pam and Richard Schaffer
Catherine Spencer and
Marcus Farny
Margaret Sullivan and
Rick Lawrence
Liz Winson
Maria Zhong and Ryan Bosis

Andrea and Jack Gordon
Danielle Greenberg and
Victor Klebanoff
Marina Greenstein and
Edwin Snider
Kathleen and Harvey Guzman
Doreen and Jon Halper
Harriet Harlow and Mark Riser
Margaret and Wayne Hiller
Noelle and John Holloway
Kathie Honeycutt and
Arthur Schellenberg
Robin and Deborah Howell
Anthea and Matt Howle
Lauren and Jeffrey Hubsher
Jane and Robert Jacobs
Caroline Borge Keenan and
Richard Keenan
Pamela Klen and Thomas Dublin
Oakpoo and Brian Lee
Madeline and Duncan Leslie
Jerry and Erika Lewis
Alexandra Lunt and
Catherine Lewandowski
Amalia and William Mack
Kathryn and Mike Malwitz
Chris Mathien
Carol Matthews and Kris Salovaara
Nancy Moore and Donald Hulnick
Caitlin Mulkeen and
Daliphine Jones
Julie Oken and Richard Becker
Janet Ozzard and
Kermit Perlmutter
Terri Panaro
Ellen and Jon Paradiso
Susan Pellowe and
Jessica Brookbank
Alara Rosato and Ray Werner
Marcia Ryan and Neil Farrow
Monica and Dan Schneider
Norine and Michael Schwarzchild
Helen and Sheldon Seplowitz
Delaney Spencer
Shirle and Angus Vail
Colleen and Jeffrey Wolfson

Friend
Marie Elena Amatangelo and
Michael Hawkins
Judith Bacal
Julie Bacon and Luther Peacock
Randy Ross Brown and
Ran McNeary
Kathleen and Douglas Coombs
Jo Ann Davidson
Jennifer Davies
Susanne Davisino
Tyler Dietrich
Halen Dimos and Benjamin Orko
Jennifer Dineen and
Teresca Mahon
Elizabeth DelSalvo and
Robert Donohue
Karim and Chris Falcon
Gail and Jim Felice
Susan Finkelstein
Joshua Fischer
Edward Fleischl
Wendy and Stan Forkner
Katharine Gelmer
Matra Gentry and Sven Mayer
Diana and Matthew Glubiak
Lauryn Goldberg and
Husna Kazmir
Carol Goldstone
Chris Hansen
Ellen Hawley
Helen H. Houghton
Alison Johnson
Kat Lai-Lang and Scott Lang
Susan and Lawrence Lapham
Bora Lee and Russi Lli
Erika Long and Mark Braithwaite
Nina and Norman Lotstein

Cindy and Brian Meach
Serju and Cyrus Mehr
Albert Messina and Ken Jennings
Leigh Monville
Martha and Geoffrey Morris
Robert Nixon
Stephanie and Ray Pendagast
Susan Pfeffer and Ryan Knox
Ashley and Stephen Praymas
Barbara and John Queirolo
Lucy and Robert Rattfield
Camilla Richelall
Meghan and Ryan Eric
Susan Salberg and
Josephine Rubin
Diana Sayers and Constantino Rago
Janis and Dietrich Schoenenam
Lauren Schooder
Alan Taylor
Gail and Mike Tornay
Dorien van Boven and
Joop Theunissen
Cathy Vanaria and Mark Savola
Maria Vanoni and Richard Heyman
Jennifer and Richard Wadstrom
Bonnie Wattles and Roger Neal
Katherine Wright

Library
Bethel Public Library
Brextex Public Library
Brookfield Library
Burnham Library
Cynenyus H. Booth Library
Danbury Public Library
Fairfield Public Library
Fargo Public Library
Greenwich Library
Kent Free Public Library
Lewiston Public Library
Mahopac Public Library
Mark Twain Library
New Fairfield Free Public Library
Report of Gifts–Members

New Milford Public Library
Newburgh Free Library
North Haven Memorial Library
Ossining Public Library
Poughkeepsie Public Library
The Pound Ridge Library
Ridgefield Public Library
Sherman Library
Southbury Public Library
Thomaston Public Library
The Westport Library
Wilton Public Library

Senior
Lisa and Steven Alter
Jessica and Joshua Auerbach
Mitchell Banks
David Beebe
Sue and Joseph Bierland
Michael Boodro and Robert Pini
Nancy Brown
Karen Brown-Bowditch
Paula Burton
Cyndy Byrnes and Bridget Byrnes
Annette Juliano
Elaine Kelemen
Niki and Jeffrey Ketchman
Linda and Jeffrey Krutwitch
Kenneth Kubie
Julie and Julian Landau
Bernadette and William Langeinstein
Kim Larson and Gary Knell
Catherine and John William Leach
Marjela and Edward Lederman
Lora and Joseph Lopez
Jane Lubin and Riaz Lalani
Catherine Lucia-Durante and Chris Durante
John Luzzi
Devon and Daniel MacEachron
Susan Magnus and Scott Newkirk
Pina and Louis Manzone
Kathleen Marino and Sonia Stoloff
Deborah and Jay Martin
Bonnie Massolf
Virginia McDonald
Nancy McKeever and Peggy Gormley
Serji and Cynx Mahri
Lynn and Robert Mayer
Whitney Riegel-Mooney and David Daignault
Kathleen and Robert Moriarty
Michael Mushak and David Westmoreland
Betty Naro
Patricia Nervis and Robert Mark
Geoffrey Nielsen and Devon Chinvis
Marnie and John Olson
Barbara O'Shea and Robert Strong
Steven Paggio/Glenn and Olaf Soltan
Nolleta Paulson and Mauricke Krasnow
Susan and Robert Payne
Paula Pietros
Annette Juliano
Elaine Kelemen
Niki and Jeffrey Ketchman
Linda and Jeffrey Krutwitch
Kenneth Kubie
Julie and Julian Landau
Bernadette and William Langeinstein
Kim Larson and Gary Knell
Catherine and John William Leach
Marjela and Edward Lederman
Lora and Joseph Lopez
Jane Lubin and Riaz Lalani
Catherine Lucia-Durante and Chris Durante
Joan and Leonel Rodriguez
Susan Kelley Roy and William Roy
Donna and Al Scarpa
Lawrence Schlarb
Janice Semper
Eliza Shanley-Carone and James Carone
Lonnie Shapiro
Andrea Shpall and John Spafford
Hope Slim
Michael Simpson
Marjorie Starkman and Alex Kirschenbaum
Debra Teitsworth
Amanda Walker and Peter Heimuller
Melinda and Donald P. Weber
Carley and Doug Weber
Patricia and Jay Weiner
Jill and Jerry Wishner
Vicki Wray and Ron Jaco
Doreno York

Artist/Educator/Student
Jocelyn Armstrong
Tom Atwood
Karen Beck
Shekarla Bennett
Suzanne Benton
Amy Beck
Sonja Bombart
Ellen Brief
Luzia Budrea
Sharon Butler
Darby Cardonsky
Rachelle Dang
Alyson Danny
Camille Eskin
John Fallon
Joan Fitzsimmons
Mark Fraser Belts
Robert Frazier
Joseph Fucigna
Charles Geiger
Jennifer Gerometta
Susan Grissom
Shila Hale
Mary Harold
Wynd Harris
Sara Hunsucker
Aimee Jaffe
Erica Katz
Gail Katz
Sarah King
Sharon Lattig
Monica Lederman
Mary Louise Long
Leslie Luciano
Maryl Markus
Betsy McBryer
Samantha Mangardi
Joss Mosbaum
Richard Pace
Dana Powers
David Prince
Margaret Roleke
Claire Seiler
Laurie Sheridan
Marie Suri
Joel H. Third
Kathleen Trastiok
Viviana Tul
Jane Wagner
Dana Weidman

26 REPORT OF GIFTS–MEMBERS

27 REPORT OF GIFTS–MEMBERS
Q&A with Eduardo Andres Alfonso

In February 2023, Eduardo Andres Alfonso joined the Museum as Associate Curator. We asked Eduardo a few questions about his time at The Aldrich so far and what he’s been working on.

Q  Can you share a little bit about the exhibitions you’re organizing this year?

A  In the first half of 2024 I’m really excited to be presenting an Aldrich Project with Amanda Martínez, and the first museum exhibition of Elizabeth Englander’s work. The throughline of artists who are working with materials that are very burdened with memory, and perhaps some anguish too. For Amanda this has meant delving into the memories of her family being adoberos, which entailed a retracing of her own family’s migration away from the Southwest. For Elizabeth this has meant dismembering and dissecting (literally) the consumerism around festive novelty items, like nutcrackers and children’s toys, in order to reject it and tune into a deeper spirituality.

Q  Describe your personal process of partnering with an artist to create an exhibition. What’s one thing you’ve learned from an artist that’s stuck with you?

A  After working with artist, performer, and playwright Bailey Sceszka, I learned to never take anything off the table. I’m not shy around artists. I have a ton of ideas I’m ready to contribute, and most of them get shot down. But I think it’s important to maintain a spirit of experimentation, and a desire to keep the atmosphere of the museum from becoming too stodgy.

Q  What’s interesting to you about working in Ridgefield?

A  I grew up in Miami where there are very few traces of a pre-Columbian past and most of the city is very new. Ridgefield on the other hand feels very overburdened by colonial histories, both tragic and heroic. That is fascinating to me, and I struggle to understand how it can be both preserved so vehemently and opened up to enfranchise more people with different origin stories. On a lighter note, I love taking a roundabout way home to catch a glimpse of a Modernist home on an out of the way residential road.

Q  What’s the most unexpected part of your job?

A  How complex it was to organize Aldrich Undercover! Keeping track of more than 100 works with no labels and gaming out the entire choreography, and keeping patrons on their best behavior.

Q  What’s next for you? Tell us about some of your forthcoming projects.

A  I’m thrilled to be working with Martin Beck on his first United States solo museum exhibition which is slated to open in 2025. Martin’s projects and writings have had a significant influence on my curatorial practice. His interest in countercultural modernities resonate with a lot of research I have done, and I’m keen to bring it to the fore in this project. I’m also very excited that Martin will be presenting new video and sound works. I’m eager to expand the capabilities The Aldrich has to present new time based media.
Letter from Holly Lapine, Education and Access Specialist

I’m thrilled for the opportunity to tell you about the powerful work I’ve been doing as the Education and Access Specialist for The Aldrich Contemporary Art Museum. This marks my third year facilitating monthly workshops for our partners Ridgefield Station and The Alzheimer’s Association along with triennial on-site visits. These programs allow us to bring the rich diversity of the art we feature at The Aldrich to a population that has limited access to our campus. By incorporating music, poetry, videos, and drawing prompts, I am able to build a bridge of engagement to our contemporary exhibitions. By highlighting connections and triggering memories, the artwork becomes a stimulating experience for our loyal participants. As one shared, “It made me think about art in different ways and the world in a new light.” Another nonverbal participant spoke to her peers for the first time in years, sharing a memory that a rainbow in Ping Zheng’s work evoked memories of her children playing in her backyard as a young mother. These are two of a multitude of comments that speak to the authentic connections created during these programs.

As another example, the exhibition Raven Halfmoon: Flags of Our Mothers provided wonderful connections during a virtual workshop. With the aid of technology, participants explored their connections to flags, looked at the featured artworks via slideshow, and listened to the traditional Caddo Flag Song. They ended the workshop sketching a “self flag” with various personal symbols, which were then shared with myself and their peers. By creating and facilitating these Access partnerships, which have impacted over 100 participants, we have been able to create meaningful experiences for an audience, many of whom have limited experience with contemporary art. It has truly been a privilege to witness the narratives and memories that are prompted from our walls (and floors and ceilings) for a population that thrives on stimulation, connection, and contemporary art.

Warmly,

Holly Lapine
Education and Access Specialist
As I reflect on 2023, I am immensely grateful for the incredible support and participation from so many artists, partners, colleagues, and visitors. The support and enthusiasm from our wide community is the driving force behind the success of our programs.

2023 kicked off with the launch of the Aldrich Box, an interactive exhibition focused on performance. Co-organized between myself and Chief Curator Amy Smith-Stewart, the first edition, titled creating moments, was created by dancer and choreographer Ali Kenner Brodsky. The Box, containing ceramic prompts, offered participants a unique framework to create their own choreography. The accompanying dance-theater performance sold out. In September, composer/artist Laura Ortman presented a solo improvisational performance, marking the launch of her Aldrich Box—a three box made from violins with limited edition books of her newly transcribed experimental music. In December, the Museum unveiled the final Aldrich Box, created by the spiritualist feminist artist collective Hilita’s Ghost, founded by Sharmistha Ray and Dannielle Tejeder. It contains apothecary boxes filled with 12 glass spell jars of ephemera connected to a deity, saint, or artist. The artists reviewed the history of feminist art and spirituality and the contents of the box, and led participants in creating their own spell jar in a workshop. These immersive experiences blurred the boundaries between participatory art and performance and provided novel experiences for our audiences.

The group exhibition, Prima Materia: The Periodic Table in Contemporary Art, inspired a series of panel conversations and tours led by artists and experts including Anna Serrata, Associate Conservator at The Metropolitan Museum of Art. Collaborating for the first time with The Prospector Theater in Ridgefield, we presented a film screening of Christopher Nolan’s Oppenheimer, and a pre-screening conversation with artist Bryan McGovern Wilson and curator Richard Klein, drawing over 100 people in a unique intersection of film, history, and art.

Inspired by artist Hangama Amiri’s exhibition, we partnered with regional IRIS (Integrated Refugee and Immigrant Services) volunteers to host Afghan families for a guided gallery visit led by Amiri herself. Our social, Aldrich After Hours series expanded, celebrating various exhibition catalogue launches, music, behind-the-scenes glimpses into installations, and additional engagements such as poetry readings.

We hosted a wide range of programming inspired by Raven Halfmoon: Flags of Our Mothers. The Ridgefield Symphony Orchestra presented a chamber quartet concert in an evening of music inspired by Halfmoon’s monumental sculptures. The Studio, a hands-on ceramic workshop led by artist Bracken Feldman, guided participants in coil building, a clay technique used by Halfmoon. Activist, scholar, and radio producer Dr. J. Kēhaulani Kauanui delved into the social and historical frameworks of the exhibition. Additional talks by Tony Marsh, ceramic artist and former Director of The Center for Contemporary Ceramics at California State University Long Beach, and Laura Philipp, Associate Curator at the Whitney Museum of American Art, offered insights into Halfmoon’s inspiration, materiality, scale, and collaboration.

We formed a new collaboration with New Canaan Library with a cookie decorating workshop inspired by Yvette Mayorga: Dreaming of You, led by Caitlin Monachino, Curatorial and Publications Manager. Caitlin also led our first bilingual exhibition tour featuring Mayorga’s work, extending accessibility to Spanish-speaking audiences through partnerships with Danbury Library and Building 1 Community in Stamford.

I’m deeply inspired by our education initiatives with schools, and 2023 marked a critical milestone as we welcomed additional Title 1/At Risk schools by subsidizing their busing costs, thanks to generous support from the Steven and Alexandra Cohen Foundation. This initiative, led by Education Manager Maria Damato, resulted in active engagement with schools from a seventy mile radius and over 600 first-time student visitors. We also offered professional development workshops with teachers and school tours for students from Ridgefield Public Schools and other area schools, informing our commitment to inquiry-based learning and emphasizing art’s pivotal role in understanding the world.

Our partnership with Side by Side Charter School continued with the Common Ground residency in late Spring. The week featured dancer and choreographer Ali Kenner Brodsky leading 7th-grade students through dance activities and creating ceramic prompts inspired by the artist’s Aldrich Box. Kindergarten students participated in Art OnSITE every month during the Spring and Fall semesters. These programs, in collaboration with schools and educators, aimed to foster creativity, critical thinking, and a lifelong appreciation for the arts.

Every year we welcome two groups of Aldrich Teen Fellows, area teens who impact our community through inspired projects. This past year they collaborated with artists Susan Chen, Yvette Mayorga, and Chiffon Thomas resulting in thought-provoking installations in The Studio, inviting visitors to engage and share their responses. In addition to the Fellows, we welcomed fantastic interns who supported our research, created interpretive materials, organized our digital archives, and worked with youth in public programming including Camp Aldrich—a summer camp series for youth culminating in weekly art shows.

And finally, a heartfelt thank you to our Incredible Visitor Experience team who make every day at The Aldrich a welcoming and inviting place. As we step into the new year, Aldrich Education remains committed to enriching community engagement, fostering art appreciation, and offering diverse learning opportunities and artist-led initiatives. With upcoming programs, collaborations, and exciting events on the horizon, we invite you to continue joining us!
Aldrich Undercover

Aldrich Undercover, the Museum’s signature biennial art sale, returned in person in 2023 with over 80 Aldrich alumni artists contributing original 9 x 12 inch works on paper, whose identity was only revealed after the work of art had been purchased. This lively art sale raises critical funds that directly support the Museum’s mission.

Thank you to all those that attended the event and purchased an artwork, and a special thanks to all the artists who donated their time and talent to make this event a success.

Participating Artists:
In Remembrance:

Catherine Lucia Durante and Chris Durante

By Richard Klein, Former Exhibitions Director at The Aldrich

This past September The Aldrich lost two of its much-loved supporters. Chris Durante and Catherine Lucia Durante both contributed to the Museum and its community in countless ways over the years through their deep commitment to the arts. Chris’ involvement in the Museum began in the early 1990s, working as both a skillful member of the institution’s installation team as well as The Aldrich’s primary framing contractor. Chris ran his own framing business in Danbury for almost 38 years, utilizing his talents for not only the Museum, but for numerous artists, Museum members and patrons, and other institutions both regionally and nationally. “Durante,” as he was affectionally called by many, was also a talented artist, and his deep knowledge and passion for visual art added to his amazing abilities as a framer. Chris was a committed teacher, working as an Adjunct Instructor in Drawing at Norwalk Community College (NCC) for 22 years. Chris and Catherine met by chance at a coffee shop in Danbury in 2005 and began a relationship that resulted in marriage in 2007. Catherine, who had been working in the alternative health care field, went back to school earning a Masters that led to her managing the Connecticut State Colleges & Universities Foundation’s Scholarship Program at NCC. Catherine did volunteer work at the Museum, most notably as a researcher during the Museum’s 50th anniversary in 2014, and in 2019 and 2020 working with The Aldrich’s archives to help the Museum accurately list its exhibition history on its newly redesigned website. During her college years Catherine consistently took art history courses, which greatly added to the work she did while volunteering at the Museum. I first met Chris in the late 1980s before I worked at The Aldrich due to our shared love of music (we sat next to one another at a Richard Thompson concert). Music was a passion that he also shared with Catherine, with their musical tastes running wide, from opera at Lincoln Center (they both particularly loved Italian opera), to consistently attending Wilco’s Solid Sound Festival at Mass MoCA every June. Chris, who was born in the Bronx, was a committed New York Yankees fan, and his and Catherine’s relationship was cemented over a shared love of the Bronx Bombers. Chris and Catherine were amazing and unique people. The Museum’s community—and the world—is impoverished without their beautiful presence.
## Staff Listing

### Finance
- **Gina Mello**  
  *Director of Finance and Administration*
- **Susie Hamilton**  
  *Accountant*

### Visitor Services
- **Karen Gallego**  
  *Visitor Experience Manager*

### Education
- **Namulen Bayarsaihan**  
  *Director of Education*
- **Maria Damato**  
  *Education Manager*
- **Holly Lapine**  
  *Education and Access Specialist*
- **Antonio Paone**  
  *Education Assistant*

### Exhibitions
- **Amy Smith-Stewart**  
  *Chief Curator*
- **Eduardo Andres Alfonso**  
  *Associate Curator*
- **Katie Bassett Langin**  
  *Registrar*
- **Brian Kibler**  
  *Head of Installation and Facilities*
- **Caitlin Monachino**  
  *Curatorial and Publications Manager*

### Exhibitions
- **Eduardo Andres Alfonso**  
  *Associate Curator*
- **Katie Bassett Langin**  
  *Registrar*
- **Brian Kibler**  
  *Head of Installation and Facilities*
- **Caitlin Monachino**  
  *Curatorial and Publications Manager*

### Development
- **Kris Honeycutt**  
  *Director of Development*
- **Cailin Briggs**  
  *Development Assistant*
- **Holly Hart**  
  *Head of Membership and Events*

### Museum Attendants
- **Debby Carideo**
- **Jack Coyle**
- **Betsy Davidson**
- **Georgie Eckley**
- **Devin Long**
- **Julia Matrejek**
- **Bridget Pavalow**
- **Nyla Sok**

### Marketing and Communications
- **Emily Devoe**  
  *Director of Marketing and Communications*
- **Gretchen Kraus**  
  *Design Director*
- **Gloria Perez**  
  *Digital Media and Marketing Coordinator*
- **Barbara Toplin**  
  *Volunteer Archivist*

### Educators
- **Lisa Canter**
- **Jennifer Chun**
- **Dayne Encarnacion**
- **Jennifer Gerometta**
- **Jane Harris**
- **Diana Lada**
- **Devin Long**
- **Cecilia Moy-Fradet**