

**The Aldrich
Contemporary
Art Museum**

**The Year
In Review
2021**



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(cover) Lucia Hierro, *Mandao para Amanda*, 2020. Collection of Amanda Uribe. Photo: Jason Mandella. (left) Tim Prentice, *Yellow Zingers*, 2021, Tim Prentice: *After the Mobile I* Outdoor Installation (installation view), The Aldrich Contemporary Art Museum, September 19, 2021 to April 24, 2022. Courtesy of Tim Prentice. Photo: Jason Mandella.



(clockwise) Duane Slick: *The Coyote Makes the Sunset Better* (installation view), The Aldrich Contemporary Art Museum, January 16 to May 8, 2022. Courtesy of the artist. Photo: Jason Mandella; Amaryllis DeJesus Moleski: *Portal Pieces* (installation view), The Aldrich Contemporary Art Museum, January 6 to May 29, 2022. Courtesy of the artist. Photo: Jason Mandella; Milano Chow: *Prima Facie* (installation view), The Aldrich Contemporary Art Museum, January 16 to May 8, 2022. Courtesy of the artist and Chapter NY, New York and Bel Ami, Los Angeles. Photo: Jason Mandella; Milano Chow, *Facade* (Bona Drag), 2021. Courtesy of the artist and Chapter NY, New York. Photo: Jason Mandella; Aldrich Chair Diana Bowes alongside Milano Chow, *Portal II*, 2019, Collection of Robert Levy, M.D. Photo: Gloria Pérez; Hugo McCloud: *from where i stand* (installation view), The Aldrich Contemporary Art Museum, June 7, 2021 to January 2, 2022. Courtesy of the artist and Sean Kelly Gallery, New York. Photo: Jason Mandella

Letter from the Chair

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

Diana Bowes
Chair of the Board



(clockwise) Genesis Belanger, *A Fortress of Order and Generosity*, 2020. Courtesy of the artist and Perrotin. Photo: Pauline Shapiro; Clarity Haynes: *Collective Transmission* (installation view), The Aldrich Contemporary Art Museum, April 28, 2021 to September 6, 2021. Courtesy of the artist and New Discretions. Photo: Christopher E. Manning; Executive Director Cybele Maylone alongside Duane Slick, *Monkey See*, 2021. Courtesy of the artist. Photo: Gloria Pérez; Hugo McCloud, *out of frame*, 2021. Private collection. Courtesy Alexandra Molloy Fine Art. Photo: Jason Mandella; Lucia Hierro: *Marginal Costs* (installation view), The Aldrich Contemporary Art Museum, June 7, 2021 to January 2, 2022. Courtesy of the artist and LatchKey Gallery, New York. Photo: Jason Mandella

Letter from the Executive Director

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

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

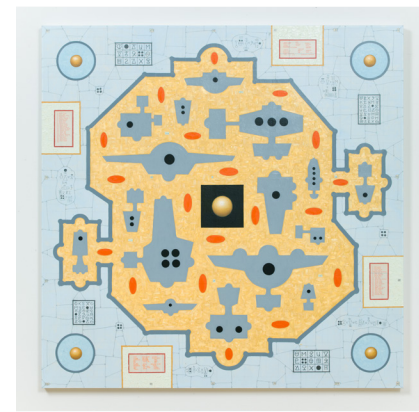
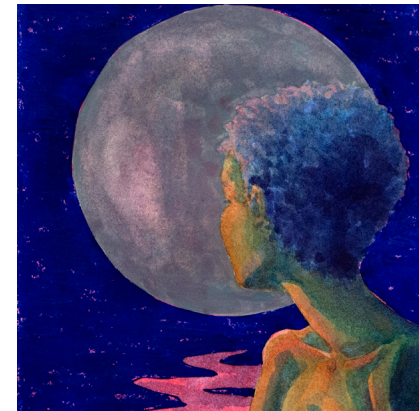
January 31 to December 31, 2021
Curated by Amy Smith-Stewart and
Namulen Bayarsaihan

Clarity Haynes: Collective Transmission

April 28 to September 6, 2021
Curated by Amy Smith-Stewart



(top to bottom) William Powhida, Kamala Harris (Democrat), 2020. Courtesy of the artist and Postmasters Gallery, New York. Photo: Christopher E. Manning; Frank Stella, Nessus and Dejanira, 2017. Courtesy of the artist and Marianne Boesky Gallery, New York and Aspen © 2022 Frank Stella / Artists Rights Society (ARS), New York. Photo: Jason Mandella; Genesis Belanger, Old Fashion, 2020. Courtesy of the artist and Perrotin. Photo: Pauline Shapiro



(top to bottom) Tim Prentice, Tall Windframe, 2015. Tim Prentice: After the Mobile | Outdoor Installation (installation view), The Aldrich Contemporary Art Museum, September 19, 2021 to April 24, 2022. Courtesy of Tim Prentice. Photo: Jason Mandella; Adrienne Elise Tarver, Moon, 2020. Courtesy of the artist; Karla Knight, Fleet Mind 2, 2020-21. Courtesy of the artist and Andrew Edlin Gallery, New York. Photo: Jason Mandella

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

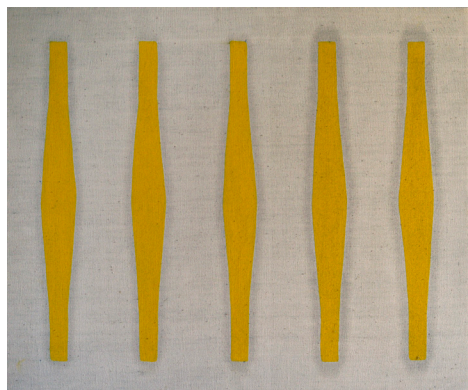
Karla Knight: Navigator

October 17, 2021 to May 8, 2022
Curated by Amy Smith-Stewart

The Making of 52 Artists: A Feminist Milestone

52 Artists: A Feminist Milestone opens June 6, 2022.

By Caitlin Monachino,
Curatorial Assistant and
Publications Manager



(Left) Carol Kinne, *Cad Yellow*, 1965. Collection R. Huot, New Berlin, New York. Photo: Edward Hettig; (right) Astrid Terrazas, *someone will make a Saddle out of your falling hair*, 2021. Private Collection Courtesy of the artist and P.P.O.W., New York. Photo: Stan Narten

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 artists¹ alongside a new roster of twenty-six female identifying or non-binary New York-based 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 *Webcam 2* (2020), Tourmaline's

entrancing 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."² 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.

1. Three artists are not participating.

2. Cornelia Butler, "Women – Concept – Art: Lucy R. Lippard's Numbers Shows" in *From Conceptualism to Feminism: Lucy Lippard's Numbers Shows 1969–74* (London: Afterall Books, 2012), pg. 17.

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

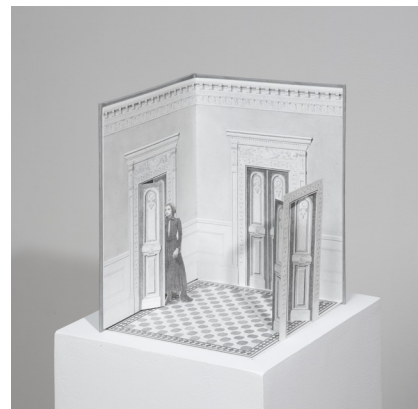


Amaryllis DeJesus Moleski:

Portal Pieces

January 5 to May 29, 2022

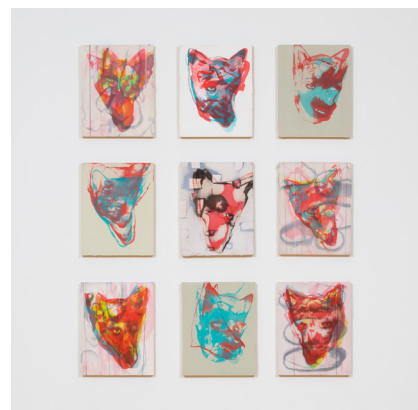
Curated by Amy Smith-Stewart



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

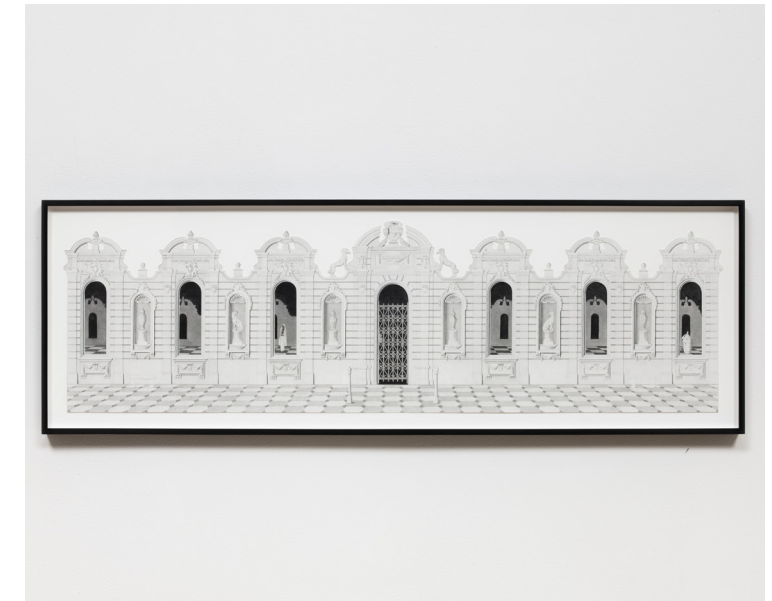
June 6, 2022 to January 8, 2023

Curated by Amy Smith-Stewart and

Alexandra Schwartz with

Caitlin Monachino

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



(clockwise) Duane Slick: The Coyote Makes the Sunset Better (installation view), The Aldrich Contemporary Art Museum, January 16 to May 8, 2022. Courtesy of the artist. Photo: Jason Mandella; Mary Heilmann, Red Mirage, 2017. Collection of Colombe Nicholas and Leonard Rosenberg, ©Mary Heilmann. Photo: Thomas Müller; Milano Chow, Colonnade (Figure with Trenchcoat), 2021. Courtesy of the artist and Chapter NY. Photo: Jason Mandella; Tim Prentice, Rod Carpet, 2015, Tim Prentice: After the Mobile | Outdoor Installation (installation view), The Aldrich Contemporary Art Museum, September 19, 2021 to April 24, 2022. Courtesy of Tim Prentice. Photo: Jason Mandella

Artist Interview: Milano Chow



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 modish women in self-possessed cameos staged in gilded 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.

(Left) Artist Milano Chow; (top) Milano Chow, Façade (Fine Cuts), 2021. Courtesy of the artist and Chapter NY, New York. Photo: Jason Mandella

Artist Interview: Duane Slick

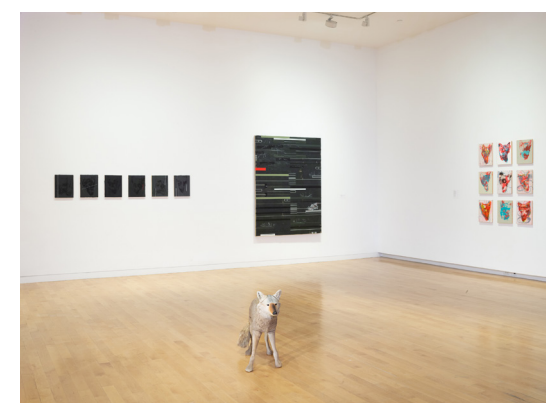


Over a career spanning thirty years, painter Duane Slick has consistently pursued a vision to integrate secular Modernist abstraction with the beliefs and traditions of his Native American heritage. *Duane Slick: The Coyote Makes the Sunset Better* is the artist's first solo museum exhibition, bringing together over 90 paintings, prints, photographs, and video, all made within the last five years. The selected works include the artist's ongoing series that reference the coyote as a seminal figure in indigenous culture, as well as paintings that reflect both the landscape of Slick's upbringing in Iowa and the symbology and beliefs of his heritage as a citizen of both the Meskwaki (Fox of Iowa) and Ho-Chunk (Nebraska) Nations.

As a child Slick was told by his parents to be circumspect when speaking of his culture to others, as European civilization had taken so much from Native peoples since its conquest of the Americas. Slick found a way around this injunction: he could speak of his background through pictures and the natural ambiguity that comes with image-making. This way of working has potentially informed the artist's practice, not acting as a detriment, but rather as an advantage, allowing Slick to communicate in a language that is nuanced and as complex as his subject matter. This exhibition is organized by Richard Klein, Exhibitions Director, and is on view January 16 to May 8, 2022.

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.



(Left) Artist Duane Slick; (top, above) Duane Slick, *Dissonance for Andy Warhol*, 2016. Courtesy of the artist. Photo: Jason Mandella; (top, below) Duane Slick: *The Coyote Makes the Sunset Better* (installation view), The Aldrich Contemporary Art Museum, January 16 to May 8, 2022. Courtesy of the artist. Photo: Jason Mandella

2021 Financial Overview

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.

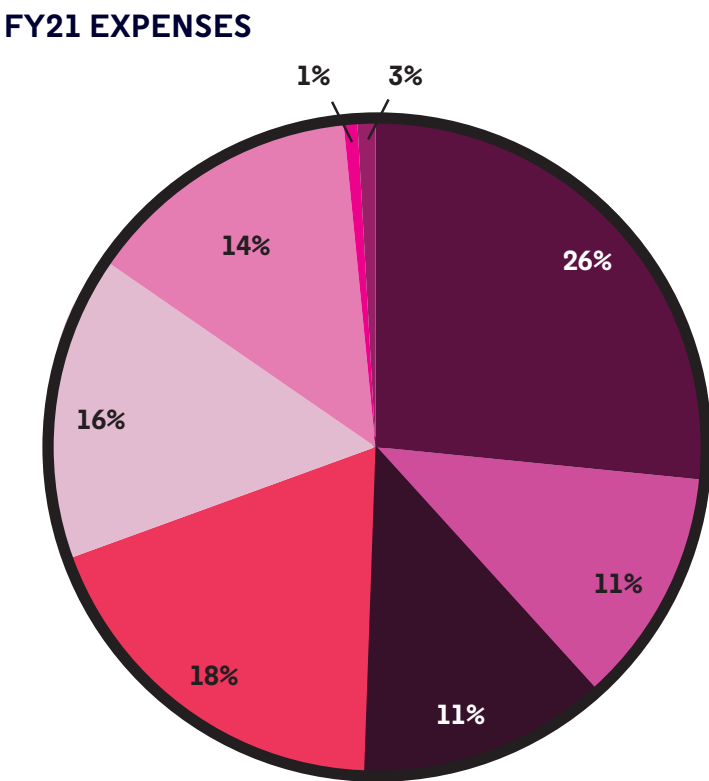
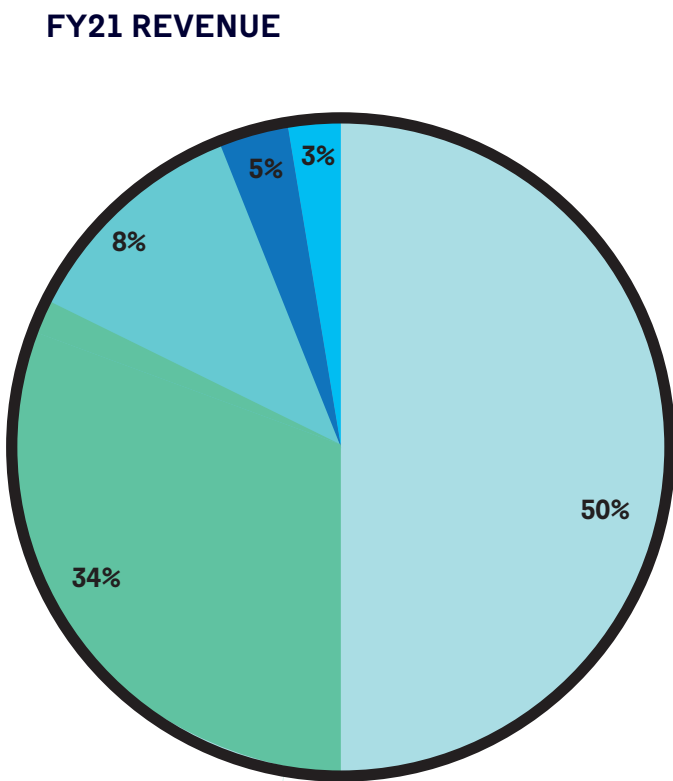
We begin 2022 with a solid financial foundation and look forward to continuing to advance the Museum’s mission as a platform for artists. Donations from individuals, corporations, and foundations represent a vitally important source of revenue for the Museum and our successes were possible because of your gifts.

FY20 REVENUE	
Endowment Revenue	\$1,207,526
Grants and Contributions	\$822,165
Events	\$227,902
Admissions and Programs	\$52,352
Gift Shop, Retail, and Rentals	\$62,651
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Total	\$2,372,597

FY20 EXPENSES	
Exhibitions	\$628,524
Programs	\$302,760
Facilities	\$268,272
General & Administrative	\$449,062
Development	\$357,068
Marketing	\$335,990
Retail & Rentals	\$9,008
Events	\$21,913
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Total	\$2,372,597

FY21 REVENUE	
Endowment Revenue	\$797,496
Grants and Contributions	\$1,185,948
Events	\$194,267
Admissions and Programs	\$117,057
Gift Shop, Retail, and Rentals	\$60,797
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Total	\$2,355,566

FY21 EXPENSES	
Exhibitions	\$615,353
Programs	\$263,383
Facilities	\$270,072
General & Administrative	\$434,407
Development	\$373,369
Marketing	\$321,877
Retail & Rentals	\$15,229
Events	\$61,877
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Total	\$2,355,566



Report of Gifts–Donors

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!

Donors
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 23.

Philanthropist
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

Leader
The Amadeo Family
Anne S. Richardson Fund
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Milton and Sally Avery Arts
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Report of Gifts–Donors

Julie Phillips
Kirsten and Andy Pitts
Sarah Tod Fund
Cynthia Smith
Stanton Columbo Collection

Patron
Sonia Attkiss
Pam and Jack Baker
The Cowles Charitable Trust
Anita and Nick Donofrio
Fairfield County Bank
The Gage Fund
The Goldstone Family
Foundation
Stephanie and Tim Ingrassia
Raymond Leary
Lenore G. Tawney Foundation
New England Foundation
for the Arts
Amy Pal and Kevin Manley
Jean and Jim Prusko
Madeleine K. Rudin
Megan Sheetz and Trevor Price
Streator Family Fund
Williams Legacy Foundation

Sponsor
Montana and Shawn Alexander
Anonymous
Bank of America
Matthew Berler
Christine and Jeff Boris
Elena Bowes and Ken McPhail
Jennifer and Gregory Ezring
Sarah Gondell and
Jean-Jacques Chaltiel
Lisi and Neil Marcus
Adelaide and George Mueller
Josie and Ernest Newborn
Rachel Renchner-Kelly and
Justin Christopher Carafotes
Ridgefield Thrift Shop

Gail Ross and Steve Campus
Mary Lou and Jeffrey Shafer
Ann Sheffer
Elena Shulman
Susie and Gary Singer
Sonia Skindrud and Bill Covell
Rachel and Joe Sondheimer
Sabina and Harlan Stone

Friend
Sabeth and Aaron Albert
Anonymous
Deborah Barnett-Brandt and
Robert Brandt
Melinda and Brian Carroll
Janis Gardner Cecil and
Charles Cecil
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Bobbi and Barry Collier
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Kasia and Greg Kay
Kutnick Foundation
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Meadow Ridge Community
Annette and Daniel J. O’Brien
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Keris Salmon and
Francis H. Williams

Carla Shen and
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Alison and James von Klemperer
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Sandra Whiteley
Ann and Mathew Wolf
Audrey and Richard Zinman

Sustainer
Kira and Vadim Albinsky
Mitch Ancona
Holly Bannister and
Doug Newhouse
Brooke Bento and
Thomas Robinson
Lori and John Berisford
Rhonda Brown and
Thomas Grotta
Ellen Burns and Darwin Ellis
Ellen and Andrew Celli
Mariah Chase
Ray Chowkwanyun
Jennifer Combs
Kevin Conroy and
Vaughn Williams
Ellen and Daniel Crown
Antonia and Scott Davis
Patricia and Wayne Devoe
Timothy Duffy
Christina and Woodson Duncan
Ashlea Ebeling and Craig Bloom
Carissa Fallon
Jeanne Donovan Fisher
Beth Frasco
Paige Gillies and Martha Zinn
The Gordon F Linke and Jocelyn
B Linke Foundation
Joshua Grey
Thomas Harris
Caroline Harrison and
Nicholas D’Addario
Amale Hawi
Julia and Cynthia Heck

Report of Gifts–Donors

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Randy Kaplan and Gerald Blitstein	Benjamin Babcock
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Mary Kenealy and Richard Klein	Jeannette Montgomery Barron and James Barron
Maria and Rick Klutey	Nisha and Michael Behringer
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Alexandra Lunt	Elizabeth and Benjamin Bilus
Miriam G. Martinez and Roger Restaino	David Black
Amanda and Donald Martocchio	Hallie Boas
Kimberly Massey	Susan and Wessel Boshoff
Maria Eugenia Maury and William Haseltine	Katie Bruce
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Charmaine and Roman Mendoza	Miggs Burroughs
Helen Mills and Gary Tannenbaum	Ana Cantor
Norma and Sheldon Minkowitz	Maggie Carpenter
Rachael Moore	Charles Casarella
Joanne and Mike Murray	Martha Castillo and John Koizim
Sanford Nager	Hendricks Churchill
Dan Nguyen	Tia Cibani and William Langewiesche
Caroline Pech and John Leslie	Margarita Clarens and Thomas Noone
Robin and Jeff Perlman	Peter Colwell
Jessica Pleasants	Audrey Conrad
Jen Posner	Angela Dam
Ashley and Stephen Prymas	Jessica and Andrew Dassori
Linda Safran	Fiona Davis and Greg Wands
Courtney Schlesinger	Jessica Dawson
Tracy and Timothy Stuart	Jacqueline and Michael Duke
Maya and Robert Tichio	Katherine Dunlop
Pamela Vernon	Rebecca and Martin Eisenberg
Wadsworth Lewis Trust	Libby and Brian Erensen
Whip Salon	Elizabeth Essner
Cecilia and Ira Wolfson	Kristen and Johan Eveland
	Michelle and Douglas Fechter
	Lauren Festa
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Vida Foubister
Francis Greenburger Charitable Trust
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Marcia and Mark Goldstein
Helen and William Gore
Harriet Hanlon and Mark Riser
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Judith Honey
Kris and Matt Honeycutt
Patricia Hyatt and Richard Roseff
Kristy and Darryl Jefferson
Anoop Kansupada
Sameea Kasim
Helen Kauder and Barry Nalebuff
Ruby Lerner
Michael Lichtenstein
Michael Lupardo and John McMurray
Georgette Culucundis Mallory and Charles Mallory
Heather Maxson and Joe McQuown
Amy McGrath and Masood Bhatti
Katherine Megrue-Smith
Gregory Miller and Michael Wiener
Marc Monte
Maxine Peltz
James Perakis
Emma Phillips
Robin and John Phillips
Hanna Przada
Stephanie Purzycki
Emma and Mark Quilhot
Elissa and Brian Robinson
Ruinart
Margaret Sapir
Pam and Scott Schafler
Amy Schwarz

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Jennifer and Richard Shaefer
Jonathan Shockley
Kristin Silva
Christie Silver
Allison Stine
Mary Anne Talotta
James Tilney
Mary Tobin and Richard Bauer
Marci and Edward Tregurtha
Melanie Turchyn
Bradley Ursprung
Charlotte Wagner
Kylie Walker
Laura Watt and Clark Thompson
Rebecca Wayland and Lawrence Perry
Brittany Wayne
Natalie and Bruce Wiegand
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Jennifer Wood
Dennis Yares and Manuel Garcia
Supporter
Vadim Avdeychik
Videen and Christopher Bennett
Anya and Jake Berg
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Paula Burton
Deborah Carlson and Errol Antzis
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Kerry Connell and Greg Smith
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Barbara and Robert Covell
Anne Dawson
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Francine Even and Roger Brouard
Catherine and Michael Farello
Lesley Flanigan and Tristan Perich
Suzanne and David Flinchbaugh
George Gauin
Despina Gimbel
Jennifer Greene
Linda Grossman and Richard Bass
Christine Grygon and George Fletcher
Deep Gujral
Emily Gustin
David Hochberg
Ashley Holt
Sue Hopkinson
Nancy Moore Hulnick and Donald Hulnick
Andrew Ingall
Syieve locklair
Ellen and Greg Kaldor
Laura and Samuel Kaplan
Darlene Keeffe
Sally Laren
Kim Larson
Catherine and Bill Leach
Eric Lehman
Jacquie Littlejohn
Rachel Locke
Erika Long
Maria Lund
Kimberly Mansfield
Carol and Paul Mendez
Francesca Miller and Mark Freedman
Mandy Miller
Noelle Newell
Robert Nixon
Cebert Noonan
Janet Olshansky and Jeff Morris
Samantha Owades

Evan Pepper
Linda and Seth Plattus
Selina Plotkin
Peggy Preheim and Stefan Altevogt
Gately Ross
Linda Rost and Diederik van Renesse
Rena Rubinchik
Nicole Russo
Christine Seaver
Molly Seitz
Debra Slade
Laura Stricker
Eileen Thomas
Susan Tremaine
Kathleen Trestka
Melissa Vail
Fara Vossughi
Niki Warin and Michael Joo
Weber Fine Art
Betty Stolpen Weiner and Adam Weiner
Zena and Michael Weiner
Claire Werner and Justus O’Brien
Amy Wollman and Lorrie Wollman
Contributor
Anne and Art Aaronson
Gail and Jack Abrams
Georgia and Charlie Adams
Whelen Ancker
Lynn and Vincent Balzano
Bruce Barry
Lisa and Jeff Bergman
Carla Brooks
Savannah Brown
Darby Cardonsky
Kathleen and Douglas Coombs
Amanda Curtin and Jonathan Winn

Report of Gifts–Donors

Nina Daryanani
Geraldine Fish
Kimberly and Derek Fisher
Tracy Frankel
Ian Gordon
Alva Greenberg
Handley Foundation
Pamela Hovland and
Steven Lawrence
Lena Howansky
Sara Kaplan and David Perlmutter
John Karpik and Thomas Lesko
Marjeta and Edward Lederman
Virginia McDonald
Erica Miller
Caroline and David Moore
Cecilia Moy-Fradet
National Charity League
Marcia and Kenneth Needleman
Marsha and George Nichols
Lucretia and Vincent Pannozzo
Alana and Jason Peck
Barbara Richardson
Pamela Ruggio
Sally and Jack Sanders
Lauren Sarsoza
Sheila Silverman
MaryAnn Smyth
Pam and Tim Stoddart
Judy and Robert Strom
Joel H. Third
Jennifer and Richard Wastrom
Carey and Doug Weber
Ann Williams and
Andrzej Tymowski
Susan Wolksmith

Oasa DuVerney
Gary Lichtenstein Editions
Google
HamletHub
Harmony Hammond
Hayfields Market
Karla Knight
Litchfield Distillery
Macaroni Kid
Tim Prentice
WSHU Public Radio Group

Matching Gift Companies
Bank of America Matching Gifts Program
Comcast/NBC Universal
IBM Matching Gifts Program
State Street Foundation
Strada Education Network

In-Kind Support
Ancona’s Wines & Liquors
Athletic Brewing Company
Bridgewater Chocolate
Chris Durante Framing Studio
Connecticut Cottages & Gardens (CTC&G)
Crozier

Report of Gifts–Members

Membership
This list reflects all paid Aldrich memberships received between January 1 and December 31, 2021.

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Matthew Berler
Linda and Michael Dugan
Jennifer and Gregory Ezring
Sarah Gondell and
Jean-Jacques Chaltiel
Julie Phillips
Rachel Renchner-Kelly and
Justin Christopher Carafotes
Gail Ross and Steve Campus
Susie and Gary Singer
Cynthia Smith
Rachel and Joe Sondheimer
Sabina and Harlan Stone

Collectors Circle
Sabeth and Aaron Albert
Lisa and Robert Halmi
Raymond Learsy
Ann Sheffer
Alison and James von Klemperer

Collaborators Circle
Lori and John Berisford
Kevin Conroy and Vaughn Williams
Anne and Joel Ehrenkranz
Jeanne Donovan Fisher
Amale Hawi
Julia and Cynthia Heck
Randy Kaplan and Gerald Blitstein
Kitty and Jack Keane
Joan and Steven Kraus
Miriam Martinez and Roger Restaino
Maria Eugenia Maury and
William Haseltine
Taylor McCall-Mazza and
David Mazza
Charmaine and Roman Mendoza

Joanne and Mike Murray
Caroline Pech and John Leslie
Jen Posner
Tracy and Timothy Stuart
Pamela Vernon

Young Patrons Circle
Cara Barrett and Benjamin Clymer
Brooke Bento and Thomas Robinson
Susan and Wessel Boshoff
Caroline Harrison and
Nicholas D’Addario
Alexandra Lunt and
Catherine Lewandowski

Contemporary Council
Jeannette Montgomery Barron
and James Barron
David Black
Carrie and Edward Brittenham
Martha Castillo and John Koizim
Mariah Chase
Margarita Clarens and
Thomas Noone
Audrey Conrad
Jessica and Andrew Dassori
Fiona Davis and Greg Wands
Jessica Dawson
Rebecca and Martin Eisenberg
Elizabeth Essner
Michelle and Douglas Fechter
Nora Flaherty and
Katherine McCarthy
Ginny Gold
Marcia and Mark Goldstein
Helen and William Gore
Judith Honey
Kristy and Darryl Jefferson
Sameea Kasim
Sanford Nager
Helen Kauder and Barry Nalebuff
Michael Lupardo and
John McMurray
Katherine Megrue-Smith
Donna and Paul Ogier

James Perakis
Robin and John Phillips
Emma and Mark Quilhot
Elissa and Brian Robinson
Pam Schafler
Mary Tobin and Richard Bauer
Laura Watt and Clark Thompson
Dennis Yares and Manuel Garcia

Family
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Katherine and Brandon Barone
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Robert Vredenburgh
Lorraine and Evan Berger
Dana Bitner
Susan Boria and Terence Wight
Michelle and Dan Briody
Jeffrey Brogan
Rhonda Brown and Thomas Grotta
Karen Brown-Bowditch
Becca and Whitney Bull
Erica Buse
Patricia and Scott Butler
Carolyn Byrne and Steven Storch
Abigail Cahill and Joshua Kagan
Virginia and Jason Chai
Julia Chiang and Brian Donnelly
Tia Cibani and
William Langewiesche
Linda Colletta
Amanda and Robert Cordano
Jennifer Cowal
Polly Cromwell and
Dennis Rayburn
Pamela Custode and David Doyle
Jamie and Robert Dalton
Patrick De Madre
Melissa DeMeo and
Christopher Belden
Tracilee Desautels
Elizabeth and Alfred DiMaio
Bridget Dunleavy
Barbara and Kenneth Eisold
Kristen Erickson and Mark Curnin

Report of Gifts–Members

Francine Even and Roger Brouard
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Catherine and Michael Farello
Marcia Ryan and Neil Farrow
Ruth and Rich Feldman
Denise Ferris and Chan-li Lin
Bonnie and Tom Figgatt
Hilary and Sean Flanagan
Elena Fonseca
Diana Gaughran
Megan Gaul and Jonathan Dean
Elizabeth Getter and David Groff
Dorian Goldman and
Marvin Israelow
Andrea and Jack Gordon
Cheryl and Peter Graziano
Danielle Greenberg
Marina Greenstein and
Edwin Snider
Anjali Gupta and Abhinav Nilaratna
Deirdre and Jon Halper
Markie Hancock and
Kathryn Gregorio
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Lenore and Robert Herbst
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Kellie Honeycutt and
Arthur Schellenberg
Deborah and Robin Howell
Karen Ifert and Keith Miller
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Laura and Samuel Kaplan
Sara Kaplan and David Perlmutter
Nancy and John Katz
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Richard Keenan
Maria and Rick Klutey
Maija Krasts and
Carlos Montoulieu
Monika Lazaro and Grover Fitch
Irene Leibman
Madeline Leslie

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Kathryn and Mike Malwitz
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Gaetana and Ed McGill
Teresa A. McManus and
Brian Truskowski
John McNamara
Lisa Miraglia
Valeria Morozovsky Girimonte
Caitlin Mulkeen and
Delphine James
Julie Okon and Richard Becker
Mariah and Andrew Okrongly
Ursula and Kenneth Olsen
Colleen O'Rourke
Loretta Paulson
Susan Pellowe
Judith and James Pierpont
Linda and Seth Plattus
Harry Powell
Alison Pratt and Todd Forrest
Meagan and Matt Renner
Jamie and Nick Renwick
Alison and David Rich
Jennifer Ripa-Edson
Joan Rodriguez
Gualberto Ruano
Gerald Ruck
Elaine Sanders
Michael Schwarzschild
Helen and Sheldron Seplowitz
Nan Shao
Pam and Richard Shear
Mary Jo and Ted Shen
Mary Ann Sherry and
Michael Bresnan
Cleo and Jonathan Sonneborn
Katherine Surgot and
Glenn Sutton
Lea and Mark Tanenbaum
Alan Taylor
Leslie and Daniel H. Tewes
Anne and Ryan Thorp
James Tilney
Jennifer and Ronald Turner

William Tuthill and
Gregory Anderson
Cynthia and Stanley Twardy
Margaret and Aran Weiner
Leslie and Michael Weissman
Robert Wolfe
Katherine Wright
Jana Wu
Monique Yingling

Dual Friend

Marie Elena Amatangelo and
Michael Hewins
Joseph Annino
David Bedell
Carla Brooks
Mary Cygan
Helen Dimos and Benjamin Oko
Juliana Driever and Shannon O'Neill
Rodney Durso
Paige Gillies and Martha Zinn
Diana and Matthew Glubiak
Hattie Herman
Richard Heyman and Maria Vanoni
Allyson and Peter Hickey
Mary and Jim Himes
Holly Hotchner and
Franklin Silverstone
Erika Long and Mark Braithwaite
Heather Maxson and Joe McQuown
PG McCann
Clifford Meyer
Marnie and John Olson
Nancy Portnoy
David Prince
Liz and Mony Rueven
TJ Rutkowski
Marisa and David Schoenberg
Kristen and Fletch Tison
Sherie and Angus Vail
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Library

Bethel Public Library
Danbury Public Library

Report of Gifts–Members

Fairfield Public Library
Greenwich Library
Kent Public Library
Lewisboro Library
Mahopac Public Library
Mark Twain Library
Minor Memorial Library
New Fairfield Free Public Library
North Haven Memorial Library
Ossining Public Library
Poughkeepsie Public Library
The Pound Ridge Library
Ridgefield Public Library
Southbury Public Library
Wilton Public Library

Dual Senior

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Paula Argosh
Jessica and Joshua Auerbach
Larry Beck
Sue and Joseph Berland
Ann and Steven Berzin
Elizabeth and Benjamin Bilus
Mary and Donald Bostwick
Miggs Burroughs
Laurie and Whit Campbell
Candace Chase and
George Zettler
Kathleen and Douglas Coombs
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Alison Estabrook and
William Harrington
Carolyn Fahey and Mark Schiff
Karin and Chris Fallon
Lisa Feldman and Dean McBeth
Susan and David Frail
Jill and James Frankel
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Ellen and Emanuel Genauer
Janet Gillespie and Steve Greene
Bridget Gray and David Dunlap
Madelyne Gray and Jan Goldfluss

Maureen Graney and David Green
Cassandra and Robert Greene
Sally and Frank Greene
Peter Herbert and Ross Lewis
Helen and Frank Houghton
Carolyn Jones and Jacques Borris
Maureen and Thomas Kilbourn
Joyce Knapp and Peter Donovan
Karen Korman
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Mariah and Jay Martin
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Janis and Alan Menken
Lynn and William Meyers
Kathleen and Robert Moriarty
David Namerow
Nancy and Tom O'Connell
Richard and Lois Pace
Steven Paggioli and Olaf Soltau
Rochelle and Aaron Polsky
Bernice and Joseph Pontelandolfo
Elisabeth Post-Marner and
Laurence Marner
Vida and James Rothschild
Susan Kelley Roy and William Roy
Gail and Chip Salvestrini
Donna and Al Scarpa
Robin and David Schamberg
A and Steven Schoenberger
Jacqueline and Robert Shapiro
Meryl and Henry Silverstein
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Wendy and Stanley Sloan
Karen Strauss and Robert Nouza
Melinda and Donald Weber
Lois and Gilbert Weingarten
Cathy and Seth Weiss
Susan and Alan Winsor

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Amparito Bruera and
Gualberto Hernandez

Paula Burton
Margaret Cibulsky
David Crist
Jennifer Damico
Suzanne Davino
Jennifer Dineen and
Terence Mahon
Laura Einstein and Richard Byrnes
Susan Finkelstein
Deborah Gordon
Julene Greenshields
Joshua Grey
Ellen Hawley
Joan Inciardi
Amanda Lehman and Ed Eglin
Martha McDermott
Robert Nixon
Hiroko Onoda
Margaret Roleke and Colin Rooney
Nina Ross
Laura Schroeder
Sharon Sutton

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Susan Allport
Linda Alziari
Jocelyn and Addison Armstrong
Mary Bailey and Toby Welles
Charles Baldwin
Saar Banin
Mitchell Banks
Mary Barton
David Beebe
Michelle Belfer
Nina Bentley
Eleanor Blake
Sonia Bombart
Michael Boodro
Susan Bouchard
Anne Brecher
Arlene Bregman
Virginia Carnes
Erika Chamberlain
John Chuma

Report of Gifts–Members

- Kay Clarke
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 Leslie Connito-Moss and Kevin Moss
 Jeanette Conover
 Mimi and Milo Dalbey
 Susan D’Angelo
 Nina Daryanani
 Andrea Davies
 Lynn Delman
 Alyson Denny
 Pamela and Paul Einarsen
 Mary Clay Fields and Louise Washer
 Sally Finnican
 Joshua Fischer
 Edward Fleischli
 Sarah Fox
 Carmel Fromson
 Joseph and Barbara Fucigna
 Barbara Gatfield
 Jennifer Gerometta
 Alva Greenberg
 Joei Grudzinski
 Annette and Peter Grueterich
 Gigi Guthrie
 Shiela 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
 Gali Katz
 Elaine Kelemen
 Lucy Kelly
 Kenneth Kubie
 Natasha Kuranko
- Kim Larson
 Nancy Lasar and Stephen Lasar
 Catherine and Bill Leach
 Art and Alice Leaderman
 Eva Lee and Nels Christianson
 Heather J. Lorenz
 Jane Lubin and Riaz Lalani
 Thomas J. Madden
 Cindy Mahan
 Meryl Marcus
 Carmen Martin
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 Virginia McDonald
 Nancy McKeever
 Robert Meyer
 Marion B. Milrod
 Rhys and Spencer Moore
 Mary Morrisroe
 Bennett Mosse
 Randi Nussbaum
 Candace Ovesey
 Marcy Pellenberg
 Anita Peters and Saul Sibirsky
 Roseann Press
 Lauren Rachelson
 Keara Reilly
 Stephanie Rogers
 Wendy Roseberry and Brian Whelan
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 Sally Seif
 Claire and Cotten Seiler
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 Karen Simmons
 Karen Stewart
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 Debra Teitsworth
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 Rita Valley and Bob Keating
 Mary Wedin
 Diane Wendel
 Margot Wilbanks and Laura Finerty

- Vicki Wray
 Torrance York and Greg Walters
 Ann Zahra
 Michele Zommer

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.



(clockwise) Lenore Tawney in her Coenties Slip, New York studio, 1958. Photo: David Attie; Lenore Tawney in her Chicago studio, 1957. Photo: Aaron Siskind; Karla Knight: Navigator (installation views), The Aldrich Contemporary Art Museum, October 17, 2021 to May 8, 2022. Courtesy of the artist and Andrew Edlin Gallery, New York. Photo: Jason Mandella; Karla Knight: Navigator catalogue cover

Aldrich Undercover



(top) N. Dash, Untitled, 2021. Courtesy of the artist; (bottom) Judith Eisler, AOC, 2021. Courtesy of the artist.

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 Eisler
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
Kysa Johnson
Kim Jones
Mary Judge
Kim Keever
Chad Kleitsch
Brian Knep
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
Olivia Parker
Pat Pickett
Maria Porges
Ester Portegas
William Powhida
James Prosek
Risa Puno
Paul Henry Ramirez
Michael Rees
Erika Rothenberg
Kay Roen
Alyse Rosner
Gina Ruggeri
Zoë Sheehan Saldaña
Sean Salstrom
Hope Sandrow
Analia Segal
Jessica Segall
Gil Scullion
Rick Shaefer
Nancy Shaver
Rudy Shepherd
Bruce M. Sherman
Diana Shpungin
Cary Smith
Michael Somoroff
Jane South

Ruby Sky Stiler
Jessica Stockholder
Allyson Strafella
Kazumi Tanaka
Robert Taplin
Tony Tassett
Mary Temple
Lane Twitchell
Elif Uras
Mark Dean Veca
Melanie Vote
Peter Waite
Ruth Waldman
Jil Weinstock
Amy Yoes
Michael Zansky

Auction Artists:

Andy Mister
Bryan Nash Gill
Harmony Hammond
Hayal Pozanti

Performing Artists:

B. Wurtz
Michelle Segre
Steve DiBenedetto
Roz Chast

2021 Public Programs and Education

By Namulen Bayarsaihan,
Director of Education



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 Sferlazza
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