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2021 Public Programs and Education
In 2021 I had the honor of becoming Board Chair of The Aldrich, following nearly ten years of dedicated leadership by Eric Diefenbach. While the last 18 months were challenging, everyone at the Museum worked tirelessly and to their fullest. As a result, The Aldrich had one of its most successful years ever.

As Chair, I am grateful to the artists, curators, educators, staff, and volunteers who contribute so much to the Museum. Each year, the Annual Report allows us to highlight the Museum’s accomplishments and recognize the contributions from so many that are critical to our success. I especially want to thank our members and supporters. Members are the heart of our community, providing essential patronage for the Museum’s inspiring exhibitions and impactful educational programs. Thanks to you, Museum membership more than doubled in 2021.

Philanthropic support is also critical to The Aldrich’s success. In 2021, first time funders at local, national and government levels came on board to support The Aldrich. We were thrilled to begin relationships with several foundations, including the Jacques & Natasha Gelman Foundation, the Robert Lehman Foundation, and the Lenore G. Tawney Foundation (read more about them on page 28). The Board continued to grow as well; we welcomed a new member, artist Rudy Shepherd, who has been in three exhibitions at the Museum, most recently Somebody’s Child in 2020.

Looking ahead, we are excited for 2022. The Aldrich is committed to presenting first solo museum exhibitions by emerging and mid-career artists, significant exhibitions of established artists, and thematic group exhibitions. In 2022, The Aldrich will display the first solo museum exhibitions of artists Milano Chow and Duane Slick and Aldrich Projects will present Amaryllis DeJesus Moleski: Portal Pieces. In addition, a major group show 52 Artists: A Feminist Milestone will encompass the entirety of the Museum—the first exhibition to do so since The Aldrich’s new building was inaugurated in 2004.

We are looking forward to these exhibitions and believe that 2022 will be another landmark year for the Museum. Thank you for your continued commitment to The Aldrich. We depend on your involvement to make all that we do possible!

Sincerely,

Diana Bowes
Chair of the Board
When we welcomed 2021, we were almost one year into the pandemic and unsure what the future would look like. While we navigated uncertainty in the ensuing twelve months—facing the continued challenges of Covid—The Aldrich was able to thrive during a difficult time. The exhibitions Twenty Twenty, Genesis Belanger: Through the Eye of a Needle, and Frank Stella’s Stars, A Survey opened the year and welcomed visitors through the spring, followed by shows by artists Clarity Haynes, Lucia Hierro, Karla Knight, Hugo McCloud, Tim Prentice, and Adrienne Elise Tarver. The complications of the pandemic meant that exhibitions were delayed or accelerated, and in-person programs were moved online but, as always, artists rose to the challenge. The resulting exhibitions gave us moments to reflect on the world around us, with works like William Powhida’s Possibilities for Representation in the exhibition Twenty Twenty, which expanded during the show’s run to include the January 6th insurrection at the U.S. Capitol, or imagine different futures, as with Adrienne Elise Tarver’s tarot deck in The Sun, the Moon, and the Truth.

As these artists amazed us with their dedication and creativity, our audience responded in kind. The Aldrich saw our highest attendance ever in 2021, close to doubling our visitation over recent years. Membership, the backbone of the Museum’s community, doubled as well, with old friends and new joining The Aldrich to show their support of our mission. An engaged community is essential to the life of the Museum and creates important meaning for the artists whose work is on view. We are immensely grateful to those of you who donned a mask, sanitized your hands, and visited The Aldrich in 2021!

The annual report looks back on a strange and difficult year and celebrates our recent successes. These successes would not have happened without our incredible, hardworking staff and our passionate, supportive Board of Trustees who rode the waves of 2021 with grace and dedication. While uncertainty looms in the year ahead, we know that artists will—as always—give us ways to travel to new futures and reflect on the world around us. This work is more important now than ever!

All the best,

Cybele Maylone
Executive Director

Letter from the Executive Director
2021 Exhibitions

**Twenty Twenty**
October 12, 2020 to March 14, 2021
Curated by Richard Klein

**Frank Stella’s Stars, A Survey**
September 21, 2020 to May 11, 2021
Curated by Richard Klein and Amy Smith-Stewart

**Frank Stella’s Stars, A Survey | Outdoor Installation**
September 21, 2020 to September 6, 2021
Curated by Richard Klein and Amy Smith-Stewart
Main Street Sculpture and Sculpture Garden

**Genesis Belanger: Through the Eye of a Needle**
September 21, 2020 to May 9, 2021
Curated by Amy Smith-Stewart

**Aldrich Care Box**
January 31 to December 31, 2021
Curated by Amy Smith-Stewart and Namulen Bayarsaikhan

**Clarity Haynes: Collective Transmission**
April 28 to September 6, 2021
Curated by Amy Smith-Stewart

**Tim Prentice: After the Mobile**
March 29 to October 4, 2021
Curated by Richard Klein

**Tim Prentice:**

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

**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

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

**Twenty Twenty**
October 12, 2020 to March 14, 2021
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The Making of 52 Artists: A Feminist Milestone


By Caitlin Monachino, Curatorial Assistant and Publications Manager

Following an invitation from The Aldrich’s then-director, Dorothy Mayhall, renowned writer and curator Lucy R. Lippard organized Twenty Six Contemporary Women Artists, which opened at the Museum in April of 1971. The exhibition, which presented the work of twenty-six emerging women artists—all never having a solo show in New York City before March 1 of that year—marked one of the first institutional stagings dedicated exclusively to women artists, a response to the art world’s implicit gender discrimination that would ultimately jumpstart feminist curatorial practices across the country.

In preparation of the exhibition, Lippard visited 100 artist studios in just six weeks, resulting in Twenty Six’s vast range of expression—from Adrian Piper’s whistleblowing performance and Audrey Hemenway’s swamp installation, to Howardena Pindell’s soft grid and Shirley Pettibone’s stuffed muslin wall works—revealing a survey of women artists working in New York in the early 1970s. And now, fifty years later, we revisit this landmark exhibition to spotlight its historical significance and lasting impact on a new generation of artists.

In keeping with Lippard’s initial parameters, 52 Artists: A Feminist Milestone will present works by the original twenty-six artists alongside a new roster of twenty-six female artists born in or after 1980 and not yet having had a solo museum exhibition as of March 1, 2022. The checklist for the younger generation will echo Lippard’s pluralistic curatorial approach in selecting a multifarious lineup of works, signified by those such as Erin M. Riley’s brazen textile piece Webcor 2 (2020), Tourmaline’s enthrancing sublimation print Coral Hairstreak (2020), and Catalina Ouyang’s elaborate multimedia installation Recourse (2021).

Despite these alignments, 52 Artists’ notability lies in its contrast to Twenty Six: the diversity extends past the work itself and into artist representation. In laying the foundation for the convergence of art and feminism, Lippard’s Twenty Six show disrupted the art world’s gate of gendered oppression, paving the way for intersectional advancements in years to come that would consider a more expansive view of feminism around issues of race, ethnicity, gender, and sexual orientation, a concern that we hope is reflected in our 2022 iteration.

Not only does 52 Artists celebrate the fifty-first anniversary of a milestone exhibition by channeling the then-now feminist current, but it also gives us the opportunity to revise a lost record pivotal to the discourse of art history. Contrary to Twenty Six’s immense influence, little scholarship has been written on the show and few archival materials exist. The Museum’s inventory consists of only the exhibition catalogue and a handful of press clippings from mostly local news sources. No photographs. No complete checklist. No significant reviews. The overlooked nature of the 1971 show has induced a filling in of this historical gap and an attempt to amend its absence by reinstating its reputation as a paramount exhibition central to the development of feminist art practices over the last five decades.

Twenty Six was born from a period of social unrest as marginalized people fought for equality and activists protested the war in Vietnam. In 1970, a politically charged Lippard was protesting the Whitney’s Sculpture Annual every Saturday for four months with the Ad Hoc Women Artists’ Committee (co-founded by Lippard, Poppy Johnson, Faith Ringgold, and exhibiting artist Brenda Miller) to demand equal representation for women. Subsequently, three months before mounting Twenty Six, Lippard published Changing: Essays in Art Criticism, which, according to curator Cornelia Butler, argued for “critical practices as activist and self-reflective instead of passive and removed.”

Comparably, the past four years spent working on 52 Artists have been engrossed with social upheaval surrounding women’s rights, racial injustice, and political strife, all amid a global pandemic. That is to say, though Twenty Six has excavated the path to progress, 52 Artists certainly continues the hike.
2022 Exhibitions

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

Amaryllis DeJesus Moleski:
*Portal Pieces*
January 5 to May 29, 2022
Curated by Amy Smith-Stewart

Milano Chow: Prima Facie
January 17 to May 15, 2022
Curated by Amy Smith-Stewart

Duane Slick: The Coyote Makes the Sunset Better
January 17 to May 8, 2022
Curated by Richard Klein

52 Artists: A Feminist Milestone
June 6, 2022 to January 8, 2023
Curated by Amy Smith-Stewart and Alexandra Schwartz with Caitlin Monachino
/prima facie, milano chow’s first solo institutional exhibition debuts more than a dozen new works on paper spanning two and three dimensions. handsome, entrancing, and ghostly, chow’s exquisite monochromatic collages are rendered in graphite, ink, and photo transfer, casting moody women in self-possessed cameos staged in glided architectural interiors that feel cloistered and deserted. influenced by surrealism, fashion photography, shop window design, and hollywood film noir from chow’s native los angeles, her ornamented mise-en-scènes are frozen in time and loaded with disquieting effects.

chow’s process is deliberate and methodical. she begins with a collection of reference images retrieved from architecture and art history books, as well as technical drawings, blueprints, and lifestyle magazines. she selects cornices, canopies, eaves, window treatments, furniture, and decorative objects to build fictionalized edifices where time is suspended. using drafting tools, chow chooses patterns and silhouettes from true to life sources and then combines them with embellishments conjured from her imagination. to generate depth and relief, she applies ink to stress shadows and collages hand-drawn cut-outs of windows and doors back into her final compositions. her female archetypes are lifted from glossy advertisements circulated in popular fashion magazines from the 1970s–1990s. chosen for their dateless style, the figures are cut to shape and seamlessly inserted via an old analogue technique: the toner transfer. chow’s “paper dolls” are framed as both protagonist and bystander as they strike mysterious postures that intimate confessions, secrets, and adrift dreams. this exhibition was organized by amy smith-stewart, senior curator, and is on view january 16 to may 15, 2022.

milano answered a few questions posed by senior curator amy smith-stewart about her practice and exhibition at the aldrich.

q: when did you know that you wanted to be an artist?

a: i always made art from a young age. my parents took me to museums. as a shy teen, i got into art books and films. it sounds obnoxious but it didn’t cross my mind to aspire to be an exhibiting artist, even though i always wanted to make art. now i feel grateful to be on this path.

q: growing up in l.a., film culture is everywhere. how do you think it infiltrated your work? are there any genres or film makers that are especially influential?

a: yes, i love film. i don’t make direct references to films in the drawings, but i envy how a film can be totally absorbing and evoke a psychological state in an immediate way. i watched a lot of tsai ming-liang’s films in the first year of covid shutdowns. he captures melancholy and the absurdity of contemporary life very well. the dialogue is minimal and he has many scenes of people silently navigating cities and buildings. i also enjoy fassbinder for the range of female characters and his emphasis on style and staging to heighten tension and emotions. i also watch a shameful amount of reality tv, which can be quite experimental in editing and embodies a new mode of narrativizing one’s own life.

q: are you debuting any new directions or novel imagery at the aldrich?

a: the drawings have been getting denser and more detailed over the years. i try to introduce a new element or technique with each body of work, even if it’s such a small gesture that only i could notice. for instance, this show has the first façade bay windows that slightly jut out. they are a means to add more planes to a flat surface. i also like to joke with my gallerist that this show has the first drawing of a toilet i’ve shown.

artist interview: milano chow
Duane answered a few questions about his exhibition at The Aldrich and what inspires him.

Q What has been the most interesting part of working with The Aldrich on your exhibition?
A The most interesting part of working on the exhibition was perhaps the timing. I believe Richard confirmed the exhibition in November of 2020. By that time, we were in the depths of the pandemic and the vaccines had yet to be made available. What makes it interesting was the fact that on a global scale, each of us were experiencing the same level of anxieties. Hence the titles of the white paintings that reference the Actuary.

Q The coyote is a central figure in your work. What would you like visitors to know about this singular creature?
A The coyote is the trickster character both sacred and secular. The coyote is playing a bit of shape-shifting in the 46 paintings in the show. Is the coyote “knowable”? The coyote, to quote Jimmie Durham, “is always turning around on purpose.”

Q What has been inspiring you lately in the studio and in your life in general?
A After completing the work for this exhibition, I am interested in the strong graphic qualities of the white paintings and expanding on the gestural atmospherics of the black paintings. I will be starting a year-long sabbatical in June and I am looking forward to traveling for the first time in two years. I will be spending time in Iowa and Nebraska to visit both my Meskwaki and Ho-Chunk relatives. I also hope to continue making larger paintings and finding venues for their exhibition.
After emerging from the Covid-19 shutdown in late 2020, The Aldrich has experienced heightened public and critical interest in its program, historic attendance and membership records, and increasingly new support at the local, national, and federal levels. Membership and individual support doubled in 2021, with more than 200 new members joining the Museum. The Aldrich received several major gifts from individuals and foundations which have set us up for a successful 2022. This recent wave of acknowledgment and support confirms the significance of the Museum’s role in the nation’s contemporary art landscape.

The Museum’s 2021 fundraising, admission, and shop revenues were up nearly 50 percent compared to 2020. As we dipped our toe in a return to in-person programming, our operating expenses increased 60 percent from 2020, while remaining low relative to previous years. All of this combined allowed us to continue to lessen our reliance on the endowment; a goal we strive to continue in the future. Generous gifts from government – both local and national – as well as from foundations and individuals allowed us to continue to support artists during a difficult time, through increasing commissions and honoraria and creating new opportunities for them to produce artwork.

We begin 2022 with a solid financial foundation and look forward to continuing to advance the Museum’s mission as a platform for artists. Donations from individuals, corporations, and foundations represent a vitally important source of revenue for the Museum and our successes were possible because of your gifts.
2021 was a year of transition for The Aldrich as we continued to navigate the new normal of a post-Covid world. For the second year in a row, we made the difficult decision to cancel our largest fundraiser—the spring gala. However, we were thrilled to re-envision The Museum’s signature biannual event Aldrich Undercover as a virtual event, featuring live musical performances and an online art sale. While the event was a huge success, we look forward to returning to an in-person format in 2023. We also celebrated our alumni artists at Aldrich Artists at the Table, the Museum’s annual farm-to-museum dinner in our Sculpture Garden and welcomed current and former exhibiting artists and nearly 200 guests to the Museum, many for the first time.

The Aldrich community continued to support the Museum through their generous giving. Our annual appeal reached new levels of success and saw a 43% increase over an already impressive 2020 and membership support increased by 87%.

We are so grateful to the individuals, foundations, and corporations acknowledged here, whose support of The Aldrich makes everything we do possible. Thank you!

<table>
<thead>
<tr>
<th>Donors</th>
<th>This list reflects all gifts, including Contemporary Council memberships and above, made to The Aldrich between January 1 and December 31, 2021. Membership listings begin on page 25.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Philanthropist</strong></td>
<td>Diana Bowes and James Torrey Department of Economic and Community Development, Connecticut Office of the Arts Eric Diefenbach and James Keith Brown The Leir Foundation</td>
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<tr>
<td><strong>Leader</strong></td>
<td>The Amadeo Family Anne S. Richardson Fund Patricia and Lawrence Kemp Kristina and Philip Larson National Endowment for the Arts Kathleen O'Grady, The O'Grady Foundation</td>
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Report of Gifts–Donors

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Report of
Gifts–Members

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Nina Daryanani
Andrea Davies
Lynne Dalman
Alyson Denny
Pamela and Paul Einarsen
Mary Clay Fields and
Louise Wash
Sally Finnican
Joshua Fischer
Edward Fleischl
Sarah Fox
Carmel Fromson
Joseph and Barbara Fucigna
Barbara Gaffield
Jennifer Gerometta
Alva Greenberg
Joel Grudzinski
Annette and Peter Gruterich
Gigi Guthrie
Sheila Hale
Elizabeth Hancock
Chris Hansen
Annie Hartigan
Ellen Hauben
Dawn Hettrich
Joseph Heyman
An Hoang
Sonya Huber
Jessica Hughes
Robert Jaeger
David Janasek
Aimee Jette
Gail Katz
Elaine Kelemen
Lucy Kelly
Kenneth Kubie
Natalia Kuranko

Kim Larson
Nancy Lasar and Stephen Lasar
Catherine and Bill Leach
Art and Alice Leaderman
Eve Lee and Nels Christlanson
Heather J. Lorenz
Jane Lubin and Raz Lalan
Thomas J. Maddlen
Cindy Mahan
Mary Marcus
Carmen Martin
Borrie Massolf
Virginia McDonald
Nancy McKeever
Robert Meyer
Marion B. Milrod
Rhys and Spencer Moore
Mary Morrisey
Bennett Mosse
Randi Nussbaum
Candace Ovesey
Marcy Pullenberg
Anita Peters and Saul Sibirsky
Roseann Press
Lauren Rachelson
Kara Reilly
Stephanie Rogers
Wendy Roseberry and
Brian Whelan
Jane and Fred Sandri
Robert Savage
Lawrence Schlab
Sally Self
Claire and Cotton Seiler
Lonnie Shapiro
Sheila Silverman
Karen Simmons
Karen Stewart
Margaret Hval Stratford-Kovner
Debra Taftsworth
Matthew Tucker
Rita Valley and Bob Keating
Mary Wedin
Diane Wendel
Margot Wilbanks and Laura Finerty

Vicki Wray
Torrance York and Greg Walters
Ann Zahra
Michale Zimmer

In The Galleries
Spotlight On: The Lenore G. Tawney Foundation

The Lenore G. Tawney Foundation was established in 1989 by pioneer fiber artist Lenore Tawney (1907-2007) for charitable and educational purposes. Tawney endowed the Foundation with her life’s resources—both artistic and financial. Consistent with her philanthropic interests, the Foundation supports the visual arts with a focus on craft media. It makes its art collection and archive available as resources for exhibitions and scholarly study; awards scholarships and fellowships for professional art education; and supports other special projects as Tawney envisioned. Its aim is to increase public access to and knowledge about the visual arts and to assist learning opportunities for emerging artists.

When Tawney incorporated the Lenore G. Tawney Foundation (originally known as the LGT Foundation), she became part of a small but growing number of artists to establish a foundation. Only a fraction of these artist-endowed foundations were founded by women, and few represented artists working in non-traditional materials. But Tawney, whose broad practice included a variety of media, though she was best known as a weaver, was accustomed to being an outlier. The choice to name her foundation with the anonymous “LGT” initials is also revealing. Tawney had long been philanthropic but frequently made gifts anonymously, preferring to follow a quiet path, out of the limelight.

During her lifetime, Tawney provided periodic support to the Foundation, enabling it to begin a modest grant making program. She acted as board president until her death at 100 in 2007, and clearly outlined her vision for future giving. Her highest priority was to assist emerging artists with learning opportunities through scholarships and internships at professional art schools and organizations. She also wished to support exhibitions, catalogues, and special projects at museums. Tawney’s estate plan left her entire residuary estate to the Foundation, including her important collection of her own work (and that of other artists), her studio archive, personal papers, and library. Through the Foundation, she wished to make the collection and archive available for exhibitions and scholarly study. She also intended that the Foundation place groupings of her work with selected institutions.

In 2021, The Aldrich was a beneficiary of the Lenore G. Tawney Foundation’s generosity when they supported the publication associated with the exhibition *Karla Knight: Navigator*. Like Tawney, Knight is a woman artist working in non-traditional materials who has spent most of her career below the radar. The Aldrich is thrilled and honored to have the Lenore G. Tawney Foundation support Knight’s first institutional solo show.
In 2021, due to continued precautions with regards to the Covid-19 pandemic, we hosted Aldrich Undercover in a virtual format for the first time ever. This beloved signature fundraiser took on a slightly new form but maintained the spirit and energy of the original in-person event. Over 100 artists generously donated an original 9 x 12 inch work of art on paper to the Museum to be sold anonymously, the purchaser only discovering who made the artwork after purchase. Attendees purchased works that they loved to support the Museum with the thrill of trying to guess who might have created the artwork for sale. In addition to the anonymous art sale, artists Andy Mister, Bryan Nash Gill, Hayal Pozanti, and Harmony Hammond generously donated works of art for a virtual auction.

On the opening night we hosted “Aldrich Undercover Covers” live on Zoom – where artist-musicians Roz Chast, Michelle Segre and Steve DiBenedetto, and B. Wurtz performed covers of their favorite songs and encouraged the audience to guess the songs in the chat. This performance element was new for Aldrich Undercover and one that we will certainly bring to future versions of this event.

Thank you to all the artists who donated their time and work to make this event a success, and to all who attended this event, purchased artworks, and bid on our auction items. We are incredibly grateful for your support.

Participating Artists:
Polly Apfelbaum
Genesis Belanger
Rachel Berwick
Jean Blackburn
Alex Blau
Lee Boroson
Paul Bowen
Matthew Buckingham
Tom Burckhardt
Joshua Callaghan
Beth Campbell
Janice Caswell
Catherine Chalmers
Kate Clark
Claire Corey
N. Dash
Jeff Davis
Lewis deSoto
Steve DiBenedetto
Elizabeth Duffy
Judith Etlinger
James Esber
Celeste Fichter
Laura Fischer
Laura Ford
Ben Gocker
James Grashow
Ethan Greenbaum
Joanne Greenbaum
Angelina Gualdoni
Erika Harrsch
Ellen Harvey
Clarity Haynes
Todd Hebert
Lisa Hoke
Jamie Isenstein
Ayumi Ishii
Kyla Johnson
Kim Jones
Mary Judge
Kim Keefer
Chad Kleitsch

Brian Knepp
Justen Ladda
Eva LeWitt
Joan Linder
Kim McCarty
Michael McCaslin
Colin McMullan
Saul Melman
Shari Mendelson
Cyrilla Mozenter
John Muse
Tucker Nichols
Michael Oatman
Carl Ostendarp
Virginia Overton
Judith Page
Ollivia Parker
Pat Pickett
Maria Porges
Ester Partegas
William Powhida
James Prosek
Risa Punno
Paul Henry Ramirez
Michael Rees
Erika Rothenberg
Kay Roen
Alyse Rosner
Gina Ruggeri
Zoe Sheehan Saldaña
Sean Salstrom
Hope Sandrow
Analia Segal
Jessica Segall
Gil Scullion
Rick Shaefer
Nancy Shaver
Rudy Shepherd
Bruce M. Sherman
Diana Shpungenin
Gary Smith
Michael Somoroff
Jane South

Auction Artists:
Andy Mister
Bryan Nash Gill
Harmony Hammond
Hayal Pozanti

Performing Artists:
B. Wurtz
Michelle Segre
Steve DiBenedetto
Roz Chast

Ruby Sky Stiler
Jessica Stackholder
Allyson Strafella
Kazumi Tanaka
Robert Taplin
Tony Tasset
Mary Temple
Lane Twitchell
Elif Uras
Mark Dean Veca
Melanie Vots
Peter Valse
Ruth Waldman
Jil Weinstock
Amy Yoes
Michael Zansky

Aldrich Undercover

2021 is marked by the resilience of our collaborations between departments and the exceptional educators, artists, schools, and community partners who bring arts education and public programming to life.

We welcomed nearly 7,000 people to a range of in-person and virtual programs. Every month dozens of families participated in our free virtual programs for children, partnering regularly with the Ridgefield Library and offering free art activity prompts to follow at home circulated through the Museum’s newsletter. Our longstanding Camp Aldrich, a day camp for children focused on art-making, returned for three weeks during the summer.

We continued to present our adult programs virtually, including conversations with artists, curators, and scholars, while finding opportunities to bring groups together in person during the warmer months outdoors or socially-distanced within the Museum.

Highlights included talks with artists Emily Larned and Bridget Elmer, Hugo McCloud, Tim Prentice and David Colbert, Genesis Belanger, Clarity Haynes, Lucia Hierro, and Karla Knight and Roz Chast. We presented the conclusion of Scores for the Stars created by artist Ander Mikalson and inspired by Frank Stella’s Stars in the Sculpture Garden on the summer solstice. Encompassing the full year, the Aldrich Care Box brought interactions with tactile art pieces to people’s homes, classrooms, and Museum visits with works created by five artists exploring prevalent themes of isolation and self-care, including Ilana Harris-Babou, Clarity Haynes, Athena LaTocha, Curtis Talwst Santiago, and James Allister Sprang.

We continue to expand the presentation of artists, offering two dozen music, poetry, and theater performances, many of which were developed in tandem with community partners, including the Ridgefield Symphony Orchestra, Ridgefield Library, Thrown Stone Theater Co, and Keeler Tavern Museum.

The Aldrich Teen Fellows (a small but mighty group averaging 5 youth) met virtually in the spring and created collaborative projects inspired by themes present in the Museum’s exhibitions including a feminist Instagram campaign and a mockumentary, inspired by marking 2020 as a historic year impacted by political and social unrest and a pandemic. The fall session brought the Fellows back together in-person with teaching artist Tara Foley culminating in a series of blog posts that included personal immigration stories published on the Museum’s website.

The year marked a significant shift in our programming with area schools, going from solely virtual visits with area schools in the spring to hosting in-person professional development workshops for Ridgefield and Bethel teachers in the fall. The year ended with increased in-person and virtual school visits from private and public preschools and K-12 classes in Ridgefield and beyond, including Danbury, Bethel, Norwalk, and Stamford. Our innovative Common Ground program, a cross-disciplinary artist-Museum-school partnership for middle school students, took place virtually and over snail mail with our longstanding partner school, Side-by-Side Charter School in Norwalk, CT and Twenty Twenty exhibiting artist Marti Cormand.

This past year marked two brand new partnerships launching monthly programming for seniors and individuals with early-stage dementia, working with Ridgefield Station (formerly Atria Ridgefield), and The Alzheimer’s Association of Connecticut respectively. Education Manager Lorena Sferlazza organized among our educators to participate in the annual Walk to End Alzheimer’s held in October in Norwalk, raising $3,000 to benefit the Alzheimer’s Association.

Together these programs, alongside the remarkable exhibitions, indicate our commitment to sharing artists’ ideas and we thank everyone who joined in the myriad of events that took place in-person and at-home throughout the year.
Staff Listing

Cybele Maylone
Executive Director

Education
Namulen Bayarsaihan
Director of Education
Jinette Jimenez
Education Assistant
Lorena Sferlaza
Education Manager

Exhibitions
Richard Klein
Exhibitions Director
Mary Kenealy
Registrar
Chris Manning
Head of Exhibitions and Facilities
Caitlin Monachino
Curatorial Assistant and Publications Manager
Amy Smith-Stewart
Senior Curator
Barbara Toplin
Volunteer Archivist

Finance
Jacqueline Duke
Director of Finance and Administration

Fundraising and Membership
Betty Stolpen Weiner
Director of Development
Kris Honeycutt
Head of Membership and Annual Giving

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
Sarah Carideo
Richard Cintron
Jack Coyle
Betsy Davidson
Christine Flannery
Julia Matrejek
Tessa Rosenstein
Jerusha Wright

Teaching Artists
Tara Foley
Alissa Siegal
Anabel Siegal

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