



Albright-Knox Art Gallery

ANNUAL REPORT 2014-2015





Augustus Saint-Gaudens (American, 1848–1907). *Eight Caryatid Figures*, 1906–07. Marble, each 102 inches (259.1 cm). Collection Albright-Knox Art Gallery. James G. Forsyth Funds, Albright Art Gallery and the City of Buffalo, 1933. Photograph by Tom Loonan.

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The mission of the Albright-Knox Art Gallery is to enhance the understanding and appreciation of contemporary and modern art, principally by developing, exhibiting, and preserving its world-renowned Collection.

VISION

The Albright-Knox Art Gallery aspires to play a leading role on regional, national, and international stages through exceptional exhibitions, publications, programs, and collaborations. As a hub of artistic and cultural energies, it strives to be an inspiring educational resource for all audiences.

The Buffalo Fine Arts Academy gratefully acknowledges the legal services provided by the law firm of Magavern Magavern Grimm LLP.

In an effort to conserve costs and preserve the environment, the Annual Report has been made available online. No copies of the Annual Report have been printed for distribution. A copy may be viewed at the Guest Services Station.

COVER: Installation view of *Sincerely Yours: Treasures of the Queen City* in the Sculpture Court of the 1905 Building. From left: **Giacomo Balla** (Italian, 1871 or 1874–1958). *Dinamismo di un Cane al Guinzaglio* (*Dynamism of a Dog on a Leash*), 1912. Oil on canvas, 37⁵/₈ x 45¹/₂ inches (95.6 x 115.6 cm). Bequest of A. Conger Goodyear and Gift of George F. Goodyear, 1964. © 2015 Artists Rights Society (ARS), New York / SIAE, Rome; **Robert Delaunay** (French, 1885–1941). *Soleil, Tour, Aéroplane* (*Sun, Tower, Airplane*), 1913. Oil on canvas, 52 x 51⁵/₈ inches (132.1 x 131.1 cm). A Conger Goodyear Fund, 1964; **Pablo Picasso** (Spanish, 1881–1973). *Nude Figure*, 1909–10. Oil on canvas, 39 x 30³/₄ inches (99.1 x 78.1 cm). General Purchase Funds, 1954. © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. All Collection Albright-Knox Art Gallery. Photograph by Tom Loonan.

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[Curatorial Staff function as Staff
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The 2014-2015 Buffalo Fine Arts Academy Board of Directors. Photograph by Tom Loonan.

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Letter from the President



A YEAR AGO AT THE ANNUAL MEETING OF THE BUFFALO FINE ARTS ACADEMY,

I announced to the membership, and to the wider community, that the Board had voted to take the next steps toward a plan to expand and enhance the museum's facilities. This initiative is the most significant development

at the Albright-Knox in the past sixty years, so let me begin by reviewing the steps that we have taken over the past year and those anticipated in the next year.

Many of you took part in the first of those steps—a series of public meetings that began with the AK's Members, and then moved on to include various constituencies around Buffalo and Erie County. These meetings resulted, as hoped, in consensus on key questions. The Director's Report will give you more detail about the outreach process, but I can summarize the key points of agreement. First, 100% of outreach participants thought that the Albright-Knox needs to expand. Second, although off-site possibilities intrigued some, more than 80% of participants believed that the AK should expand on its current campus. And third, any expansion must balance several overarching goals—to display more of the AK's world-class Collection, to serve a broader and larger audience, and to provide a redesigned campus of inspiring beauty and openness.

The other steps that the Board directed more than a year ago were to devise the personnel, structure, and timeline for a capital campaign; plan the timeline for the project itself; and design the process for soliciting architectural proposals. I

am delighted to report that progress has been made on all of these. We have invested in a more robust Advancement Department. A Capital Campaign Committee is being formed, though the fundraising process will not begin in earnest until we have selected an architectural partner and have a case statement to inspire commitment. We have drafted a preliminary timeline for the first phase of the project, which begins with developing a list of desired improvements for the AK's campus and articulating our relationship to a vibrant Elmwood Avenue Cultural District. In the coming months, the Campus Development Committee, chaired by Louis P. Ciminelli, will select a core group of firms to receive our Request for Proposals (RFP). We expect the RFP will go out in mid-December, and we should be ready to select a design architect next April.

The Albright-Knox's last major building project happened in 1962. During the more than sixty years since then, almost all our peer museums have significantly expanded their facilities. We are launched on a voyage of generational importance, surely for the Albright-Knox, but also for Buffalo and Western New York. A new building worthy of the AK's Collection, set in a redesigned campus that forms a hub between Olmsted's Delaware Park and a flourishing Elmwood Avenue Cultural District, combined with renovated education facilities and programs—these will both signal and power the economic and cultural renaissance of Buffalo and the entire Western New York region.

The Board and staff of the AK are determined to avoid two pitfalls for any museum that undertakes a major expansion. On one hand, the intensive work to plan and

fund a building project can devour staff and Board energy and weaken current programming. On the other, a museum can succeed with a building project, but fail to generate the funding and the vision to put the new building into operation. To ensure success, we are developing a comprehensive strategic plan. The strategic plan will look beyond the design and construction phases of the future AK, and help us avoid any pitfalls.

An Annual Meeting cannot only look to the future, however exciting it may be. We need to make sure that our programs are what they should be and that we have funds to pay for them. The Albright-Knox earns money from admissions and parking, from lending works from the Collection and licensing the rights to reproduce them, from rentals of the auditorium and other spaces, from tuition from art classes, from ticket sales for the Director's Lecture Series and other events, and from Shop AK and AK Café. Revenues from these earned sources amounted to 23% of the total revenue in 2014–15. Thanks to generations of enlightened donors, we also have endowment funds that support the museum's operations. In 2014–15, endowment funds contributed 37% of the total spent on operations. Thus the slice of the revenue pie provided by earned and investment income comes to 60%. (These results are stronger than last year, when earned and investment revenue came to 47% of the total, but the difference relates mostly to the fact that during 2014–15 three museums showed our exhibition of masterworks.) The rest of the money to operate the AK comes from—and must come

from—a combination of corporate and foundation grants, fundraising events, annual giving, government sources, and membership dues.

The AK ended 2014–15 again modestly in the black thanks to many generous supporters and vigorous efforts of management and staff. Both supporters and staff are recognized elsewhere in this Annual Report, but I need to single out a few here for special thanks.

First, the taxpayers of Erie County, the museum's largest public-sector supporter: thanks to the leadership of County Executive Mark Poloncarz, Erie County has continued to collaborate with the AK on new and exciting public art projects. The City of Buffalo, thanks to Mayor Byron Brown, has also joined in. For support of the AK's operations and capital projects, we also thank the New York State Council on the Arts and its Executive Director, Lisa Robb.

Thousands of visitors enjoy free admission on the first Friday of every month thanks to M&T FIRST FRIDAYS @ THE GALLERY. M&T Bank's support of the arts in our region has been exemplary for years. We at the AK are deeply grateful. At heart, an art museum is an educational institution. Seventeen thousand schoolkids visit the AK every year; they are a key to our mission now and crucial for our future. Many of those kids come through our doors thanks to Art'scool, a program largely funded by BlueCross BlueShield of Western New York. BlueCross BlueShield also supports the Art'scool "Inspired" art contest, which spotlights talented teachers and students across the region. First Niagara and the First Niagara

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Foundation make a number of programs for teens possible. AK Teens provides career mentoring and gives inside experience of the workings of an art museum to a group of young people, some from as far away as Toronto. The program leads up to the annual Future Curators exhibition, showcasing artwork by students in our region and organized by Future Curators participants. Thanks to First Niagara for supporting these inspiring programs.

The scope and reach of the museum's programs and education initiatives would not be what they are were it not for the generosity of local foundations. In 2014–15, The Seymour H. Knox Foundation helped to fund the AK's unique Innovation Lab—a fitting tribute to Mr. Knox's forward-thinking leadership. Similarly progressive, The John R. Oishei Foundation gave the Innovation Lab a transformative lift. The William M. Wood Foundation provided essential funds for Access AK, which ensures accessibility for visitors with special needs. Finally, The Cameron and Jane Baird Foundation generously underwrote critical communications and educational programming.

Finally, applause and thanks to our closest friends for unparalleled support in 2014–15. *Screen Play: Life in an Animated World*, the groundbreaking exhibition that opened just as the fiscal year was closing, could not have happened without help from The John R. Oishei Foundation, The Margaret L. Wendt Foundation, and hugely important in-kind support from Advantage TI, which provided essential equipment and expertise. The hospitality and culinary talent

at Delaware North made the annual fall gala, Fields of Color, an evening not soon forgotten. Calspan was co-sponsor of ANIMOTION, our outdoor summer party, with Rich's Catering & Special Events, which lit up the evening with food and beverages that were equally eye-catching and delicious.

At each Annual Meeting, the Members of The Buffalo Fine Arts Academy elect new directors to join the Board, and we also say thank you, but not goodbye, to directors who are rotating off the Board. This year, our past President, Leslie Zemsky, and long-time Board members Dr. Nick Hopkins and Alphonso O'Neil-White are standing down. Together, they have helped to guide the AK for more than thirty years. We are all grateful for their service, generosity, and friendship, which we know will continue.

I want to say again, now at the end of my second year as Board president, how enormously stimulating it is to be part of the artistic energy swirling at the Albright-Knox. I urge you all to dive in.



THOMAS R. HYDE

President, Board of Directors
The Buffalo Fine Arts Academy

Director's Report



OUR MUSEUM

The Albright-Knox Art Gallery is a place where art, ideas, and people from all walks of life converge. In the museum's galleries, global meets local, the energy of youth unites with wisdom distilled through age, and history continues its

ubiquitous conversations with the present. The AK is like an indoor park: some come here to learn with intent, to study a specific work of art or to survey recent developments in visual culture; others come to wander without purpose, to relax, to contemplate, or perhaps to meet a friend. My hope is that everyone who walks through these doors, with or without purpose, feels at home and inspired. The AK belongs to everyone, and our goal is to welcome and engage an ever-expanding audience, both within the museum's walls and beyond.

Being in a museum and engaging with its treasures should provide a sense of freedom and possibility. We believe that a museum should provoke questions and furnish opportunities for reflection and social interaction. While we aspire to the highest professional standards and practices, and as we develop our world-renowned Collection and create original, bellwether exhibitions, we remain committed to the vision of the museum as a public space where ideas can blossom and imaginations can run free. Inspiring programs, happenings, and special events add color to our cutting-edge curatorial and collecting practices and root this extraordinary institution in our shared civic life.

Communities need culture in order to thrive. As the twenty-first century's most potent magnet for talent and fuel for creativity and entrepreneurship, culture also fosters a sense of self-confidence and civic pride that is essential for economic and social renewal. A range of robust and compelling cultural offerings helps cities and regions attract new residents and businesses, just as they nurture and sustain the existing

social fabric. Our culture, in its kaleidoscopic variations, is what makes us unique.

It is with this in mind that I am pleased to report to you, the Members of the Buffalo Fine Arts Academy, about the Albright-Knox Art Gallery's activities in 2014–15.

OUR EXHIBITIONS

The AK's exhibition program and Collection are central to furthering the museum's aim to inspire, challenge, and entertain our audiences. The past year was particularly rich with new discoveries, innovative installations, and fruitful collaborations with living artists. While space prevents me from fully exploring each of them, I would like to point out a few highlights. (A comprehensive list of exhibitions during the past fiscal year begins on page 14.)

As I write these words—it is mid-September now—the AK's 2014–15 touring exhibition of more than seventy masterworks from the Collection is delighting audiences at its final venue, the Milwaukee Art Museum. The tour has been an unparalleled success, spreading excitement about the AK to a new generation of American museumgoers and breaking attendance records at many of its venues. Fittingly, our fiscal year at the AK began in July 2014 with *Sincerely Yours: Treasures of the Queen City* (July 5–September 14, 2014), a special exhibition arranged during a break in the tour schedule from the Denver Art Museum, to the San Diego Museum of Art, to Crystal Bridges Museum of American Art, and finally to Milwaukee. More than 24,000 visitors saw *Sincerely Yours* here in Buffalo and joined more than 430,000 across the country in celebrating the AK's incredible Collection. By the time of our 2015 Annual Meeting, many works from this national tour will again be on display in the 1962 Building.

In the fall of 2014, the AK was proud to organize a luminous exhibition honoring Helen Frankenthaler (American, 1928–2011), one of the most beloved artists in the Collection. *Giving Up One's Mark: Helen Frankenthaler in the 1960s and 1970s* (November 9, 2014–February 15, 2015) was paired with an exhibition dedicated to Frankenthaler's esteemed teacher Paul

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Feeley (American, 1910–1966). *Imperfections by Chance: Paul Feeley Retrospective, 1954–1966* (November 9, 2014–February 15, 2015) was the first museum exhibition to survey this lesser-known abstract artist's work in more than forty years, and his vibrantly stained paintings were revelatory.

In the Gallery for Small Sculpture and Sculpture Court, an innovative exhibition of new works by Western New York native David Adamo (January 22–May 17, 2015) enlivened the shorter days of January. Meanwhile in the South and North Galleries of the 1905 Building, two large-scale exhibitions opened in early 2015. *Overtime: The Art of Work* (March 8–May 17, 2015) considered how artists have represented the labor of others throughout the modern era; while it included many loans, half of the works on view were drawn from the AK's Collection. On the north side of the Sculpture Court, *Eye to Eye: Looking Beyond Likeness* (March 8–May 17, 2015) included more than two hundred years of portraits from the AK's Collection and demonstrated the way artists are continually reinventing this genre.

The 2014–15 exhibition cycle ended on an extraordinarily high note with *Screen Play: Life in an Animated World* (June 20–September 14, 2015). Installed throughout the entirety of the 1905 Building as well as in the Auditorium and the Gallery for New Media, this was the first global survey ever to consider the way leading artists of our time are responding to and deploying animation in their work in order to confront our increasingly mediated experience of reality. This groundbreaking exhibition presented the occasion to acquire several new works for the Collection and garnered front-page coverage in *The New York Times* Saturday Culture section on July 31, 2015.

OUR ACQUISITIONS

Exhibitions inspired many of the artworks that the museum acquired in the past year. These included two paintings by Paul Feeley; a group of new sculptures by David Adamo; a suite of prints on canvas by past AK Artist-in-Residence Dennis Maher; and a video and a slide installation by Ellie Ga recently

exhibited in the Gallery for New Media. Of the works included in *Screen Play: Life in an Animated World*, the AK acquired a four-part video installation by Harun Farocki; two monitor-based installations by Tabor Robak; and a clay animation by Allison Schulnik. Other significant acquisitions with strong ties to the AK's existing Collection were a monumental spray-painting by Sterling Ruby; two works from the 1970s by Howardena Pindell; a 1989 painting by Chinese-American artist Martin Wong; a newly printed Cindy Sherman photograph from her time as a student in Buffalo; Allen Ruppersberg's eleven-panel homage to Robert Rauschenberg; two video works by Joan Jonas; a group of photographs by Erica Baum; and new prints by Jasper Johns and Christopher Wool. Underlining our focus on increasing the global breadth of the Collection, the AK acquired painting and sculpture by international artists Janine Antoni, Heri Dono, Paul Fägerskiöld, Subodh Gupta, Gabriel de la Mora, Serge Alain Nitegeka, Ursula von Rydingsvard, Simon Starling, and Joëlle Tuerlinckx, as well as work by three Canadian artists: Spring Hurlbut, Owen Kydd, and Erin Shirreff.

Nearly half of the works purchased in 2014–15 came as part of the AK's second landmark acquisition of artworks from the celebrated Panza Collection. These include immersive light and sound installations and Minimal and Conceptual artworks from the 1960s, 1970s, and 1980s. Through this acquisition many important artists have entered the AK Collection for the first time, including Art & Language, Hanne Darboven, Walter De Maria, Jan Dibbets, Douglas Huebler, David Lamelas, Eric Orr, Stephen Prina, Jan Vercruyse, and Ian Wilson. This new Panza Collection acquisition also enriches the museum's collection of works by Robert Barry, Hamish Fulton, Gilbert & George, Jene Highstein, Roni Horn, Joseph Kosuth, Sol LeWitt, and Lawrence Weiner.

Seventeen gifts complemented this robust group of purchases. These include a 1930 painting by André Masson; a 1960 anthropomorphic assemblage of found chains by Richard Stankiewicz; five drawings from the 1950s and 1960s by Paul Feeley; and a number of works from the 1980s, including a

In order to serve our community, to thrive as a hub of creative energies, and to preserve an extraordinary Collection, we must heed the call of our aging campus. Not to do so would be to act irresponsibly.

sculpture by Alan Sonfist that has graced the AK campus for many years, and a sculpture by Robert Longo. Other welcome gifts to the AK during this period include a triptych by Nate Lowman; a blue monochrome by Alfonso Bianchi; and a large-scale, densely impastoed painting by Allison Schulnik. (A comprehensive list of works accessioned into the Collection during the past fiscal year begins on page 21.)

AK PUBLIC ART INITIATIVE

The AK's new Public Art Initiative launched with great success and fanfare last year. In an effort to create an atmosphere of accessibility and dialogue, the AK began introducing several different kinds of works of art in quick succession in August 2014. Beginning with the Providence, Rhode Island-based collective Tape Art's *Buffalo Caverns* at the Buffalo and Erie County Public Library, the AK reinforced the notion that public art can be performative, temporary, and community-oriented. Several school groups assisted in the installation of the work during its five-day creation. We also found that passersby naturally took it upon themselves to speak openly with the artists, and many took the opportunity to borrow a roll of painter's tape to add their own touch to the ephemeral mural.

Shortly after its installation, Casey Riordan Millard's *Shark Girl*, 2013, received a wonderfully positive response. In mere hours, hundreds of pictures had been taken and uploaded to all manner of social media. The work, which has since become a central fixture at Canalside, is a destination for regional citizens and tourists alike. In short measure, *Shark Girl* has become a quirky and endearing symbol of Western New York's idiosyncratic cultural landscape.

Matthew Hoffman's *You Are Beautiful* billboards, shown through a partnership with the Lamar Advertising Company, also became a reflection of our region's renaissance. Hoffman's *You Are Beautiful* signs cut to the core of the AK's public art philosophy—one that sees the shared landscape of our lives as overflowing with the opportunity to create, experience,

and talk about different notions of beauty. The work proved so popular that the billboards remained up long after our originally conceived exhibition dates. The popular stickers, which the AK also distributed, continue to pop up in a variety of surprising locations. (Check the back of your friend's cell phone!)

Art that is generous in spirit, conceptually affirmative, and participatory in format will serve as the heart of our growing public art program. Works like Charles Clough's *Arena Painting: Hamburg*, 2014, reflect this commitment. In October of 2014, more than 170 participants joined the artist at Hilbert College to create this mural, which was later installed in Hamburg's newly expanded public library.

We have seen the AK's nascent Public Art Initiative blossom quickly from its initial partnership with Erie County, and we now enjoy additional operational support from the City of Buffalo. We continue to find crucial partners that help us present groundbreaking works, like Jaume Plensa's *Silent Poets*, 2012, installed at Canalside and sponsored by the Erie Canal Harbor Development Corporation, or Shayne Dark's sprawling exhibition *Natural Conditions* at the Buffalo & Erie County Botanical Gardens, both installed this past May.

We will continue to expand this vital component of the AK's curatorial program and through diverse sites and media will explore the idea of the museum in the community and for the community. We also look forward to collaborating with a number of regional, national, and international artists. As we partner with a variety of institutions that oversee and maintain public spaces throughout Erie County and the City of Buffalo, we know that the Public Art Initiative will become an integral part of our collective cultural identity while serving as a beacon of public production for communities near and far.

EDUCATION

Participatory education and interpretation are cornerstones of the AK's operations. In addition to our long-standing flagship educational programs such as Art'scool, made possible by

BlueCross BlueShield of Western New York, which served 16,581 students on almost 1,200 tours, our Education Department developed a number of new programs over the past fiscal year: AK Teens: College Art Career Day, made possible by the First Niagara Foundation, which welcomes high school students considering art majors, was held with the participation of area colleges and universities in October 2014; Veterans Connecting through Art, part of Access AK, is a monthly program that began in November of 2014; and the AK Scout Program offers personalized workshops and badge-based experiences for scout troops. Additionally, Education staff participated in a number of community festivals where free art activities and AK education program information were shared with more than 1,900 children. Perhaps most notably, the ever-popular M&T FIRST FRIDAYS @ THE GALLERY welcomed almost 17,000 visitors with free admission over the course of the year.

SCHOLARSHIP AND PUBLICATIONS

Among the achievements of our stellar Publications Department was *Anselm Kiefer: Beyond Landscape*, a catalogue celebrating the exhibition of the same title and containing a selection of crowd-sourced written and drawn responses to the exhibition. The catalogue was launched at an event in October of 2014 that featured a conversation with Anselm Kiefer and a performance by the Buffalo Chamber Players among Kiefer's works installed in the 1905 Building. Weeks later, the AK released the catalogue that accompanied *Giving Up One's Mark: Helen Frankenthaler in the 1960s and 1970s*. A broadsheet publication was the innovative solution for documenting *Overtime: The Art of Work*. The year ended with the publication of the AK's first ever digital catalogue for *Screen Play: Life in an Animated World*. This interactive application, available for free download on the App and Google Play stores, consists of short clips from the works included in the exhibition that can be viewed along with explanatory texts and information about the artists. It is our hope that this format may serve as a model for future museum publications devoted to time-based media at the AK and elsewhere.

INNOVATION

A unique AK endeavor is our new Innovation Lab that was publicly announced in April. This first-of-its-kind in-house "think tank" and Research and Development department for AK initiatives and collaborations had been under development since the spring of 2013. In the AK Innovation Lab, members of AK staff work together to identify issues of importance to our region or

within the broader museum community where we might be able to apply our resources and those of our partners to making a difference. A key function of the AK Innovation Lab is to ensure that creativity and innovation are part of our institutional and operative DNA, and not just something that we encounter in brilliant works of art.

In June 2015, the Innovation Lab launched its first project, ArtGames 2.0, an interactive application that houses a series of eight unique video games based on works of art in the AK's Collection. ArtGames, designed to harness enthusiasm for video games and interactive experiences to excite and engage young minds with modern and contemporary art, was developed in collaboration with the International Center for Excellence in Animation at Daemen College, Empire Visual Effects (Buffalo, New York), and All Things Media (Mahwah, New Jersey). Input was also sought from several artists whose works inspired specific games, such as Do Ho Suh and Jason Middlebrook. As of this writing, the free app, available for both Android and Apple phones and tablets, has been downloaded more than 4,000 times by gamers from around the world.

Details regarding the Innovation Lab's second initiative, the Education Discovery Project, were released earlier in October 2015, and we have a number of other projects in the development pipeline. In the coming months, I look forward to sharing with you information about these exciting new projects. The Innovation Lab is just one way that the AK is seeking to reinvent itself, and it will help us redefine the role and impact of museums in the twenty-first century.

COMMUNICATIONS

The AK places an emphasis on ensuring that the word about our groundbreaking initiatives is spread far and wide. I am delighted to report that this year our outstanding exhibitions and programs were covered by, among others, *Vanity Fair*, *Citylab*, and *The New York Times*. Our institutional innovation received international coverage with the launch of the Innovation Lab's ArtGames 2.0, as more than fifty news outlets shared the story, including *The Daily Mail* and *The Washington Post*.

Another communications highlight this year was the in-depth reporting of our Campus Growth and Development plans and process by *The Buffalo News* and other local news organizations.

FINANCES

The past year was one of significant growth for the AK. This growth can be seen in all areas of the museum's activities, including exhibitions, programming, public outreach,

The AK is important to regional economic development and growth, and must consider its role in the vitality of its district, city, county, and beyond. We must answer the question, “How can we advance the development of our entire community?”

communications, staffing, revenues, and corresponding expenses. My extraordinary management team and I have focused on fiscal responsibility, creating a streamlined reporting structure, and fostering an environment of empowerment. We evaluate the AK's financial position proactively and collaboratively on an ongoing basis. Over the course of the past year, our evaluations identified staffing additions that would help enhance our operations at a world-class level and crescendo our capacity to meet budgeted aspirations. Ten new staff positions were added in fiscal year 2014–15, all of which will help the AK continue to thrive, grow our operations strategically, and better fulfill our mission. In light of this growth, I am particularly pleased to report that the last fiscal year ended with a surplus of \$68,080, excluding depreciation, which represents a nearly six-fold increase over the previous year.

These strong operating results for 2014–15 are attributable to the hard work and dedication of the AK's amazing staff, but they are, most importantly, achieved through the generosity of our benefactors. The AK's financial health, regional impact, and international reputation would not be sustained without the steadfast commitment and dedication of our Members. I thank you all!

The enthusiastic and enduring support of our Members, donors, and funding partners is the essential pulse that beats in all of our initiatives and in every exhibition, program, and tour. This year, our Advancement Department, which comprises Membership; Corporate, Foundation, and Government Relations; Annual Giving; and Special Events, has grown and reorganized to better suit its vital role in institutional development and growth, and the needs of an expanding and engaged audience. In March, we welcomed a new Director of Advancement, Jillian Jones, and in June, we celebrated the many achievements of retiring Director of Advancement Jennifer Bayles. In 2014–15, the Advancement Department raised almost \$4.3 million dollars, including \$349,663 in membership support and \$728,529 in gifts to the Annual Fund. Additionally, we received more than \$1 million in support from our corporate and foundation partners, more than \$800,000 in public sector grants, and \$780,028 in revenue from special events. Every

dollar raised at the museum helps us open the doors, turn on the lights, and carry out our important work each day. Whether they help us welcome teachers and students on a field trip, conserve and install a beloved masterwork, or conceptualize an exhibition schedule that will inspire visitors, your gifts are the lifeblood of the museum, and thanks to you, the AK remains a vibrant place to visit and revisit often. I am consistently overwhelmed by the generosity of this incredible community!

I also offer a round of applause to our Board of Directors for their unwavering and multifaceted commitment this year. They consistently demonstrate the ability to lead elegantly and give generously, and they accomplish it all with unflagging dedication and enthusiasm. It is my honor to work with a Board that devotes their time to the AK in the boardroom and through ardent participation in AK programs, exhibitions, and events at the museum and around our region. Please join me in thanking this talented and magnanimous group for truly leading by example.

CAMPUS GROWTH AND DEVELOPMENT

This museum, your museum, is home to one of the world's finest collections of modern and contemporary art. The AK is also the sixth-oldest art museum in the United States. Our Collection is the product of more than 153 years of dedication and visionary decision-making, and it cannot be replicated. The greatest challenge and opportunity that faces the AK today is campus development. In order to serve our community, to thrive as a hub of creative energies, and to preserve our extraordinary Collection, we must heed the call of our aging campus. Not to do so would be to act irresponsibly.

As plans to refurbish and expand our Elmwood Avenue campus gathered momentum during the year, we made a commitment to seek input from the community in an ongoing civic dialogue. We began with a series of public outreach sessions between October 2014 and January 2015 to learn what you, the Members, and the broader Western New York community expect and want your museum to be and do in the future. The public's thoughts and aspirations for the AK were shared with us at a number of

community meetings held across the area. Here are some of the key findings:

- The AK should expand on our Elmwood Avenue campus.
- The WNY community wants the AK to be a vibrant social space with:
 - More space to exhibit the Collection.
 - More social spaces within the museum.
- The WNY community wants the AK to think about its campus in the broader context of a cultural and museum district adjoining the Olmsted Parks system.
- The AK is important to regional economic development and growth, and must consider its role in the vitality of its district, city, county, and beyond. We must answer the question, "How can we advance the development of our entire community?"

Based on these findings and in concert with several planning sessions among staff and outside specialists, we are working to define our collective desirables. While the list may evolve as we move forward, some items cannot be compromised:

- We urgently need more exhibition space to show our Collection.
- We urgently need a loading dock to bring works of art in and out of the museum.
- We must repair and improve the wonderful buildings we have.
- We must ensure that our facilities comply with the Americans with Disabilities Act (ADA).
- We must enhance and beautify our campus to serve as a vital hub for our cultural district.

The Buffalo News and many other local news outlets reported on these meetings, our findings, and our ongoing dedication to an open and transparent process. We encourage your input and welcome your support as our plans for the AK's future continue to unfold.

Heretofore, we have referred to the possible expansion of the AK's campus as the "process of development and growth." This

process now has a name: AK360. This will be the third time the museum has grown; the previous two expansions have occurred roughly once every sixty years (in 1905 and in 1962). With feedback from the community, we will take a 360° view of our growth that goes far beyond our operational needs.

In the months ahead, I will be reaching out to many of you with a plea that you consider supporting AK360 with a generous contribution. Please know that I do so only for the sake and benefit of this grand institution, city, and region. I will also be turning to our corporate leaders and elected officials whose responsibility it is to consider the importance of culture as a cornerstone of our society. Our region deserves an art museum to which we can be proud to welcome the world. The Albright-Knox today is like a sports team composed of the best imaginable players anywhere—the art and dedicated staff and volunteers—but a team that cannot perform because its stadium is aging, leaking, and in some regards simply ineffective. Together we can build a twenty-first-century AK where artistic excellence will be matched by continued architectural excellence, and that will help the Elmwood Avenue Cultural District become a beacon for visitors locally, nationally, and internationally.

I thank all of you for being members of the AK Team and look forward to building the future hand in hand with you.

Excelsior!



JANNE SIRÉN, PHD

Peggy Pierce Elfvin Director

Exhibitions and Programs at the Albright-Knox

EXHIBITIONS

Anselm Kiefer: Beyond Landscape

November 17, 2013–October 5, 2014

Conceived and initiated by Peggy Pierce Elfvin Director Janne Sirén and organized by Chief Curator Emeritus Douglas Dreishpoon and Godin-Spaulding Curator & Curator for the Collection Holly E. Hughes

Made possible, in part, through the generous support of The Margaret L. Wendt Foundation and M&T Bank. Additional funding is provided by Scott and Rachel Stenclik and Linda Brown, MaddocksBrown Foundation.

Albrecht Dürer: Highlights from the Collection

May 2–July 6, 2014

Organized by Curatorial Assistant Laura Brill and Curator of Education and Community Engagement Jessica DiPalma

Ellie Ga: It Was Restored Again

May 31–September 14, 2014

Organized by Godin-Spaulding Curator for the Collection Holly E. Hughes and Senior Curator Cathleen Chaffee

Lucas Samaras: Reflections

June 21–November 16, 2014

Organized by Senior Curator Cathleen Chaffee

Sincerely Yours: Treasures of the Queen City

July 5–September 14, 2014

Organized by Chief Curator Emeritus Douglas Dreishpoon and Senior Curator Cathleen Chaffee

Made possible, in part, through the generous support of D-B Trust.

Printed Editions in the Sixties and Seventies: LeWitt, Roth, Ruscha

July 11, 2014–January 4, 2015

Organized by Curatorial Assistant Laura Brill

Tacita Dean: The Friar's Doodle

September 27, 2014–January 11, 2015

Organized by Godin-Spaulding Curator & Curator for the Collection Holly E. Hughes

Millie Chen: The Miseries & Vengeance Wallpapers

October 4, 2013–November 16, 2014

Organized by Curatorial Assistant Laura Brill

Giving Up One's Mark: Helen Frankenthaler in the 1960s and 1970s

November 9, 2014–February 15, 2015

Curated by Chief Curator Emeritus Douglas Dreishpoon in cooperation with the Helen Frankenthaler Foundation

Imperfections By Chance: Paul Feeley Retrospective, 1954–1966

November 9, 2014–February 15, 2015

Initiated by Peggy Pierce Elfvin Director Janne Sirén and organized by Chief Curator Emeritus Douglas Dreishpoon and Tyler Cann, Associate Curator of Contemporary Art at the Columbus Museum of Art.

Arturo Herrera: Little Bits of Modernism

December 12, 2014–April 5, 2015

Organized by Godin-Spaulding Curator & Curator for the Collection Holly E. Hughes

David Adamo

January 22–May 17, 2015

Organized by Senior Curator Cathleen Chaffee

Made possible, in part, through the generous support of Peter Freeman, Inc., New York / Paris.

Robert Heinecken: Surrealism on TV

January 22–May 31, 2015

Organized by Godin-Spaulding Curator & Curator for the Collection Holly E. Hughes

Eye to Eye: Looking Beyond Likeness

March 8–May 17, 2015

Organized by Godin-Spaulding Curator & Curator for the Collection Holly E. Hughes

Equipment and technical support provided by Advantage TI.

Overtime: The Art of Work

March 8–May 17, 2015

Organized by Senior Curator Cathleen Chaffee

Supported, in part, by Imagine Staffing Technology, Inc.; Lipsitz & Ponterio, LLC; and by the Western New York Area Labor Federation. Equipment and technical support provided by Advantage TI.

Jeff Koons: Gazing Ball (Charity)

March 20–August 16, 2015

Organized by Godin-Spaulding Curator & Curator for the Collection Holly E. Hughes

Dan Colen: Shake the Elbow

June 13–October 18, 2015

Organized by Godin-Spaulding Curator & Curator for the Collection Holly E. Hughes

Made possible, in part, through the generous support of Gagosian Gallery, New York.

Screen Play: Life in an Animated World

June 20–September 13, 2015

Conceived by Deputy Director Joe Lin-Hill and curated by Lin-Hill, Senior Curator Cathleen Chaffee, and Godin-Spaulding Curator & Curator for the Collection Holly E.

Hughes, with support from Curatorial Assistant Laura Brill
Made possible, in part, through the generous support of The John R. Oishei Foundation and The Margaret L. Wendt Foundation. Equipment and technical support provided by Advantage TI.

TRAVELING EXHIBITIONS

The exhibition originally realized as *The Long Curve: 150 Years of Visionary Collecting at the Albright-Knox Art Gallery* (November 4, 2011–March 4, 2012) returned to the AK in 2014 as *Sincerely Yours: Treasures of the Queen City* (July 5–September 14, 2014) and traveled to four museums across the country:

Exhibitions and Programs at the Albright-Knox

Denver Art Museum

Modern Masters: 20th Century Icons from the Albright-Knox Art Gallery
March 2–June 8, 2014

San Diego Museum of Art

Gauguin to Warhol: 20th Century Icons from the Albright-Knox Art Gallery
October 4, 2014–January 28, 2015

Crystal Bridges Museum of American Art

Van Gogh to Rothko: Masterworks from the Albright-Knox Art Gallery
February 21–June 1, 2015

Milwaukee Art Museum

Van Gogh to Pollock: Modern Rebels: Masterworks from the Albright-Knox Art Gallery
June 18–September 20, 2015

PUBLIC ART PROJECTS

The Albright-Knox Art Gallery's Public Art Initiative is an innovative partnership between the Albright-Knox and Erie County established in 2013 to enhance our shared sense of place and cultural identity in the urban and suburban landscapes of Western New York. The City of Buffalo joined the partnership in 2014.



Tape Art

Buffalo Caverns, 2014
Painters tape, performance, and installation
August 17–29, 2014, at the Buffalo and Erie County Public Library, Central Library, northwest exterior façade

Casey Riordan Millard

American, born 1973
Shark Girl, 2013
Painted fiberglass
Installed August 26, 2014, Canalside

Matthew Hoffman

American, born 1979
You Are Beautiful, 2014
Billboards, stickers
Installed on forty-four billboards throughout Erie and Niagara Counties, September 1–December 31, 2014. Distribution of 80,000 free stickers.

Charles Clough

American, born 1951
Hamburg Arena Painting, 2014
Acrylic on canvas
75 x 200 inches (190.5 x 508 cm)
Performance with 168 public participants and the artist at Hamburg College, Swan Auditorium, October 25, 2014.
Final work installed at Hamburg Public Library following the completion of construction, April 25, 2015.

The AK Public Art Initiative facilitated the dissemination of 20,000 **ArtEd Kits** to Buffalo Public Schools in November and December. An additional 10,000 were donated and disseminated to Erie County schools from January to March 2015. The Art Ed Books and Kits include: paper, non-toxic paint, oil pastels, pencils, brushes, palettes, glue—materials like those the artist actually uses or used. In addition, a twenty-four-page full-color book in each Kit provides a biography of the artist and discusses his or her life and career, with full-color art reproductions as well as photographs of the artist in the studio. An eight-page activity book provides easy-to-follow, step-by-step instructions to help teachers develop curriculum and support students create their own artworks. Artists represented in the Kits include: Frida Kahlo, Jacob Lawrence, Roy Lichtenstein, Robert Rauschenberg, and Robert Ryman.

Jaume Plensa

Spanish, born 1955
Silent Poets, 2012
Polyester resin, stainless steel, and light
Two elements, each 26 feet high
Temporary anonymous loan
Temporary installation at Canalside, May 5, 2015–October 16, 2016

Shayne Dark

Canadian, born 1952
Natural Conditions
Installation of eighteen works on the grounds and inside the conservatory of the Buffalo and Erie County Botanical Gardens
Collaboration between Albright-Knox Public Art Initiative and the Buffalo and Erie County Botanical Gardens
May 22, 2015–October 4, 2015
Made possible, in part, through the generous support of the Albright-Knox Contemporary and Modern Art Foundation Canada and Charles E. Balbach.

EDUCATION DEPARTMENT HALLWAY EXHIBITIONS

Beyond Landscape: A Community Response

July 3–August 24, 2014

Technology Today's Project Snapshot

Aspire of WNY
September 3–September 21, 2014

Process to Discovery

Access AK: Creative Connection Exhibition
October 1–November 23, 2014

Albright-Knox Art Gallery Staff Exhibition

December 31, 2013–February 2, 2014

Queen of Heaven School: Beyond Our Imaginations

December 30, 2014–January 25, 2015

The Nature of Learning

BPS 33 Bilingual Center
February 3–February 22, 2015

Springville Elementary School: Kindergarten–Fifth Grade

March 3–March 22, 2015

Charter School for Applied Technologies District Art Show

March 31–April 19, 2015

Exhibitions and Programs at the Albright-Knox

Art and Literacy

Lake Shore Central School District
April 28–May 27, 2015

Inspired Perspectives: An Access AK Artist Exhibition

June 4–June 21, 2015

Mental Health Association: Expression through Art

June 30–July 26, 2015

PROGRAMS

Access AK

Access AK Community Reception: June 11, 2015
Audio Wands: Adult, Youth, and Audio Description for Visitors
with Visual Impairments
Creative Connection
DisAbility Awareness Event
Verbal Description Sensory Tours
Veterans Connecting through Art

Access AK is made possible through the generous support of the James H. Cummings Foundation, Inc. Endowment; The William M. Wood Foundation; and National Fuel.

After Hours @ AK

This quarterly program informs and enlightens participating businesses' employees and inspires them to take new ideas to the workplace and beyond.

Beverage sponsors: North American Breweries and Southern Wine & Spirits

Made possible through the participation of our After Hours @ AK partners.

AK Teens

AK Teens Portfolio Review Day
AK Teens Building a Portfolio Art Classes
AK Teens College Art Career Day
AK Teens Future Curators—*Coexistence: Humans and Nature*, April 17–May 15, 2015, Albright-Knox Art Gallery; April 24–May 15, 2015, Buffalo Center for Arts and Technology

AK Teens is presented by the First Niagara Foundation.

Art Alive

June 6, 2015

Sponsored by the AK Members' Volunteer Council. Made possible through the generous support of BlueCross BlueShield of Western New York and the Art'scool program. Additional support provided by Amigone Funeral Home, Inc.

The Buffalo News Summer Jazz Series

The Albright-Knox Art Gallery is grateful to *The Buffalo News* for its twenty-eighth year of sponsoring the Summer Jazz Series.

Director's Lecture Series

Presenting scholarship sponsorship provided by HSBC. Additional scholarships provided by WSF Industries, Inc., and Albright-Knox Members.

Docent Program

A team of 91 docents gave 1,514 tours to a total of 19,782 visitors.

Educator and School Programs

Art'scool "Inspired" Contest, Online Exhibition (May 20–June 21, 2015), and Exhibition (Clifton Hall Link, May 29–June 21, 2015)
Art'scool Educators' Open House: October 21, 2014
Art'scool Educators' Workshop for *Giving Up One's Mark: Helen Frankenthaler in the 1960s and 1970s* and *Imperfections By Chance: Paul Feeley Retrospective, 1954–1966*: January 13, 2015
Art'scool Educators' Workshop for *Eye to Eye: Looking Beyond Likeness*: April 21, 2015

The Art'scool program is made possible through a generous grant from BlueCross BlueShield of Western New York. The Art'scool program is helping to develop Western New York's critical and creative thinkers of tomorrow by fostering visual literacy in our region's schools. The Art'scool "Inspired" contest and exhibition are presented by BlueCross BlueShield of Western New York.

Family Studio Workshop: Let's Make a Portrait, April 18, 2015
Film Screening and Discussion: *Painters Painting* and "Frankenthaler and Her Contemporaries," January 24, 2015
Film Screening—*Tony DeLap: A Unique Perspective*, April 26, 2015
Online Lesson Plans Related to Special Exhibitions
Quarterly Educators' Newsletter
Studio Workshop for Adults: Spotlight on Helen Frankenthaler, January 17, 2015

Tours:

Art'scool Tour Program: 16,507 participants
Buffalo Center for Arts and Technology After-School Program: 16 participants
Buffalo Seminary Tour Program: 144 participants
"Family Fun" Tours: 48 participants
"What's Your Vision?" Tours: 167 participants

M&T FIRST FRIDAYS @ THE GALLERY

M&T FIRST FRIDAYS @ THE GALLERY is made possible by a generous grant from M&T Bank; media sponsorship is provided by Kiss 98.5, and free parking is provided by NOCO.

Museum Internship Program

The Albright-Knox hosted eighteen participants in the Museum Internship Program.

WORKSHOPS AND CLASSES

Art and Yoga for Fun and Relaxation
Art Baby Stroller Tour
Art with Artists Classes
Art with Artists Summer Program
Book AK
M&T FIRST FRIDAYS @ THE GALLERY Classes for All Ages
Scout Program

COMMUNITY FESTIVALS/EVENTS

Taking it to the Streets
Music is Art
West Side Day
Festival of Architecture
Buffalo Philharmonic Orchestra Youth Concert Series:
The Magical Music of Disney
Hamburg Festival of the Arts
Buffalo Philharmonic Orchestra Youth Concert Series:
Dr. Seuss Meets the BPO

Exhibitions and Programs at the Albright-Knox



On September 27, 2014, Peggy Pierce Elfvig Director Janne Sirén held a public conversation with artist Anselm Kiefer in the AK Auditorium in honor of the exhibition *Anselm Kiefer: Beyond Landscape* and the publication of the exhibition catalogue. Photograph by Tom Loonan.

SPECIAL EVENTS

Fields of Color Gala

November 8, 2014

Presenting sponsorship generously provided by Delaware North Companies.

Additional support provided by Martha and Tom Hyde, Penny and Charles Banta, Paul William Beltz PC, Catherine and Stephen Foley, Anne and Philipp Rimmler, and Carolyn and John Yurtchuk.

Special arrangements by Advantage Technology Integration, The Floristry, and Moët Hennessy.

Annual Christmas Tree Lighting

December 14, 2014

A Taste for Art

February 26, 2014

Sponsored by Patti and Leonard Deni, and Nicole and Steve Swift on behalf of BlueCross BlueShield of WNY, with the support of Oliver's Restaurant, Rue Franklin, Seabar, Toutant, Moët Hennessy USA, and North American Breweries.

ANIMATION

June 19, 2015

Presenting sponsorship generously provided by Calspan and Rich's Catering & Special Events, with the support of Advantage TI, Tony Walker & Co., Modern Luxuri, and Zenger Group, Hodgson Russ, Independent Health, Mercedes-Benz of Buffalo, NEPC, and NOCO Energy Corporations.

Special event beverage sponsors: North American Breweries and Southern Wine & Spirits

Members' Receptions

Beverage sponsors: North American Breweries and Southern Wine & Spirits

Saturday, July 5, 2014

Sincerely Yours: Treasures of the Queen City

Saturday, March 7, 2015

Members' Reception and Public Opening
Overtime: The Art of Work and *Eye to Eye: Beyond Looking Likeness*

Saturday, June 20, 2015

Screen Play: Life in an Animated World

Special Members' Events

Saturday, September 27, 2014

Anselm Kiefer and Janne Siren: A Conversation

Wednesday, October 1, 2014

152nd Annual Meeting of The Buffalo Fine Arts Academy

Tuesday, December 2, 2014

Legacy Friends Reception

Friday, December 12, 2014

Artist Talk: Matthew Hoffman

Wednesday, January 21, 2015

Donor Circle Salon Series and Public Opening
David Adamo

Saturday, April 25, 2015

A Conversation between Artist Tony DeLap and Art Historians Barbara Rose and Douglas Dreishpoon, preceded by a trailer from the film *Tony DeLap: A Unique Perspective*
Dinner sponsored by Kate and Stephen Foley

Thursday, April 30, 2015

Donor Circle Salon Series and Artist Lecture: Mierle Laderman Ukeles

Saturday, June 27, 2015

Game On!

The official launch party for ArtGames2.0

Cultural Collaborations

Wednesday, April 22, 2015: "Cultural Partners in an Olmsted Landscape"

Olmsted Parks Conservancy Collaboration with Doug Blonsky, President and CEO of Central Park Conservancy

Friday, May 8, 2015: "An Evening with Dr. Leon Botstein: Arts, Justice, and Innovation"

Buffalo Philharmonic Orchestra Collaboration with Leon Botstein, President of Bard College

Wednesday, May 13, 2015: "Unexpected Voices of the Great Lakes"

Buffalo Niagara Riverkeeper Collaboration with photographer Edward Burtynsky

AK Director's Travel Series

July 2–8, 2014

Helsinki, Finland, and St. Petersburg, Russia: Where East Meets West

February 19–21, 2015

Van Gogh to Rothko: Masterworks from the Albright-Knox Art Gallery

Crystal Bridges Museum of American Art, Bentonville, Arkansas

Friday, May 15, 2015

AK Architectural Excursion to view expansions at Yale University Art Gallery and Wadsworth Atheneum Museum of Art, Hartford, Connecticut

THE BOARD OF DIRECTORS OF THE ALBRIGHT-KNOX ART GALLERY EXTENDS DEEP GRATITUDE TO EACH OF ITS GENEROUS DONORS WHO SUPPORTED THE MUSEUM FROM JULY 1, 2014–JUNE 30, 2015.

The following list comprises those individuals, corporations, foundations, and other organizations that have donated at levels of \$500 and more through gifts of all types, such as contributions to the Annual Giving campaign, membership, programs and events, endowment funds, capital funds, gifts of cash, gifts-in-kind, and appreciated stock. The names below appear in accordance with the preferences noted by donors at the time of their contribution.

\$1,000,000 or more

The Estate of Peggy Pierce Elfvin

\$500,000–999,999

County of Erie

\$100,000–499,999

Advantage TI

Charles E. Balbach

BlueCross BlueShield of Western New York

Louis P. Ciminelli Family Foundation

Barbara S. and John B. Drenning

Hauser & Wirth

The Seymour H. Knox Foundation, Inc.

LAMAR Outdoor Advertising

M&T Bank

Moog, Inc.

New York State Council on the Arts

Gerald R. Strauss Charitable Remainder Annuity Trust

Estate of Helen C. Vafiopoulos

\$50,000–99,999

David K. Anderson Charitable Remainder Trust

The Cameron and Jane Baird Foundation

Susan O'Connor Baird and Bruce Baird

Penny and Charles Banta

City of Buffalo

Delaware North

First Niagara Foundation

Garth Greenan Gallery*

Alice and Jeremy Jacobs, Jr.

Robertta and Michael Joseph

Luhring Augustine Gallery

Estate of Margaret M. Martin

The John R. Oishei Foundation

Lisa N. and Frederick G. Pierce

The Margaret L. Wendt Foundation

William M. Wood Foundation

Carolyn and John Yurtchuk

\$25,000–49,999

Anonymous

Monica Angle and Samuel Magavern

Calspan

Drs. Andy and Helen Cappuccino

Alison and James Derrick

Catherine and Stephen Foley

Gagosian Gallery

Catherine Hamberger Charitable Lead Trust

Hyde Family Charitable Fund (Martha and Tom Hyde)

Jody and Gerald Lippes

Moore Family Trust*

Rich's Catering and Special Events

Deborah Ronnen

Leslie and Howard Zemsky

\$15,000–24,999

Artworkers Retirement Society

Robert Bojdak and Sarah Williams Foundation

Mildred Bork Conners & Joseph E. Conners Fund

Ann and Bob Brady

Hodgson Russ LLP

Bonnie and Nick Hopkins

Mary Jo and Peter Hunt

Victoria and Northrup R. Knox, Jr.

Connie and Seymour H. Knox IV

Victoria Beck Newman and James Newman

NOCO Energy Corp.

Paul William Beltz, PC

Carin and George Phillips

François Rochon*

Peter Jones and Deborah Russell

Christine Sabuda

John R. and Karen L. Sanderson

Scott Electric Foundation, Inc.

Tony Walker & Co.

*This donor has also given a gift of art. A full listing of this year's gifts of works of art to the museum can be found on pages 19–20.

\$10,000–14,999

Anonymous
Albright-Knox Contemporary and
Modern Art Foundation Canada
The Buffalo News
Entercom Buffalo, LLC
Estate of Zachary Goodyear
Sally and Robert Gioia
Carl Gustaf Ehrnrooth
Independent Health Association, Inc.
Linda and Lawton Johnson
KeyBank
Judith and Stanford Lipsey
Dr. Barry T. Malin and Lisa A. Malin
Mercedes-Benz of Buffalo
National Fuel
New Era Cap Company
Scott and Rachel Stenclik

\$5,000–9,999

Barbara and Brian Baird
Mary Kirsch Boehm and Raymond F. Boehm
Buffalo Spree Magazine
Casady Design
Casey Kaplan Gallery
Mr. and Mrs. George W. Couch III
Pamela Dinsmore
John A. Esty
Robert J. & Martha B. Fierle Foundation
Ilene and Peter Fleischmann
Robert K. Freeland
HSBC Bank USA, N.A.
Imagine Staffing Technology, Inc.
D. Bruce and Gail Johnstone
Daniel and Leslie Keane
Charles M. Kurtz Trust
Estate of Donald I. MacDavid
The Meadowbrook Fund
Moët Hennessy USA
Margie and Sandy Nobel
Marcia and Alphonso O'Neil-White
NEPC, LLC
Mr. and Mrs. Richard C. Penfold
The Penn Schoellkopf Fund, Inc.
Sanderson Wealth Management, LLC
Matthew P. Schaab
Seabar / Michael and Sherri Andrzejewski
William C. Smith

\$2,500–4,999

The American Scandinavian Foundation
Ansie S. Baird
John K. Bace and Melissa T. Balbach
Jennifer Bayles and Robert Steinfeld
Howard and Mary Bell
Ann N. Bonte
Janet and Peter Boris
Buffalo Cardiology & Pulmonary Associates
Bureau
CannonDesign
Mr. and Mrs. Leonard Deni
Judith F. and Alan I. Duchan

Empire Building and Diagnostics Inc.
The Floristry
Galerie Lelong*
Dr. and Mrs. Robert P. Gatewood, Jr.
Amy J. Habib
Marie S. and Frederic K. Houston
Hunt Real Estate Corporation
Ivoclar Vivadent, Inc.
Jerald and Terri Katz Kasimov
Kaleida Health
David Kennedy
The Kenneth L. and Katherine G. Koessler
Family Foundation Inc
Susan B. Lee
Cindy and Francis Letro
Steve Lakomy, M.D. and Cheryl Lyles
The MAK Fund
Scott L. and Carol J. McFarland
Migz Media Group
Carol and Reg Newman
Marcy and Michael Newman
Sonja and Janne Sirén
Karen and Frederick Spaulding
Janice and Gerald Sufrin
Steve and Nicole Swift
UBMD Orthopaedics & Sports Medicine
Charles F. Kreiner, Jr. UBS Financial
Services Inc.
Samuel Ward
Donald E. Will
Wayne and Janet Wisbaum
Zenger Group

\$1,000–2,499

Anonymous
Amigone Funeral Home, Inc.
Jonathan and Rachel Amoia
Linda and Martin Anderson
Carol Angle
Marcia Angle
Lois and Stuart Ayre
Jennifer and Carl Teo Balbach
Barclay Damon LLP
Elizabeth and John Bauman
Dianne Bennett and William Graebner
Dr. and Mrs. Joseph R. Berardi
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Jeffrey M. Lackner
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Ruth and Robert Fleming
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Rose H. and Leonard H. Frank Community
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North American Breweries
Oliver's Restaurant
Karen L. Podd
Noah Pollack

*This donor has also given a gift of art. A full listing of this year's gifts of works of art to the museum can be found on pages 19–20.

Georgina F. Polokoff
 Barbara and William J. Regan, Jr.
 Christi and Bruce Reinoso
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 Carole and Joseph V. Sedita
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 Michal and James M. Wadsworth
 Connie and Jack Walsh
 Western New York Area Labor Federation
 Arthur Bronson and Catherine T. Wettlaufer
 Karl and Joanne Kaminski
 Brummitte Dale Wilson, M.D.
 WSF Industries, Inc.

\$500–999

Anonymous
 Gaile and Nicholas P. Amigone III
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 Mary and Wayne Bacon
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 United Way of Buffalo & Erie County
 University at Buffalo Neurosurgery, Inc.
 Mary and Paul Wachter
 Donna and Barry Winnick
 Karen and Donald Wood

Memorial Donations

In memory of Susie Flickinger
 In memory of Marjorie Fronk
 In memory of William L. Gallivan
 In memory of Marilyn Wengert Gatewood
 In memory of Katherine Goldman
 In memory of Fayelois S. Grobe
 In memory of Charles J. Hahn
 In memory of James Howell
 In memory of Alica Makara
 In memory of Rena R. Margulis
 In memory of Terry Mills
 In memory of Alexandra B. Norton
 In memory of Elaine Pepe
 In memory of Kathleen Petrik
 In memory of Winona Yahn

Honoraria

In honor of Ansie Baird and
 Peggy de Morinni
 In honor of Penny and Charles Banta
 In honor of Jennifer Bayles
 In honor of Mary Boehm
 In honor of Rita Lipsitz on her 90th birthday
 In honor of Gabriela, Jonatan, and
 Sophie Sirén
 In honor of Janne Sirén and Joe Lin-Hill
 In honor of the Sirén Family
 In honor of Anne Sweeney
 In honor of Laine and Glenn Walnicki

*This donor has also given a gift of art. A full listing of this year's gifts of works of art to the museum can be found on pages 19–20.

Gifts to the Albright-Knox

PAINTINGS

Alfonso Fratteggiani Bianchi

Italian, born 1952
#123 Blu Medio (K23060) (Royal Blue), 2002
Pigment on limestone
22½ x 20⅛ inches (57.2 x 51.1 cm)
Gift of François Rochon, 2014
2014:16

Nate Lowman

American, born 1979
3's Company, 2010
Mixed media
Triptych: 40 x 107 inches (101.6 x 271.8 cm) overall
Gift of Amy and Harris Schwalb, 2014
2014:19a-c

Untitled (Matisse Garden and Heaven's Gate Crime Scene), 2014
Latex on linen
60 x 60 inches (152.4 x 152.4 cm)
Gift of Massimo De Carlo, London—Carlson Ltd, 2014
2014:30

André Masson

French, 1896–1987
Les amoureux, 1930
Pastel on canvas
15¼ x 18¼ inches (38.7 x 46.4 cm)
Gift of François Odermatt, Montreal, Canada, 2014
2014:20

Yoshiaki Mochizuki

Japanese, born 1961
Untitled 7/7/13, 2013
Clay, palladium leaf, and gesso on canvas
10½ x 10½ inches (26.7 x 26.7 cm)
Gift of the Alex Katz Foundation, 2014
2014:21

Allison Schulnik

American, born 1978
Idyllwild, 2011
Oil on linen
110 x 78 inches (279.4 x 198.1 cm)
Gift: With Funds Provided by The Mark and Hilarie Moore
Family Trust in Memory of Timothy A. Fallon, 2015
2015:1

SCULPTURE

Robert Longo

American, born 1953
Hum (Making Ourselves), 1988
Plastic, Formica, wood, audio jacks, chrome-plated steel,
aluminum, plastic bonding, and lacquer
90¾ x 125⅞ x 28 inches (230.5 x 319.1 x 71.1 cm)
Gift of the Family of Robert S. Olnick, 2014
2014:17a-d

Richard Stankiewicz

American, 1922–1983
Chain People, 1960
Iron and steel
60 x 16 x 17 inches (152.4 x 40.6 x 43.2 cm)
Gift of Hanford Yang, 2015
2015:9

DRAWINGS/UNIQUE WORKS ON PAPER

Paul Feeley

American, 1910–1966
Untitled, 1958
Watercolor on paper
15 x 20 inches (38.1 x 50.8 cm)
A gift by The Paul Feeley Estate, 2014
2014:18.4

Untitled, 1958–59
Enamel on paper
9 x 12 inches (22.9 x 30.5 cm)
A gift by The Paul Feeley Estate, 2014
2014:18.7

Untitled, 1959
Watercolor and graphite on cardboard
11 x 8½ inches (27.9 x 21.6 cm)
A gift by The Paul Feeley Estate, 2014
2014:18.5

Untitled, 1960
Watercolor and graphite on paper
9 x 8 inches (22.9 x 20.3 cm)
A gift by The Paul Feeley Estate, 2014
2014:18.6

Konkapot, 1964
Watercolor and graphite on paper
11½ x 15 inches (29.2 x 38.1 cm)
A gift by The Paul Feeley Estate, 2014
2014:18.3

Ursula von Rydingsvard

American, born Germany, 1942
Untitled, 2013
Fabric and pigment on handmade linen paper
38 x 21½ inches (96.5 x 54.6 cm)
Gift of the artist and Galerie Lelong in honor of Janne Sirén,
Peggy Pierce Elfvin Director, 2015
2015:2.1

PRINTS/MULTIPLES

Federico Díaz

Czech, born 1971
Symetrie, 2014
Portfolio of five prints, edition 3/34
23½ x 23⅞ inches (59.7 x 59.4 cm) each
Gift of Robert T. Buck, 2014
P2014:8a-e

Gifts to the Albright-Knox

PHOTOGRAPHS

No Activity Recorded

INSTALLATION

No Activity Recorded

ENVIRONMENTAL ART

Alan Sonfist

American, born 1946

The Rock Monument of Buffalo, 1980

Site-specific installation of embedded rocks and natural earth

Eight parts: 7 x 24 x 24 feet (213.4 x 731.5 x 731.5 cm) overall

Gift of Herbert and Paula Molner, 2014

2014:23a-h

ASSEMBLAGE

No Activity Recorded

VIDEO/MEDIA

Howardena Pindell

American, born 1943

Free, White and 21, 1980

Color video with sound from an unlimited edition

Edition is unlimited

Running time: 12 minutes, 15 seconds

Gift of the artist and Garth Greenan Gallery, New York, 2014

2014:22

Albright-Knox Purchases

PAINTINGS

Paul Fägerskiöld

Swedish, born 1982

Untitled, 2013

Acrylic on canvas

94⁷/₈ x 120⁷/₈ x 17¹/₈ inches (241 x 307 x 4.8 cm) framed

Charlotte A. Watson Fund, by exchange, Gift of Miss Amelia

E. White, by exchange and Gift of Gordon Washburn, by exchange, 2014

2014:11

White Flag, 2013

Oil paint, sand, and gravel on canvas

37 x 68 inches (94 x 172.7 cm)

Sherman S. Jewett Fund, by exchange, George B. and

Jenny R. Mathews Fund, by exchange and Gift of

Mrs. Seymour H. Knox, Sr., by exchange, 2015

2015:11

Paul Feeley

American, 1910–1966

Kilroy, 1957

Oil-based enamel on canvas

Four panels: 101¹/₂ x 92 inches (257.8 x 233.7 cm) overall

George B. and Jenny R. Mathews Fund, by exchange, 2014

2014:18.1

Asellus, 1964

Oil-based enamel on canvas

101 x 101 inches (256.5 x 256.5 cm)

Bequest of Arthur B. Michael, by exchange, 2014

2014:18.2

Gabriel de la Mora

Mexican, born 1968

125,600, 2014

5,024 sides of 2,512 used boxes and 125,600 used matches on acid-free cardboard mounted on wood panel

78³/₄ x 63¹/₄ inches (200 x 160.7 cm)

Albert H. Tracy Fund, by exchange, 2014

2014:13.1

158,400, 2014

6,336 sides of 3,168 used boxes and 158,400 used matches on acid-free cardboard mounted on wood panel

78³/₄ x 63¹/₄ inches (200 x 160.7 cm)

Albert H. Tracy Fund, by exchange, 2014

2014:13.2

Serge Alain Nitegeka

Burundian, born 1983

BLACK SUBJECTS: Still II, 2014

Paint and charcoal on wood

Triptych: 96¹/₈ x 144⁷/₈ inches (246.1 x 368 cm) overall

Gift of Mrs. George A. Forman, by exchange, 2014

2014:29a-c

Albright-Knox Purchases

Howardena Pindell

American, born 1943
New York: Night Light, 1977
Acrylic and mixed media on canvas
82½ x 98 inches (209.6 x 248.9 cm)
Bequest of Arthur B. Michael, by exchange, 2014
2014:14.2

Sterling Ruby

American, born Germany, 1972
SP273, 2014
Spray paint on synthetic canvas
160 x 235 inches (406.4 x 596.9 cm)
George B. and Jenny R. Mathews Fund, by exchange, 2014
2014:25

Allen Ruppersberg

American, born 1944
Rauschenberg, 2014
Collage on pegboard
Eleven panels: 48 x 528 inches (121.9 x 1,341.1 cm) overall
Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange, Gift of Mrs. Georgia M. G. Forman, by exchange and Charles Clifton Fund, by exchange, 2015
2015:8a-k

Martin Wong

American, 1946–1999
Liberty Mourning the Death of Her Sister—Beijing, 1989
Acrylic on canvas
72 inches (182.9 cm) diameter
George B. and Jenny R. Mathews Fund, 2014
2014:24

SCULPTURE

David Adamo

American, born 1979
Untitled (AK 1), 2015
Western red cedar
118 x 18 x 50 inches (299.7 x 45.7 x 127 cm)
Albert H. Tracy Fund, by exchange, 2015
2015:5.3

Untitled (AK 2), 2015
Western red cedar
72 x 18 x 12 inches (182.9 x 45.7 x 30.5 cm)
Albert H. Tracy Fund, by exchange, 2015
2015:5.4

Untitled (AK 4), 2015
Western red cedar
120 x 12 x 12 inches (304.8 x 30.5 x 30.5 cm)
Albert H. Tracy Fund, by exchange, 2015
2015:5.5

Untitled (corn), 2014
Painted bronze
1¼ x 4¾ x 17⁄8 inches (3.2 x 12.1 x 4.8 cm)
Albert H. Tracy Fund, by exchange, 2015
2015:5.1

Untitled (orange peel), 2014
Painted bronze
2¾ x 5⅛ x 4¾ inches (6 x 13 x 12.1 cm)
Albert H. Tracy Fund, by exchange, 2015
2015:5.2

Janine Antoni

Bahamian, born 1964
Saddle, 2000
Rawhide, molded; edition AP 1/2
27 x 32 x 79 inches (68.6 x 81.3 x 200.7 cm) overall
Gift of Mrs. Georgia M. G. Forman, by exchange, 2014
2014:26

Heri Dono

Indonesian, born 1960
Bidadari (Flying Angels), 1996
Fiberglass, fabric, bamboo, acrylic paint, electronic and mechanical devices, cable, and automatic timer
Set of ten figures: 39 x 24 x 10 inches (99.1 x 61 x 25.4 cm) each
Gift of Mrs. George A. Forman, by exchange, Edmund Hayes Fund, by exchange, James G. Forsyth Fund, by exchange, Elisabeth H. Gates Fund, by exchange, Charles W. Goodyear and Mrs. Georgia M. G. Forman Funds, by exchange, Charles Clifton and James G. Forsyth Funds, by exchange and Gift of Mr. and Mrs. Lucien Garo, by exchange, 2015
2015:10a-j

Subodh Gupta

Indian, born 1964
This is not a fountain, 2011–13
Old aluminum utensils, water, painted brass taps, PVC pipes, and motor
65 x 190 x 309 inches (165.1 x 482.6 x 784.9 cm)
Pending Acquisition Funds, 2015
2015:6

Jene Highstein

American, 1942–2013
Black Mound (Turtle), 1976
Wood, wire, and black concrete
78 x 237 x 147 inches (189.1 x 602 x 373.4 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.
2015:14.5

Roni Horn

American, born 1955
Pairs Object (1), 1989
Copper and stainless steel
Four parts: 15 inches (38.1 cm) diameter each
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.
2015:14.162-d

Albright-Knox Purchases

Ursula von Rydingsvard

American, born Germany, 1942
Blackened Word, 2008
Cedar and graphite
81 x 248 x 78 inches (205.7 x 629.9 x 198.1 cm)
Pending Acquisition Funds, 2015
2015:2.2a-h

Joëlle Tuerlinckx

Belgian, born 1958
Glass scale model—'5 stones b / w', 1979–2014
Steel, glass, glue, and black, white, and gray stones
52½ x 41 x 29¼ inches (133.4 x 104.1 x 74.3 cm)
Charles Clifton Fund, 2014
2014:15a-g

DRAWINGS/UNIQUE WORKS ON PAPER

Hanne Darboven

German, 1941–2009

K: 15 x 15-F:15 x 15 (Ordner: 1), 1972–73

Ink on vellum

Set of forty-six sheets: 11¾ x 16½ inches (29.8 x 41.9 cm) each
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.3a-z; aa-tt

K: 15 x 15-F:15 x 15 (Ordner: 2), 1972–73

Ink on vellum

Set of forty-six sheets: 11¾ x 16½ inches (29.8 x 41.9 cm) each
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.4a-z; aa-tt

K: 15 x 15-F:15 x 15 (Ordner: 3), 1972–73

Ink on vellum

Set of forty-six sheets: 11¾ x 16½ inches (29.8 x 41.9 cm) each
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.5a-z; aa-tt

K: 15 x 15-F:15 x 15 (Ordner: 4), 1972–73

Ink on vellum

Set of forty-six sheets: 11¾ x 16½ inches (29.8 x 41.9 cm) each
The Panza Collection and Pending Acquisition Funds, 2015
2015:14.6a-z; aa-tt

Variante-aufzeichnungen 1–99 (Ordner: 5), 1972–73

Ink on vellum

Set of fifty-one sheets: 16½ x 11¾ inches (41.9 x 29.8 cm) each
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.7a-z; aa-yy

Variante-aufzeichnungen 1–99 (Ordner: 6), 1972–73

Ink on vellum

Set of fifty-one sheets: 16½ x 11¾ inches (41.9 x 29.8 cm) each
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.8a-z; aa-yy

Variante-aufzeichnungen 1–99 (Ordner: 7), 1972–73

Ink on vellum

Set of forty-six sheets: 16½ x 11¾ inches (41.9 x 29.8 cm) each
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.9a-z; aa-tt

Variante-Plane-Kurven zahlen: 1–99 (Ordner: 8), 1972–73

Ink on vellum

Set of forty-five sheets: 16½ x 11¾ inches (41.9 x 29.8 cm) each
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.10a-z; aa-ss

Variante-Plane zahlen: 1–99 (Ordner: 9), 1972–73

Ink on vellum

Set of fifty sheets: 16½ x 11¾ inches (41.9 x 29.8 cm) each
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.11a-z; aa-xx

Variante-Plane zahlen: 1–99 (Ordner: 10), 1972–73

Ink on vellum

Set of fifty-one sheets: 16½ x 11¾ inches (41.9 x 29.8 cm) each
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.12a-z; aa-yy

Gilbert & George (British, established 1967)

Gilbert Proesch (British, born Italy, 1943)

George Passmore (British, born 1942)

We are Only Human Sculptors, London, 1970

Text on paper

14½ x 22 inches (36.8 x 55.9 cm)

The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.14

Douglas Huebler

American, 1924–1997

Variable Piece No. 49 Bradford Mass.—New York City, 1971

Statement, map, proof prints, and gelatin silver photograph
Statement: 16 x 13⅜ inches (40.6 x 34 cm); map: 13½ x 12¾ inches
(34.3 x 32.4 cm); proof prints: 20⅞ x 20⅞ inches

Albright-Knox Purchases

(53 x 53 cm) each set; photograph: 13 x 15 inches (33 x 38.1 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.17a-w

Joseph Kosuth

American, born 1945

Titled (Art as Idea as Idea) (Nothing in Danish), 1967
Enlarged photographic reproduction on board
47¼ x 47¼ x ¾ inches (120 x 120 x 1.9 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.31

Titled (Art as Idea as Idea) (Nothing in English), 1967
Enlarged photographic reproduction on board
47¼ x 47¼ x ¾ inches (120 x 120 x 1.9 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.27

Titled (Art as Idea as Idea) (Nothing in French), 1967
Enlarged photographic reproduction on board
47¼ x 47¼ x ¾ inches (120 x 120 x 1.9 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.30

Titled (Art as Idea as Idea) (Nothing in German), 1967
Enlarged photographic reproduction on board
47¼ x 47¼ x ¾ inches (120 x 120 x 1.9 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.28

Titled (Art as Idea as Idea) (Nothing in Italian), 1967
Ink on paper mounted on panel
47¼ x 47¼ x ¾ inches (120 x 120 x 1.9 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.5
2015:14.26

Titled (Art as Idea as Idea) (Nothing in Spanish), 1967
Enlarged photographic reproduction on board
47¼ x 47¼ x ¾ inches (120 x 120 x 1.9 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.29

Howardena Pindell

American, born 1943

Untitled #4, 1973
Mixed media on paper mounted on board
16¾ x 14¾ x 2½ inches (42.5 x 37.5 x 6.4 cm) framed
Deaccession Funds, 2014
2014:14.1

Stephen Prina

American, born 1954

*Exquisite Corpse: The Complete Paintings of Manet, 93 of 556,
Panier de Fruits (Basket of Fruit), 1864, 1990*
Ink wash on rag paper and offset lithograph
Diptych: left panel: 14½ x 17¼ inches (36.8 x 43.8 cm);
right panel: 26 x 32¼ inches (66 x 81.9 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.22a-b

*Exquisite Corpse: The Complete Paintings of Manet, 157 of 556,
Leçon de Musique (Music Lesson), 1870, 1991*
Ink wash on rag paper and offset lithograph
Diptych: left panel: 55 x 68 inches (139.7 x 172.7 cm); right
panel: 25¾ x 32¾ inches (65.4 x 83.2 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.23a-b

Ian Wilson

South African, born 1940

Discussion: April 8, 1973, 1973
Typewritten text and ink on paper
11 x 8½ inches (27.9 x 21.6 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.24

*Michael Claura and Ian Wilson had a discussion in January 1970 and
on the 12th of May 1977, 1977*
Typewritten text and ink on paper
11 x 8½ inches (27.9 x 21.6 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.25

Albright-Knox Purchases

PRINTS/MULTIPLES

Art & Language (British, established 1968)

Translation Piece I, 1972

Portfolio of six typewritten sheets, edition 2/3

12 x 8 inches (30.5 x 20.3 cm) each

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.

P2015:3.6a-f

Translation Piece II, 1972

Portfolio of seven typewritten sheets, edition 2/3

12 x 8 inches (30.5 x 20.3 cm) each

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.

P2015:3.7a-g

Translation Piece III, 1972

Portfolio of three typewritten sheets, edition 2/3

12 x 8 inches (30.5 x 20.3 cm) each

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.

P2015:3.8a-c

Translation Piece IV, 1972

Portfolio of five typewritten sheets, edition 2/3

12 x 8 inches (30.5 x 20.3 cm) each

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.

P2015:3.9a-e

Translation Piece V, 1972

Portfolio of five typewritten sheets, edition 2/3

12 x 8 inches (30.5 x 20.3 cm) each

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.

P2015:3.10a-f

Jasper Johns

American, born 1930

Regrets, 2014

Intaglio with chine collé, edition PP 3/5

26¼ x 34⅛ inches (66.7 x 86.7 cm)

Bequest of John Mortimer Schiff, by exchange, 2014

P2014:4.1

Regrets, 2014

Intaglio with chine collé, edition PP 3/5

26¼ x 34⅛ inches (66.7 x 86.7 cm)

Bequest of John Mortimer Schiff, by exchange, 2014

P2014:4.2

Sol LeWitt

American, 1928–2007

Schematic Drawings for Muybridge II, 1964, 1970

Offset lithograph, edition of 1200

5⅛ x 12⅝ inches (13 x 32.1 cm)

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.

P2015:3.4

Dennis Maher

American, born 1976

Fargo Frame: Mirror Wall Lighthouse Overlook to City from the series "Fargo Frames: House Anamnesis," 2013

Inkjet print on canvas

80 x 70 inches (203.2 x 177.8 cm)

Charles W. Goodyear Fund, 2014

P2014:5.1

Fargo Frame: Front Porch Stand with Green Roof from the series "Fargo Frames: House Anamnesis," 2013

Inkjet print on canvas

64 x 40 inches (162.6 x 101.6 cm)

Elisabeth H. Gates Fund, 2014

P2014:5.2

Fargo Frame: East Façade Mannequin from the series "Fargo Frames: House Anamnesis," 2013

Inkjet print on canvas

64 x 40 inches (162.6 x 101.6 cm)

James G. Forsyth Fund, 2014

P2014:5.3

Fargo Frame: Library Table Figure House from the series "Fargo Frames: House Anamnesis," 2013

Inkjet print on canvas

58 x 44 inches (147.3 x 111.8 cm)

James G. Forsyth Fund, 2014

P2014:5.4

Fargo Frame: Library Steeple Boat House with Wallpaper from the series "Fargo Frames: House Anamnesis," 2013

Inkjet print on canvas

60 x 120 inches (152.4 x 304.8 cm)

Dr. & Mrs. Clayton Piemer and Franz T. Stone Funds, 2014

P2014:5.5

Fargo Frame: High Chair Fence House from the series "Fargo Frames: House Anamnesis," 2013

Inkjet print on canvas

64 x 44 inches (162.6 x 111.8 cm)

James S. Ely Fund, 2014

P2014:5.6

Fargo Frame: East-West House Section, version 1 from the series "Fargo Frames: House Anamnesis," 2013

Inkjet print on canvas

65 x 125 inches (165.1 x 317.5 cm)

James S. Ely Fund, 2014

P2014:5.7

Albright-Knox Purchases

Stephen Prina

American, born 1954

Monochrome Painting Plus Errata, 1988–93

Portfolio of fourteen lithographs with intaglio and two lithographs, edition 1/20

22 x 30 inches (55.8 x 76.2 cm) each

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.

P2015:3.5

Christopher Wool

American, born 1955

Portraits (red), 2014

Portfolio of six two-color lithograph, edition 10/28 on

Rives BFK White paper

27 x 22½ inches (68.6 x 57.2 cm) each

Philip J. Wickser Fund, by exchange, 2015

P2015:1a-f

PHOTOGRAPHS

Erica Baum

American, born 1961

Art, 2008

Archival pigment print, edition 3/6

18½ x 15 inches (47 x 38.1 cm)

Sherman S. Jewett Fund, by exchange, Bequest of John Mortimer Schiff, by exchange and Gift of Baroness Alphonse de Rothschild, by exchange, 2015

P2015:2.1

Shampoo, 2008

Archival pigment print, edition 5/6

19 x 14 inches (48.3 x 35.6 cm)

Sherman S. Jewett Fund, by exchange, Bequest of John Mortimer Schiff, by exchange and Gift of Baroness Alphonse de Rothschild, by exchange, 2015

P2015:2.2

Slept, 2008

Archival pigment print, edition 5/6

14 x 17½ inches (35.6 x 44.5 cm)

Sherman S. Jewett Fund, by exchange, Bequest of John Mortimer Schiff, by exchange and Gift of Baroness Alphonse de Rothschild, by exchange, 2015

P2015:2.3

Amnesia, 2009

Archival pigment print, edition 1/6

17 x 15 inches (43.2 x 38.1 cm)

Sherman S. Jewett Fund, by exchange, Bequest of John Mortimer Schiff, by exchange and Gift of Baroness Alphonse de Rothschild, by exchange, 2015

P2015:2.4

Picasso, 2009

Archival pigment print, edition 1/6

13¾ x 19 inches (35.1 x 48.3 cm)

Sherman S. Jewett Fund, by exchange, Bequest of John Mortimer Schiff, by exchange and Gift of Baroness Alphonse de Rothschild,

by exchange, 2015

P2015:2.5

Telephone, 2010

Archival pigment print, edition 1/6

18 x 15¼ inches (45.7 x 38.9 cm)

Sherman S. Jewett Fund, by exchange, Bequest of John Mortimer Schiff, by exchange and Gift of Baroness Alphonse de Rothschild, by exchange, 2015

P2015:2.6

Jan Dibbets

Dutch, born 1941

Shadows in the Sperone Gallery, 1971

Gelatin silver prints with pencil mounted on paper

Set of twelve: 27½ x 39¾ inches (69.9 x 100 cm) overall

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.

P2015:3.1

Big Comet 3°–60° Land/Sky/Land, 1973 (reprinted 2007)

Chromogenic color prints mounted on aluminum

Set of twenty: 177⅛ x 236¼ inches (449.9 x 600.1 cm) overall

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.

P2015:3.2a-t

Hamish Fulton

British, born 1946

Looking at Tomorrow (Scottish North West Highlands), 1974

Gelatin silver prints and text mounted on board

Set of five: 24 x 33½ inches (61 x 85.1 cm) each

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.

P2015:3.3a-e

Spring Hurlbut

Canadian, born 1952

After Malevich: The Moment of Dissolution, Nutmeg 1, 2014

Archival pigment print, edition 1/3

25 x 25 inches (63.5 x 63.5 cm)

Elisabeth H. Gates Fund, by exchange, 2014

P2014:11.1

After Malevich: The Moment of Dissolution, Nutmeg 2, 2014

Archival pigment print, edition 1/3

25 x 25 inches (63.5 x 63.5 cm)

Elisabeth H. Gates Fund, by exchange, 2014

P2014:11.2

After Malevich: The Moment of Dissolution, Wilbert 1, 2014

Archival pigment print, edition 1/3

25 x 25 inches (63.5 x 63.5 cm)

Elisabeth H. Gates Fund, by exchange, 2014

P2014:11.3

Albright-Knox Purchases

Louise Lawler

American, born 1947
ORO, 2014
Digital color photographic print mounted on aluminum panel
on plywood with Plexiglas, edition 2/20
7⁵/₈ x 6¹/₈ inches (19.4 x 15.6 cm)
Gift of Mrs. Seymour H. Knox, Sr., by exchange, 2014
P2014:9

Cindy Sherman

American, born 1954
Magic Time, 1975; printed 2014
Toned gelatin silver print, edition 14/20
7 x 5 inches (17.8 x 12.7 cm)
Gift of A. Conger Goodyear, by exchange, 2014
P2014:10

Erin Shirreff

Canadian, born 1975
Knife, 2008
Archival pigment print, edition 1/3
40 x 30 inches (101.6 x 76.2 cm)
George Cary and Armand J. Castellani Funds, 2014
P2014:7

Simon Starling

English, born 1967
Pictures for an Exhibition, 2013–14
Gelatin silver print, edition 6/10
23⁵/₈ x 18⁷/₈ inches (60 x 47.9 cm)
Edmund Hayes Fund, 2014
P2014:6.1
Pictures for an Exhibition, 2013–14
Gelatin silver prints, edition 10/10
Triptych: 23⁵/₈ x 19 inches (60 x 48.3 cm) each
George B. and Jenny R. Mathews Fund and Elisabeth H. Gates
Fund, by exchange, 2014
P2014:6.2a-c

INSTALLATION

Robert Barry

American, born 1936
Art Work (It Is Always Changing...), 1970
Wall-based installation accompanied by signed and dated certificate
Dimensions variable
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.1

Sol LeWitt

American, 1928–2007
Wall Drawing No. 24, 1969
Black pencil and white paint on aluminum box
72 x 48 x 48 inches (182.9 x 121.9 x 121.9 cm) overall
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.21

Wall Drawing No. 53, 1970
Red, yellow, blue, and black pencil
Dimensions to be determined
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff,
by exchange, 2015.
2015:14.20

Eric Orr

American, 1939–1998
Sound Tunnel, 1969
Audio recording, speakers, anechoic treatment of space, fiberglass,
and lead
Dimensions variable
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer
Schiff, by exchange, 2015.
2015:14.33

Sunrise, 1976

Heliostat, copper electrum with gold and silver alloy, anechoic
treatment of space, and lead
Dimensions variable
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer
Schiff, by exchange, 2015.
2015:14.32

Jan Vercruyse

Belgian, born 1948
C (Atopie), 1987
Mirror, glass, and wood
Two half frames: 82³/₄ x 25⁵/₈ x 4³/₄ inches (210.1 x 65 x 11.9 cm);
glass panel: 82³/₄ x 35³/₈ x 4³/₄ inches (210.1 x 89.9 x 11.9 cm); two
shaped glass panels: 47¹/₈ x 15³/₈ x ³/₈ inches (119.9 x 64.5 x 1 cm);
mirror: 27⁵/₈ x 23⁵/₈ x ¹/₈ inches (70.1 x 59.9 x 1.5 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer
Schiff, by exchange, 2015.
2015:14.34a-f

Lawrence Weiner

American, born 1942
A WALL STRIPPED OF PLASTER OR WALLBOARD, 1969
Language + the materials referred to
Dimensions variable
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert
H. Tracy Fund, by exchange and Bequest of John Mortimer
Schiff, by exchange, 2015.
2015:14.18

Doug Wheeler

American, born 1939
Diagonal Light Passage—Synthetic Shear DW 7 4 75, 1975
Installation with flat white surfaces
Dimensions variable
The Panza Collection and George B. and Jenny R. Mathews Fund,
by exchange, Bequest of Arthur B. Michael, by exchange, Albert

Albright-Knox Purchases

H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.
2015:14.35

ASSEMBLAGE

No Activity Recorded

VIDEO/MEDIA

Robert Barry

American, born 1936
Speculations, 1973
Eighty 35 mm and 127 mm black-and-white, color, and blank slides
Dimensions variable
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.
2015:14.2

Walter De Maria

American, 1935–2013
Hard Core, 1969
16 mm color film with sound; edition 3/100
Running time: 26 minutes
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.
2015:14.13

Harun Farocki

German, 1944–2014
Parallel I–IV, 2012–14
Four-part video installation, edition AP 3 from an edition of 8 and 3 APs
Edmund Hayes Fund, by exchange, 2015
2015:3.1-4

Ellie Ga

American, born 1976
It Was Restored Again, 2013
Double slide projection: 160 slides, edition 2/2
Dimensions variable
Fellows for Life Fund, by exchange, 2014
2014:12.1a-b

Measuring the Circle, 2013–14
Sound channel split-screen video, sound, edition 3/3
Running time: 21 minutes, 45 seconds
Evelyn Rumsey Cary Fund, 2014
2014:12.2

Joan Jonas

American, born 1936
Good Night Good Morning, 1976
Black-and-white video with sound
Running time: 11 minutes, 38 seconds
James H. Madison Fund, by exchange and Gift of Mr. and Mrs. Thomas Robins, Jr., by exchange, 2015
2015:13

My New Theater VI, Good Night Good Morning '06, 2006
Painted wooden box on trestles, bench, video on DVD, DVD player, flat-screen monitor, and speaker system, edition 3/3
62¼ x 92½ x 38 inches (158.1 x 235 x 96.5 cm)
Charles W. Goodyear Fund and Multiple Funds, by exchange, 2015
2015:12a-e

Owen Kydd

Canadian, born 1975
Mirror Palm, 2014
Video on digital display with media player, edition 3/3
36 x 21 x 2¾ inches (91.4 x 53.3 x 7 cm)
Sherman S. Jewett Fund, by exchange, 2014
2014:28.1
Window #1, 2014
Video on digital display with media player, edition 1/4
36 x 21 x 2¾ inches (91.4 x 53.3 x 7 cm)
Sherman S. Jewett Fund, by exchange, 2014
2014:28.2

David Lamelas

Argentinian, born 1945
Reading of an Extract from Labyrinths by J. L. Borges, 1970
16 mm, black-and-white silent film; edition of 50
Running time: 5 minutes
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, Bequest of Arthur B. Michael, by exchange, Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2015.
2015:14.19

Tabor Robak

American, born 1986
*A**, 2014
14-channel HD video, real-time 3D, edition AP1 from an edition of 3 and 2 APs
Running time: 10 minutes
Sherman S. Jewett Fund, by exchange and George B. and Jenny R. Mathews Fund, by exchange, 2015
2015:7.1a-n

Free-to-Play lite, 2013
4-channel HD video, custom software, edition AP1 from an edition of 3 and 2 APs
Running time: 1 hour
Sherman S. Jewett Fund, by exchange and George B. and Jenny R. Mathews Fund, by exchange, 2015
2015:7.2a-d

Allison Schulnik

American, born 1978
Mound, 2011
Clay stop-motion animation in color, sound, edition 1/5
Running time: 4 minutes, 23 seconds
Gift of Mrs. George A. Forman, by exchange, 2015
2015:4

Statement of Activities

This report is prepared from the audited financial statements of The Buffalo Fine Arts Academy for the years ended June 30, 2015, and June 30, 2014.

	2015	2014
SUPPORT AND REVENUE		
GIFTS AND GRANTS		
Governmental Grants	\$ 736,100	\$ 698,100
Corporate and Foundation Support	1,345,605	1,003,752
Annual Giving	728,529	684,412
All other gifts and grants	456,753	458,269
TOTAL GIFTS AND GRANTS	3,266,987	2,844,533
Exhibitions	821,228	459,697
Memberships	349,663	360,391
Investment income allocated to operations	1,863,320	2,107,737
Education and other related programs	385,735	434,390
Revenue from auxiliary activities	1,405,906	1,245,370
TOTAL SUPPORT AND REVENUE	8,092,839	7,452,118
EXPENSES		
Program Services	2,283,033	2,060,187
Supporting Services	4,839,329	4,502,405
Auxiliary Services	658,568	544,533
Depreciation	629,912	703,623
Interest	26,598	60,215
TOTAL EXPENSES	8,437,440	7,870,963
NON-OPERATING ACTIVITIES		
Investment Income	2,451,615	2,926,745
Restricted Contributions	2,582,741	2,941,878
Change in beneficial interest in Trust	(54,027)	59,580
Net realized and unrealized investment gains and other losses	(1,055,763)	11,850,592
Investment income and gains allocated under spending policy to operations	(1,863,320)	(2,107,737)
Acquisition, preservation and conservation of works of art	(4,782,135)	(3,732,911)
Net change in obligations under trust agreements	(19,637)	(19,027)
Investment Expenses	(329,661)	(322,726)
TOTAL NON-OPERATING ACTIVITIES	(3,070,187)	11,596,394
CHANGE IN NET ASSETS	\$ (3,414,788)	\$ 11,177,549
NET ASSETS, BEGINNING OF YEAR	\$146,744,053	\$135,566,504
NET ASSETS, END OF YEAR	\$143,329,265	\$146,744,053

Albright-Knox Art Gallery Staff

June 30, 2015

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