





The Elmwood Avenue Portico. Photograph by Tom Loonan.

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MISSION

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 or at the G. Robert Strauss, Jr. Memorial Library.

COVER: Jason Middlebrook's *Underlife*, 2012–13 (Collection Albright-Knox Art Gallery, Bequest of Arthur B. Michael, by exchange, Sherman S. Jewett Fund, by exchange, Gift of A. Conger Goodyear, by exchange and Gift of Dermotte and Company, by exchange, 2012). Photograph by Tom Loonan.

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Additional committee members to be
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The 2013-2014 Buffalo Fine Arts Academy Board of Directors. Photograph by Tom Loanan.

*Non-Director



The Delaware Stairs and Do Ho Suh's *Karma*, 2010 (Collection Albright-Knox Art Gallery, Bequest of Arthur B. Michael, by exchange, 2010). © 2010 Do Ho Suh. Photograph by Tom Loonan.



WE ALL HAVE OUR OWN HIGHLIGHTS OF THE 2013–2014 YEAR AT THE ALBRIGHT-KNOX.

For some, it is the exuberance and festival feeling of Art Alive. For others, the creativity—visual and culinary—of the Beyond Landscape gala last November. For a schoolkid visiting an art museum for the first time, it might be a docent's question

that opens new ways to think about how a painting can depict history. For that docent, it might be the lecture on Anselm Kiefer that unexpectedly packed our auditorium and drew such intelligent questions from the audience that we were all proud to be in Buffalo, at the AK, that evening.

I have my own highlights of the year past, but the Board President has the responsibility to report on institutional achievements and challenges. Turn to the Director's Report for the fun stuff—the exhibitions, programs, classes, activities, travel, collaborations, and parties—that make the Albright-Knox the “hub of artistic and cultural energies” that we aspire to be. My job is to report on developments in three areas.

2013–2014 was Janne Sirén's first full year as the Peggy Pierce Elfvig Director of the Albright-Knox. A year ago, people were pretty sure that we had recruited a dynamic young man who seemed to have an intuitive ability to connect with Buffalo audiences, despite his Finnish heritage. A year later, we know more. Janne is not only dynamic; he is indefatigable. (Sonja, his wife, indefatigably enables him in this.) He is a gifted manager who has streamlined the museum's organizational structure, recruiting a strong management team with clear responsibilities and individual accountability. He is a compelling speaker, whose lectures—performances, really—as part of the 2013–2014 Director's Lecture Series enlivened the history of how and why

art museums came into being and developed into the cultural institutions we now know. Revenues do not adequately measure the success of the Director's Lecture Series, but it does say something that ticket sales outran the budget by a factor of two.

The lecture series is just one example of the entrepreneurial drive that Janne has brought to the Albright-Knox. Another would be the Public Art Initiative—our partnership with Erie County (and now the City of Buffalo) that has presented and installed its first works over recent months. The Public Art Initiative grew out of an idea floated over lunch and now looks to be an ongoing program that will give the Albright-Knox a leading role in the artistic renaissance that is happening in and around Buffalo. Stay tuned for more public art developments, as well as products of the Innovation Lab now beginning operation in Clifton Hall.

In short, in his first full year as Director, Janne Sirén has more than borne out the enthusiasm with which we welcomed him in April of 2013. One of the Board's key responsibilities is to recruit the Director and oversee the course he is steering. I can speak for the Board in reporting that the Albright-Knox is in very capable hands.

The second strategic development that you should know about concerns our “campus,” the place where most of the Albright-Knox's activities take place. Beautiful as our buildings and campus are, shortcomings have become increasingly apparent over the past twenty years. You may have noticed the large crane that periodically appears near the Delaware Stairs that face Hoyt Lake to lift crated artworks in and out of the 1905 Albright Building. That crane testifies to the fact that we do not have a loading dock capable of dealing with the large artworks that many artists have been creating. Or you may have been

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started in one of the galleries when a marble tile shifted beneath your shoes. Or you may find yourself among the many visitors disoriented by the way that people flow, and do not flow, between the 1905 Albright Building and the 1962 Knox Building. The list could go on and on.

In 2012, the Board commissioned the architectural firm Snøhetta to analyze the functional challenges presented by our buildings and suggest alternatives for improvement. The museum's management team and the Campus Development Committee, chaired by Louis P. Ciminelli, used 2013–2014 to delve into Snøhetta's analysis and to continue the brainstorming that has gone on for at least a decade. Last June, the Board gathered for a day-long retreat to explore several alternatives that would address current shortcomings and give the Albright-Knox spaces better suited to its programs and its future. A week later, the Board voted to take the next steps toward an expansion plan. You will see the first of those steps begin in the next few weeks—a series of public meetings with various constituencies around Buffalo and Erie County. These meetings are envisioned as both outreach and “inreach.” We want people who have a stake in the Albright-Knox and care about its future to understand the challenges that our existing facilities present and to help us shape a viable alternative for improvement and expansion. We hope that general agreement will emerge over the fall, allowing us to move on to the next steps approved by the Board—working out the personnel, structure, and timeline for a capital campaign, planning the timeline for the project itself, and designing the process for soliciting architectural proposals.

Finally, some observations about finances. The Albright-Knox earns money from admissions and parking, from lending works from the Collection and licensing the rights to reproduce them, from occasional rentals of the auditorium and other spaces, from ticket sales for events like the Hunt Real Estate Art of Jazz Series,

from tuition from art classes, and from Shop AK and AK Café. Revenues from these sources amounted to 19% of the total operations budget in 2013–2014. Thanks to generations of enlightened donors, we also have endowment funds that support the museum's operations. In 2013–2014, endowment funds contributed 28% of the total spent on operations. Thus the slice of the revenue pie provided by earned and investment income comes to 47%. The rest comes from—must come from—a combination of corporate and foundation grants, fundraising events, annual giving, government, and membership dues.

The AK ended 2013–2014 modestly in the black thanks to the remarkable generosity of our friends and tireless efforts from AK staff. Both supporters and staff are recognized elsewhere in this Annual Report, but a few call for special acknowledgement and thanks.

First, the taxpayers of Erie County. The County is the museum's largest public-sector supporter. Thanks to the leadership of County Executive Mark Poloncarz, last year the County made possible the new Public Art Initiative collaboration mentioned above. Thanks also to the New York State Council on the Arts, and its Executive Director Lisa Robb, for steadfast support of the AK's operations and capital projects.

M&T Bank continues to be the museum's leading corporate supporter. Thousands of visitors enjoy free admission on the first Friday of every month thanks to M&T FIRST FRIDAYS @ THE GALLERY, but we also need to thank M&T for major support of the year-long exhibition *Anselm Kiefer: Beyond Landscape*. 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 deserves thanks for supporting the Art'scool

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“Inspired” art contest, and Art Alive, our living art contest. First Niagara and the First Niagara Foundation fund the AK Teens and the AK Teens: Future Curators programs, which give a group of young people (some from as far away as Toronto) inside experience of the workings of an art museum. 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 this support.

AK programs and exhibitions would be weaker were it not for the generosity of local foundations. In 2013–2014, our most generous and long-term foundation support came from The Seymour H. Knox Foundation, a lasting tribute to our most distinguished benefactor. The Cameron and Jane Baird Foundation underwrote the printing of the bi-monthly Members’ Calendar and the exhibition catalogue that celebrates *Anselm Kiefer: Beyond Landscape*. The John R. Oishei Foundation gave the Innovation Lab an essential lift. The Margaret L. Wendt Foundation helped to make *Anselm Kiefer: Beyond Landscape* a reality. Lastly, the William M. Wood Foundation gave crucial funds for Access AK, which provides programs and services for visitors with special needs.

Finally, applause and thanks to two corporate friends for in-kind support that created wonderful fun at the AK, as well as significant funds for the AK. The hospitality professionals at Delaware North Companies made the annual fall gala, *Beyond Landscape*, a truly unforgettable experience. Thanks to them, and to Alice Jacobs, whose design ideas spiced the evening with magic. Rich’s Catering & Special Events made our annual outdoor summer fundraiser, *Mirror | Mirror*, huge fun for all who attended.

I am happy to report on the success of a traveling exhibition made up of works from the Albright-Knox’s Collection. More than seventy masterpieces, first assembled in Buffalo as the

exhibition *The Long Curve: 150 Years of Visionary Collecting at the Albright-Knox Art Gallery* (2011–2012), recently returned from a triumphant three-month stay at the Denver Art Museum. The traveling exhibition, which was a massive success in Denver, drawing glowing reviews and a record number of visitors, will continue to represent the Albright-Knox’s incredible Collection to people outside of Western New York when it travels to three more institutions over the next year. After the second stop on its national tour—a recently concluded three-month return to the Albright-Knox, where it received a warm homecoming from our community—it continues on to the San Diego Museum of Art, the Crystal Bridges Museum of American Art in Bentonville, Arkansas, and the Milwaukee Art Museum, where it will work as an ambassador to build the reputation of the Albright-Knox throughout the country and the world.

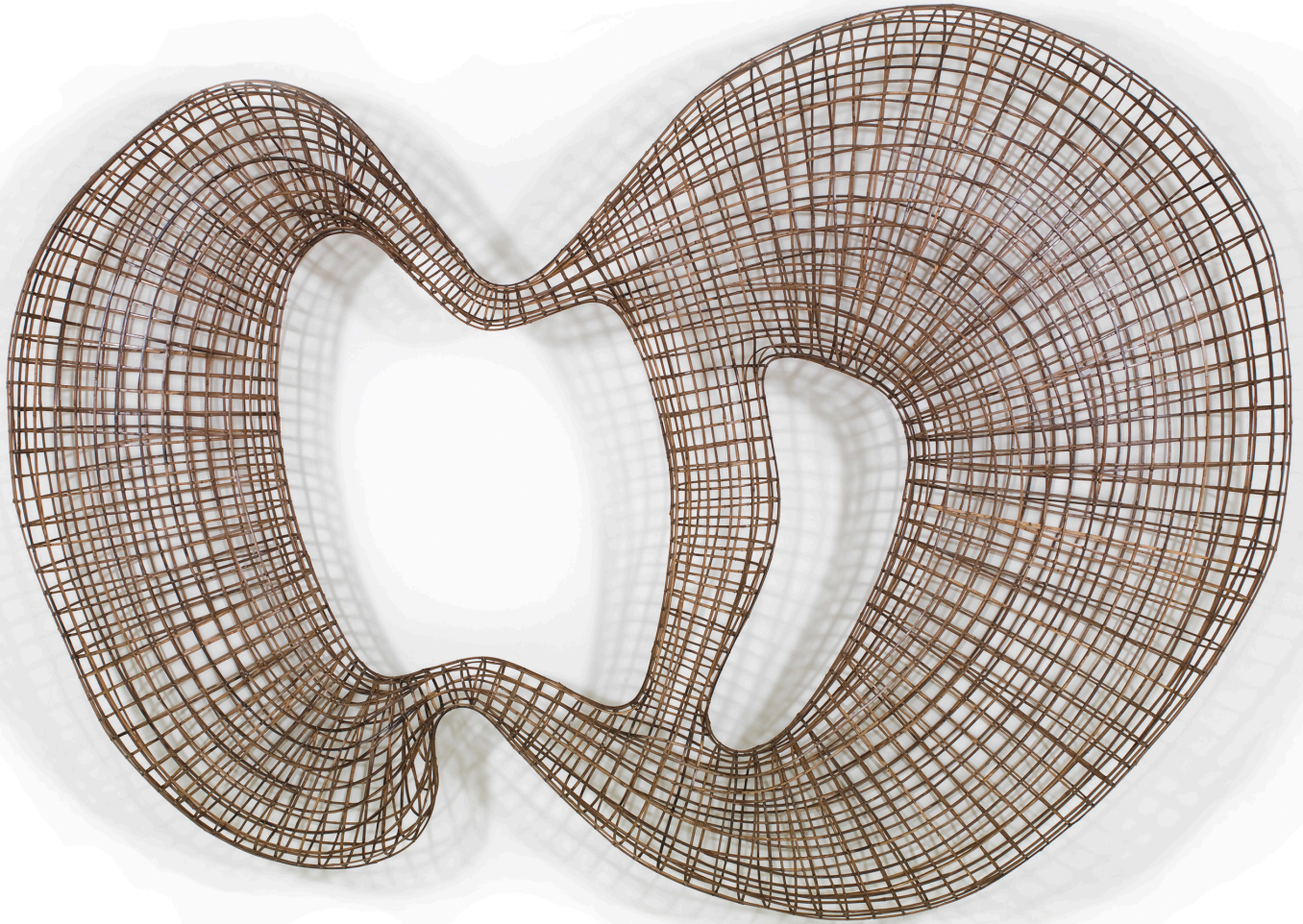
At each Annual Meeting, the Members of the Buffalo Fine Arts Academy elect new Trustees to join the Board. We also say thank you, but not goodbye, to Trustees who are rotating off the Board. This year, Dan Cantara, Bruce Reinoso, and Charles Balbach are standing down. Collectively, they have helped to guide the AK for more than thirty years. We are all grateful for their service and generosity, which we know will continue.

I want to end by saying how much I have enjoyed my first year as Board President. It is enormously stimulating to be close to the swirl of activity at the Albright-Knox. I urge you all to jump in.

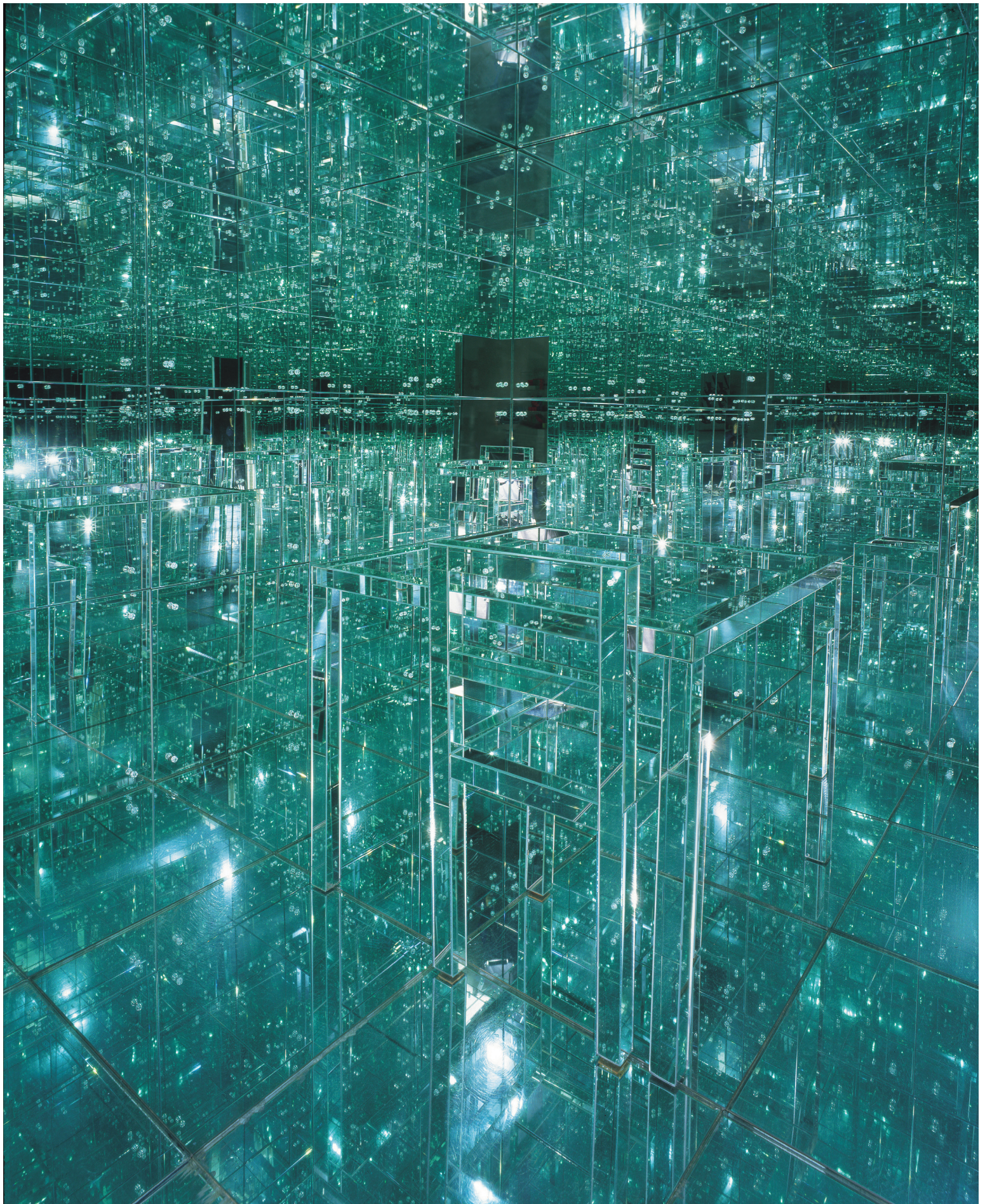


THOMAS R. HYDE

President, Board of Directors
The Buffalo Fine Arts Academy



Sopheap Pich's *Cycle*, 2011 (Collection Albright-Knox Art Gallery, Gift of Mrs. Georgia M. G. Forman, by exchange, 2014). Photograph by Tom Loonan.



Interior of Lucas Samaras's *Room No. 2* (popularly known as the *Mirrored Room*), 1966 (Collection Albright-Knox Art Gallery, Gift of Seymour H. Knox, Jr., 1966). Photograph by Tom Loonan.



STRUCTURED SERENITY.

This is how a former member of our Board of Directors described the Albright-Knox's Collection as we sat on the patio at AK Café talking about intersections of art and life on a warm August afternoon. "I don't know much about art, especially

contemporary art," he explained, looking at the sinuous contours of our Jim Hodges, a work that appears eccentrically supersized in its modernist enclosure that was never intended to house pieces so big and lanky. As I listened to the astute art-historical reflections of this self-proclaimed abecedarian, I was baffled. He spoke like a sage, asked critical questions that professors puzzle over in graduate seminars, and was seemingly unaware of his high level of visual literacy and ability to bring potent meaning to art. By combining two words, "structured" and "serenity"—a concept worthy of an exhibition—he brought to focus a central leitmotif in the AK's Collection: the works you encounter here invite and inspire contemplative seeing—not so much through the rigor of figuration, as is the case in the hallowed halls of so many museums around the world, but through absorption in abstract forms, shapes, and signs that outsmart linguistic straightjackets in a rather musical, mathematical, or just an outright sensual fashion. I don't think he stands alone. Many people have intelligent things to say about art, including so-called abstract art, and understand its contemporary manifestations better than they realize. My team and I are committed to empowering this chorus of varied voices, to making art participatory and meaningful in and beyond the museum's walls. We are also committed to listening to our diverse constituencies when we explore how we might best serve our community. And because listening takes time, with all our major strategic initiatives we are committed to making haste slowly.

Our Western New York community, with the City of Buffalo as its nucleus, is enjoying an exciting urban renaissance, and

the Albright-Knox is proud to be part of the action along with our many partners, the Buffalo Philharmonic Orchestra, the Burchfield Penney Art Center, the Darwin Martin House, the Buffalo History Museum, the Buffalo Museum of Science, the new Explore & More Children's Museum at Canalside, Shea's Performing Arts Center, and the Buffalo Zoo, among others. This is a time of re-empowerment for our region, and our cultural organizations are vital to the positive transformations unfolding around us. Tomorrow's sense of civic pride in Western New York will not be carved out of athletic prowess alone, nor will it be measured to scale on the scoreboards of magnificent stadiums. While the success of our sports teams and athletes is and will remain central to our region's communal identity, winning in the future is not only about games on playgrounds. It is more about information management, multimedia literacy, healthy living, and taking intellectual ownership of democracy. Education, environmental awareness that supports sustainable economic growth locally, and a culture of innovation—there is an exciting tripod to bequeath to future generations, one that might attract both people and new investments to the Rust Belt that once was.

As a world-renowned hub of artistic and cultural energies where global trends and regional aspirations converge, the principles of cooperation and collaboration are part of the AK's institutional DNA. Our museum operates on many stages—local, national, and international—and we touch daily the lives of many people from different walks of life. We inspire, we teach, we study and learn, we grow and evolve, we embrace change, and we are an integral part of our community's social and intellectual fabric; we are its mirror and aspire to be its creative propeller. We could do much more. We certainly need to improve the museum's accessibility both conceptually and physically. In our galleries and corridors, or perhaps while navigating a floor of cracked marble tiles or converging in the AK's new Innovation Lab, a young kid, a future curator, a famous artist, and a tech whiz who has decided to give Western New York another shot, might find fertile ground for shared thoughts and new ideas. Museums are not fossils; we are hubs of creativity animated by the people who visit us. And there is more visual jazz, swing, pop, and

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symphony here than there is music in most concert halls.

As we look to the future, we see the future around us.

You, the membership of the Buffalo Fine Arts Academy, are the foundation that sustains this fine institution, and your patronage and participation gives wings to our dreams. It always has, and we thank you for this. Over the course of the next year, I ask that you continue your support and aspire to bring into the fold of the AK's membership more young people from different parts of our community. Imagine what it might mean to many aspiring builders of tomorrow's Western New York if they received the gift of membership from someone who has known and enjoyed its benefits for years.

It is now my honor and privilege to report to you on some of the specific activities of the Albright-Knox Art Gallery in 2013–2014. All our projects and accomplishments are the result of teamwork and therefore I would like to begin by thanking you, the Members, all our amazing volunteers, our brilliant and exceptionally generous Board of Directors, all our partners in Buffalo, Erie County, Albany, and beyond, and of course the AK's extraordinary staff.

While it would be impossible to do justice here to each exhibition that made 2013–2014 a year of discovery and delight for visitors to our galleries, I would like to draw your attention to a few highlights. (A comprehensive list of exhibitions during the past fiscal year is provided on page 15.) The year began with large-scale shows that examined the work of two "artist's artists": Robert Therrien (American, born 1947), and graphic artist and ceramicist Ken Price (American, 1935–2012). The latter exhibition, *Ken Price: Slow and Steady Wins the Race, Works on Paper, 1962–2010*, the first to survey Price's works on paper, traveled to the Drawing Center in New York and the Harwood Museum of Art in Taos, New Mexico. Many visitors have told me that *Anselm Kiefer: Beyond Landscape* will stand out in their memories for some time to come. The exhibition juxtaposes epic paintings and dramatic sculpture by Kiefer with works from the museum's Collection that together expand our definition of landscape. *One Another: Spiderlike, I Spin Mirrors* was a captivating installation of works by some of the best-known female artists in the Collection. Throughout the year, a number of exhibitions in the Gallery for New Media—including *Kota Ezawa: REDRAWN*, *Millie Chen: Tour*, and *Ellie Ga: It Was Restored Again*—furthered a special

goal that will be a feature of every year's exhibition program: to debut and contextualize innovative new works by contemporary artists. Finally, *Lucas Samaras: Reflections* included the return to the museum of *Room No. 2* (popularly known as the *Mirrored Room*), 1966, the groundbreaking installation beloved in Western New York, where it was presented with a selection of photographs, prints, sculpture, and a painting by the artist.

It was a bountiful year in the area of Collection development, with thirty-seven works (paintings, sculptures, photographs, works on paper, and new media) purchased and sixty-eight works accepted as gifts. While Anselm Kiefer's *der Morgenthau Plan*, 2012, was actually purchased during the last fiscal year, its aura persisted as a centerpiece for the exhibition *Anselm Kiefer: Beyond Landscape*, whose run traversed two fiscal cycles. *Der Morgenthau Plan* set an ambitious tone for the present year, as we set out to fill significant historical gaps and secure extraordinary works by contemporary artists around the world. On the heels of the Ken Price drawings retrospective, the opportunity to acquire vintage works by other West Coast artists—a sculpture from 1961 by Edward Kienholz, a sculptural box from 1962 by Tony DeLap, and an early tin collage on plywood from 1964 by Tony Berlant—enabled the Collection to expand in this direction. An untitled spray enamel painting from 1962 by David Smith augmented our holdings by this important American sculptor. With our eyes strategically focused on the global scene, we acquired two sculptural works by Sopheap Pich, a plastic-mesh figurative bas-relief by the Recycle Group, an abstract painting by Flavio Garcandía, a monumental chromogenic print by Rodney Graham, and two early super-8mm films by Ana Mendieta. Other, timely acquisitions included a mural-sized fire hose relief by Theaster Gates, a set of five pigment prints by Erin Shirreff, a lyrical painting by Ali Banisadr, and a graffiti-spired painting by José Parlá. Numerous gifts from Gabrielle Forman and Lisa Forman Neall in honor of their parents, Irving and Natalie Forman, expanded the breadth of the Forman Collection. The generous gift of thirty-six prints, a bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, was a boon to museum's print collection. And the acquisition of nineteen Ektacolor vintage prints and exhibition prints from Buffalo-based photographer John Pfahl's "Altered Landscapes" series secured Pfahl's representation in the

Collection with prime examples of his breakout work.

The growth of the Albright-Knox's incredible Collection also includes a number of innovative and exciting public artworks, products of the new Public Art Initiative partnership between the AK, Erie County, and the City of Buffalo. The Initiative arose from conversations held with County Executive Mark Poloncarz in late 2013. The innovative collaboration that has since blossomed was established to enhance our shared sense of place and cultural identity in the urban and suburban landscapes of Western New York. After an extensive search, the museum hired Aaron Ott as the new Curator of Public Art in April of 2014. Aaron is a dynamic and engaging curator, dedicated to establishing collaborative and cooperative spaces. He displays an impressive knowledge of contemporary public art, and we are delighted with the speed, efficiency, and positivity that he brings to this important new endeavor. In the coming months and years, the Public Art Initiative will continue to integrate a wide range of artwork into publically accessible spaces and engage the diversity of our region's artists, artistic disciplines, and cultural points of view.

The role museums play in educating students and advancing visual literacy is more important than ever. The Albright-Knox's Education Department spent the year striving to enable individuals of all ages to learn about art through stimulating programs, classes, lectures, tours, and workshops that engage with both the museum's Collection and works on view in special exhibitions. More than 16,000 visitors took part in a variety of activities at the museum during M&T FIRST FRIDAYS @ THE GALLERY, participating in art classes, tours, and attending varied events that ranged from a performance by the Buffalo Chamber Players to an evening with artist Jason Middlebrook. Programs such as Art'scool and AK Teens allowed the museum to engage with students by providing special tours, portfolio reviews, and classes, and to assist teachers by providing project ideas and lesson plans based on themes found in the museum's works. Recognizing the need to broaden the impact of the museum as an educational resource, outreach moved beyond the museum's walls as members of the Education Department developed and led art activities for families at a variety of events and festivals throughout Western New York.

The AK Publications Department tackled a new challenge this year, one that we understand is unique within the museum

sphere: the inclusion, in print, of our community's responses to an exhibition, namely *Anselm Kiefer: Beyond Landscape*. This project, involving a blog and a dedicated Response Room in the exhibition space, yielded an intriguing catalogue that we recently celebrated in conjunction with the artist's visit to the museum. The Publications team has also focused on helping spread the word about the AK this year, in person and within the digital realm. Head of Publications Pam Hatley presented on the Kiefer project at this year's National Museum Publishing Seminar, and the entire Publications team presented at the Museums and the Web conference on our ever-evolving efforts in the social media arena, through which we now reach nearly 35,000 people.

The myriad exhibitions, programs, publications, and events that are fundamental to the museum's operations are made possible by charitable gifts and grants, munificent corporate support, creative fundraising events, and contributions from our Members. This year, the staff of the Development, Membership, Corporate Relations, and Special Events Departments raised a total of \$3.9 million, which included \$360,000 in membership support, \$685,000 in individual gifts to the Annual Fund, more than \$1 million in corporate and foundation support, close to \$700,000 in public sector grants, and \$713,000 in revenues from fundraising events. Every dollar, truly, makes a difference, and we appreciate and thank everyone who supports the museum with gifts large and small. This level of funding bespeaks the bountiful philanthropic spirit of this community, for which we are deeply grateful.

Among the most generous of our contributors are the members of our Board of Directors, who this year donated a combined total of \$1.2 million in support of operations, exhibitions, publications, programs, capital projects, and special events. This extraordinarily talented, devoted, and magnanimous group of individuals is unmatched as a volunteer Board in this community. Every citizen of this region owes these individuals heartfelt thanks for all they do for the AK and for the arts and culture in this community.

As for the museum's finances, the component that makes all our activities possible or, on occasion, impossible, I am pleased to report on significant organizational adjustments that have increased our efficiency and ability to better serve our mission. In order to stabilize our financial posture and rid

Museums are not fossils; we are hubs of creativity animated by the people who visit us. And there is more visual jazz, swing, pop, and symphony here than there is music in most concert halls.

the AK of its chronic end-of-the-year deficits, a problem that has troubled us for a long time, we carefully analyzed the AK's internal management protocols over the course of the past year. The result of this analysis indicated that our museum, with its sixty-five permanent staff members, could function more efficiently if overlapping reporting structures were streamlined and each Management Group member and Department Head were assigned a clearer mandate and area of jurisdiction. We have now transformed a pyramidal management structure into a matrix in which responsibility lies with individuals closest to the action. Both Management Group members—there are seven of us—and Department Heads—a total of twelve individuals—have been given more responsibility and more authority. Simultaneously, a sense of financial responsibility has been instilled across the entire organization, and the Management Group now evaluates the AK's financial position proactively and collaboratively on an ongoing basis. We reward our staff for results, something we have not been able to do across the board in the past, but we are also adamant in our insistence on excellence.

New emphasis has also been placed on the how, what, and when of communication. Language matters—it is the house of our existence—and as a place where images and words converge, it is our responsibility to be a beacon of linguistic excellence. This is a particularly timely concern because digital technologies are spawning new illiteracies.

As a result of this new approach that empowers people while emphasizing the importance of financial management, combined with an entrepreneurial posture toward a constantly evolving menu of revenue-generating opportunities, I am pleased to report that we closed the fiscal year ending June 30, 2014, squarely in the black with a \$10,005 surplus.

Strong operating results are generated through a variety of factors and sources, but at the core of these results is the generosity of our benefactors. Without the commitment and dedication of our Board of Directors and Members, the AK could not continue to exist and thrive.

Together we can tackle even our most pressing challenge: the question of campus development. We are presently able to showcase less than 3% of our Collection. We have hundreds of masterpieces in our vaults that could be displayed permanently

if we had more space. And we should have a proper dedicated space for special exhibitions. The corridors of the 1962 Knox Building limit the ways in which we are able to create exciting displays, and the cracked marble floors of the 1905 Albright Building are becoming a real impediment to museum visitation—an embarrassment, actually. Moreover, the choreography of our existing spaces is not ideal. When you enter one of the greatest museums of modern and contemporary art on the planet, the architecture should somehow communicate that. We are committed to our campus cocooned within Frederick Law Olmsted's beautiful park, to improving it, and to listening to our community's advice about how we might best approach the question of campus development. Listening will be our path toward development and growth.

The Albright-Knox is a national treasure, a brilliant diamond in the Queen City's crown. We are the winning game in town, the team that does not lose games at home or abroad. Our extraordinary Collection and diverse partnerships in and beyond Buffalo, and around the world, bear witness to the AK's stature as a visionary global museum. Let us be proud of our museum and let us continue to broaden its social and economic impact in Western New York through thoughtful growth and the campus expansion that our extraordinary Collection so clearly merits. The AK's growth is synonymous with the growing prosperity of our community and region. The future belongs to art and culture and the educational and economic foundation they will help to build.

In closing, I would like to thank Board President Tom Hyde for his vision and support. He is an exceptional leader and the finest advisor for which a museum director could hope. I also thank my wife Sonja and our children Gabriela, Jonatan, and Sophie. They are my fellow musketeers and the cardinal points of my professional and personal compass. Finally, I want to thank all of you for allowing me to listen to you.


JANNE SIRÉN, PHD

Peggy Pierce Elfvig Director

Exhibitions and Programs at the Albright-Knox

EXHIBITION GALLERIES

Sweet Dreams, Baby! Life of Pop, from London to Warhol

May 31–September 8, 2013

Organized by Curator for the Collection Holly E. Hughes

R. B. Kitaj: Don't Listen to the Fools

June 21–September 15, 2013

Organized by Curator for the Collection Holly E. Hughes

Trine Lise Nedreaas: Yana and Noname

June 21–September 29, 2013

Organized by Curator for the Collection Holly E. Hughes

Robert Therrien

July 3–October 27, 2013

Organized by guest curator Heather Pesanti, Senior Curator, The Contemporary Austin

Made possible, in part, through the generous support of Gagosian Gallery. Additional support for the exhibition catalogue is provided by Linda Brown, MaddocksBrown Foundation, and an anonymous donor.

Cubes and Rectangles, Boxes and Containers

August 16, 2013–April 20, 2014

Organized by former Curator of Education Mariann W. Smith

Ken Price: Slow and Steady Wins the Race, Works on Paper, 1962–2010

September 27, 2013–January 19, 2014

Co-organized by the Albright-Knox Art Gallery and The Drawing Center

Made possible, in part, by an award from the National Endowment for the Arts.

Major support for the exhibition and accompanying catalogue is provided by the Matthew Marks Gallery, Dedalus Foundation, James Corcoran, Tracy Lew, and Beth Rudin DeWoody. Additional funding is provided by Franklin Parrasch, Suzanne Deal Booth and David G. Booth, and Sara Szold.

Kota Ezawa: REDRAWN

October 4, 2013–January 19, 2014

Organized by Curator for the Collection Holly E. Hughes

Millie Chen: The Miseries and Vengeance Wallpapers

October 4, 2013–April 12, 2015

Facilitated by Curatorial Assistant Laura Brill

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 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 Stenlik and Linda Brown, MaddocksBrown Foundation.*

Millie Chen: Tour

January 30–May 18, 2014

Organized by Curatorial Assistant Laura Brill

Buffalo's Monuments Men

February 6–April 6, 2014

Organized by Gabriela Zoller, Fine Art Collection Cataloger and Acting Head of Research Resources

One Another: Spiderlike, I Spin Mirrors

March 7–June 1, 2014

Organized by Curator for the Collection Holly E. Hughes *Made possible, in part, through the generous support of Mark McCain and Caro MacDonald*

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

A Study in Action/Reaction (2014 AK Teens: Future Curators Exhibition)

May 2–June 8, 2014

AK Teens is presented by the First Niagara Foundation.

Ellie Ga: It Was Restored Again

May 31–September 14, 2014

Organized by Curator for the Collection Holly E. Hughes and Curator Cathleen Chaffee

Lucas Samaras: Reflections

June 21–January 4, 2015

Organized by Curator Cathleen Chaffee



Art Alive 2014 participants gather on the Delaware Stairs. Photograph by Tom Loonan.



The 2014 AK Teens: Future Curators with program coordinators. In the background is John M. Armleder's *Untitled*, 1980/1998 (© 1980 John M. Armleder). Photograph by Tom Loonan.

EDUCATION DEPARTMENT HALLWAY EXHIBITIONS

Young at Art

Maple West Elementary School, Williamsville
June 22–July 25, 2013

Albright-Knox Art Gallery Staff Show

July 30–August 25, 2013

Healing Hearts: From Hurt to Hope

Collection of Works by Eight Western New York School Districts
August 27–September 29, 2013

Expression Through Art

Mental Health Association of Erie County, Inc.
December 31, 2013–February 2, 2014

Frontier Central School District Art Exhibition

April 1–April 27, 2014

The Colors of Play: Art and Early Childhood

Buffalo State Child Care Center
April 30–May 27, 2014

Pioneer Central School District Art Exhibition

June 3–June 29, 2014

PROGRAMS

Access AK

Art Sense-Ations Tours for Adults Who Are Blind or Partially Sighted
Audio Wands: Adult, Youth, and Audio Description for Visitors with Visual Impairments
Creative Connection
DisAbility Awareness Event

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 Perspectives Workshops
Future Curators Exhibition: *A Study in Action/Reaction* (May 2–June 8, 2014, Albright-Knox Art Gallery/May 5–May 31, 2014, Larkin at Exchange Building)

AK Teens is presented by the First Niagara Foundation.

Art Alive

June 7, 2014
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-seventh 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 88 docents gave 1,576 tours to a total of 19,770 visitors.

Educator and School Programs

Arts Partners for Learning Leadership Team
Art'scool "Inspired" Contest, Online Exhibition (May 8–June 15, 2014), and Exhibition (Clifton Hall, May 16–June 15, 2014)
Art'scool Educators' Preview for *Robert Therrien*
Art'scool Educators' Night Out
Art'scool Educators' Preview for *Anselm Kiefer: Beyond Landscape*
Art'scool Teacher Appreciation Week
Art'scool Tour Program

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.

Buffalo Seminary Art Appreciation Seminar
Buffalo State College Composition 102 Course
Museum Education Consortium of Buffalo
Online Lesson Plans Related to Special Exhibitions
Prospect Elementary School Career Day
Quarterly Educators' Newsletter
Shea's Performing Arts Center Master Class
Tapestry Charter School Honors Students *Anselm Kiefer: Beyond Landscape* Program
Tapestry Charter School Passage Portfolios
Williamsville East High School Career Day
Young Audiences Arts Partners for Learning Team

Exploring Mental Health Through Art

Partnership with the University at Buffalo Department of Psychiatry

The Hunt Real Estate Art of Jazz Series 2012–2013

The Hunt Real Estate Art of Jazz Series is supported, in part, by a generous grant from Hunt Real Estate, with individual concert support from The Weissman Family Foundation, Christi and Bruce Reinoso, and an anonymous donor. The Series is produced by Bruce Eaton and organized by the Albright-Knox Art Gallery.

M&T FIRST FRIDAYS @ THE GALLERY

M&T FIRST FRIDAYS @ THE GALLERY is generously sponsored by M&T Bank. Parking is free, compliments of NOCO.

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

OUTSIDE LECTURES

Buffalo and Erie County Public Library

COMMUNITY FESTIVALS/EVENTS

Buffalo Philharmonic Orchestra Celebration of Music at Canalside
Buffalo Philharmonic Orchestra Family Series
Hamburg Festival of the Arts
Music is Art
School Librarians' Association of Western New York Fall Sharing 2013 Event

Taking It to the Streets
Taste of Diversity

SPECIAL EVENTS

Beyond Landscape Gala

November 16, 2013

Presenting sponsorship generously provided by M&T Bank and Delaware North Companies.

Additional support provided by Amelia J. Habib, Anonymous, Penny and Charles Banta, Paul William Beltz, PC, Catherine and Stephen Foley, Anne and Philipp Rimmler, Gagosian Gallery, Sara and Robert Skerker, Superior Group, and Carolyn and John Yurtchuk.

Special arrangements by The Floristry and Moët Hennessey.

Annual Christmas Tree Lighting

December 15, 2013

Experience the Art of Dining Inspired by Food for Four Seasons

February 27, 2014

Sponsored by Patti and Leonard Deni, Mindy and Kevin Shine, and Graystone Consulting, with the support of Oliver's, Rue Franklin, Seabar, Tabree, Moët Hennessy USA, and North American Breweries

Mirror I Mirror

June 20, 2014

Presenting sponsorship generously provided by Calspan and Rich's Catering & Special Events, with the support of Penny and Charles Banta, Hodgson Russ LLP, Modern Luxuri, and Zenger Group.

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

Members' Receptions

Beverage sponsors: North American Breweries and Southern Wine & Spirits

Thursday, October 17, and Thursday, October 24, 2013

Robert Therrien

Ken Price: Slow and Steady Wins the Race, Works on Paper, 1962–2010

Millie Chen: The Miseries & the Vengeance Wallpapers

Wednesday, November 20, and Friday, November 22, 2013

Anselm Kiefer: Beyond Landscape

Thursday, March 27, 2014

One Another: Spiderlike I Spin Mirrors

Saturday, June 6, 2014

Art Alive

Special Members' Events

Friday, September 27, 2013

Donor Circle Salon Series: Tour of Ken Price: Slow and Steady Wins the Race, Works on Paper, 1962–2010

Wednesday, October 9, 2013

151st Annual Meeting of The Buffalo Fine Arts Academy

Tuesday, December 17, 2013

Legacy Friends Reception

Thursday, March 6, 2014

Red: An Evening with Mark Rothko

Tuesday, April 22, 2014

Donor Circle Salon Series, with Curator Cathleen Chaffee

Thursday, May 22, 2014

John J. Albright Society Luncheon

THE BOARD OF DIRECTORS OF THE ALBRIGHT-KNOX ART GALLERY EXTEND DEEP GRATITUDE TO EACH OF ITS GENEROUS DONORS WHO SUPPORTED THE MUSEUM FROM JULY 1, 2013, TO JUNE 30, 2014.

The following list comprises those individuals, corporations, foundations, and other organizations that have donated at levels of \$500 or 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 contributions.

\$1,000,000 or more

The Estate of Peggy Pierce Elfvin

\$500,000–999,999

County of Erie

\$100,000–499,999

Anonymous

Charles E. Balbach

Louis P. Ciminelli Family Foundation

Gagosian Gallery

Hyde Family Charitable Fund (Martha and Tom Hyde)

The Seymour H. Knox Foundation, Inc.

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\$50,000–99,999

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New York State Council on the Arts

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\$15,000–24,999

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Charlotte Jackson Fine Art*

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L. A. Louver Gallery, Inc.

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Deborah Ronnen*

John R. and Karen L. Sanderson

Sara and Robert Skerker

Superior Talent Resources, Inc.

*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 21–26.

\$10,000–14,999

Anonymous
Linda and Martin Anderson
Barrantys LLC
Robert Bojdak and Sarah Williams
Foundation
The Buffalo News
Drs. Andy and Helen Cappuccino
Holly and Jordan Levy
Lippes Mathias Wexler Friedman LLP
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Tyler Rollins Fine Art Ltd.
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The Weissman Family Foundation

\$5,000–9,999

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Buffalo Spree
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Sanderson Wealth Management, LLC
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\$2,500–4,999

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Carol and Reg Newman
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Seabar
Mindy and Kevin Shine
Sonja and Janne Sirén
Duncan R. Smith
Southern Wine and Spirits
Karen and Frederick Spaulding
UBS Financial Services
Uniland Development Company
Connie and Jack Walsh
Samuel Ward
Wayne and Janet Wisbaum
Zenger Group

\$1,000–2,499

Anonymous (2)
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Rita Argen Auerbach
Ansie S. Baird
Jennifer and Carl Teo Balbach
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Dianne Bennett and William Graebner
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Steven G. Bilttekoff
Dr. Clara D. Bloomfield
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Buffalo Bills
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Marjorie Buyers
Michelle and Sam Capizzi
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Drs. Ann Marie Carosella and
Jeffrey M. Lackner
Casady Design
Dr. Joseph A. Chazan*
Chiampou, Travis, Besaw, & Kershner LLP
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Anne D. Ehrlich and R. Alfred Wodehouse
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Ruth and Robert Fleming
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Mr. and Mrs. Thomas R. Flickinger
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Mary Fox
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Oliver's Restaurant
Mr. and Mrs. Richard C. Penfold

*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 21–26.

The Penn Schoellkopf Fund, Inc.
Joe Petrella
Arthur J. Phelan Jr.
Georgina F. Polokoff
Barbara and William J. Regan, Jr.
Corinne and Victor Rice
Rich Family Foundation
Joan Lyke Roebuck
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Arthur Bronson and Catherine T. Wettlaufer
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Brummitte Dale Wilson, M.D.
WSF Industries, Inc.
Darcy and W. Richard Zacher

\$500–999

Anonymous (2)
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Nancy Hunt
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Dr. and Mrs. Kenneth A. Krackow
Stephanie and Brad Kroth
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Joan and Wilfred Larson
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Lehmann Maupin Gallery
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Joelle and Gerald Logue
Olga and Theodore Lownie*
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Lauren McMillan
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Nicole and Steve Swift
Joseph R. Takats Foundation
E. Dean Tassy
Garin Tomaszewski
U*C Coatings Corporation
United Way of Buffalo & Erie County
Heather and Jon M. Williams
Donna and Barry Winnick

Memorial Donations

In memory of Rosemary Esty
In memory of Anne Houghton
In memory of Donna Henwood Irwin
In memory of Sam Katz
In memory of Joseph A. Marinara
In memory of Randolph A. Marks
In memory of Terry Mills
In memory of Margaret Murphy-
Bernard
In memory of Karin and
Daniel T. Roach
In memory of Bob Strauss

Honoraria

In honor of Charlie and Penny Banta
In honor of Mariana Botero-Chason
In honor of Betty Eslick
In honor of Natalie and Irving Forman
In honor of Mrs. Germain K. Graves
In honor of Elaine Pepe's great tour
In honor of Doug Schultz
In honor of Janne Sirén
In honor of Janne Sirén and Joe Lin-Hill
In honor of Karen Lee Spaulding
In honor of Boots Teach
In honor of Leslie Zemsky for years
of dedication and service

*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 21–26.

Gifts to the Albright-Knox

PAINTINGS

John Beech

British, born 1964

Contact Cement Painting, 1993

Contact cement on particleboard
11³/₈ x 11³/₈ inches (28.9 x 28.9 cm)

Gift of Lisa Forman Neall and Gabrielle Forman, 2013
2013:15.5

Glue Painting #64, 2004

Glue on wood
9³/₄ x 7³/₄ x 7⁷/₈ inches (24.8 x 19.7 x 20 cm)

Gift of Lisa Forman Neall and Gabrielle Forman, 2013
2013:15.6

Glue Painting #59, 2004

Glue on wood
4 x 4³/₄ x 4 inches (10.2 x 12.1 x 10.2 cm)

Gift of Lisa Forman Neall and Gabrielle Forman, 2013
2013:15.7

Warren Isensee

American, born 1956

Body and Soul, 2007

Acrylic on canvas
78 x 120 inches (198.1 x 304.8 cm)

Anonymous Gift, 2013
2013:12

Wyatt Kahn

American, born 1983

Untitled, 2013

Linen on canvas on panel
67 x 71¹/₄ inches (170.2 x 181 cm)

Gift of François Odermatt, 2014
2014:7

John Meyer

American, 1943–2002

Untitled, 1993/1996

Diptych: oil and Medite MDF panel
24 x 48 inches (60.1 x 121.9 cm)

Gift of Lisa Forman Neall and Gabrielle Forman, 2013
2013:15.11a-b

Patricia Moisan

American, 1951–2007

Perforation, 1995

Pigment and resin on aluminum
20 x 20 inches (50.8 x 50.8 cm)

Gift of Lisa Forman Neall and Gabrielle Forman, 2013
2013:15.12

SCULPTURE

Peter Agostini

American, 1913–1993

Squeeze, 1963

Bronze, edition 1/7
7 x 14 x 10 inches (17.8 x 35.6 x 25.4 cm)

Gift of Gabrielle Forman and Lisa Forman Neall in honor of their
parents, Irving & Natalie Forman, 2013
2013:15.1

Still Life #1, 1964

Hydrocal
15 x 23 x 22 inches (38.1 x 58.4 x 55.9 cm)
Gift of Lisa Forman Neall and Gabrielle Forman, 2013
2013:15.2

John Beech

British, born 1964

Small Rolling Platform #49, 2001

Plywood, enamel and casters
10 x 10 x 10 inches (25.4 x 25.4 x 25.4 cm)

Gift of Lisa Forman Neall and Gabrielle Forman, 2013
2013:15.4

Paul Bowen

American, born Wales, 1951

Free Fall, 1994

Mixed media on wood
32 x 12 x 9 inches (81.3 x 30.5 x 22.9 cm)

Gift of Lisa Forman Neall and Gabrielle Forman, 2013
2013:15.8

DRAWINGS/UNIQUE WORKS ON PAPER

Stuart Arends

American, born 1950

Drawing with 86 76's, 1993

Watercolor and pencil on paper
11 x 8¹/₂ inches (28 x 21.6 cm)

Gift of Lisa Forman Neall and Gabrielle Forman, 2013
2013:15.3

Jack Beal

American, 1931–2013

Portrait of Irving Forman, 1971

Charcoal on paper
25¹/₂ x 19³/₄ inches (64.8 x 50.2 cm)

Gift of Erika Blumenfeld in honor of Lisa Forman Neall and
Gabrielle Forman, 2014
2014:6.1

Gifts to the Albright-Knox

Portrait of Natalie Forman, ca. 1971

Charcoal on paper

25½ x 19¾ inches (64.8 x 50.2 cm)

Gift of Erika Blumenfeld in honor of Lisa Forman Neall and Gabrielle Forman, 2014

2014:6.2

Robert De Niro, Sr.

American, 1922–1993

Seated Figure, Red Jacket, 1977

Pastel on board

30 x 24 inches (76.2 x 61 cm)

Gift from the Collection of Olga and Theodore Lownie, 2013

2013:19

James Howell

American, born 1935

Pastel, 1993

Powdered pastel gradation

22½ x 22½ inches (57.2 x 57.2 cm)

Gift of Lisa Forman Neall and Gabrielle Forman, 2013

2013:15.9

James Hyde

American, born 1958

Drawing, 1993

Diptych: Scouring pads mounted on board

6½ x 6⅞ inches (16.5 x 17.5 cm)

Gift of Lisa Forman Neall and Gabrielle Forman, 2013

2013:15.10

Jason Middlebrook

American, born 1966

Proposal drawing for *Underlife*, 2012

Diptych: Acrylic, graphite and color pencil on paper

35 x 30 inches (88.9 x 76.2 cm)

Gift of the artist and Dodge Gallery, New York, 2013

2013:13

Winston Roeth

American, born 1945

[New House Grid], not dated

Tempera on paper

41½ x 25¾ inches (105.4 x 65.4 cm)

Gift of Lisa Forman Neall and Gabrielle Forman, 2013

2013:15.13

Valeska Soares

Brazilian, born 1957

For To (VIII), 2008

Collage

60 x 40 inches (152.4 x 101.6 cm)

Gift of Deborah Ronnen in honor of Karen Lee Spaulding (Deputy Director 2003–2013), 2013

2013:14

PRINTS/MULTIPLES

Garó Antreasian

American, born 1922

Untitled, 1970

Lithograph with embossing, edition 13/60

24 x 24 inches (61 x 61 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.1

Untitled, 1970

Lithograph with blended ink, edition 15/60

24⅞ x 24⅞ inches (61.3 x 61.1 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.2

Untitled, 1970

Lithograph with blended ink, edition 7/60

24⅞ x 24⅞ inches (61.3 x 61.3 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.3

Keith Boyle

American, born 1930

Red's Run, 1973

Lithograph, edition 34/50

28 x 20 inches (71.1 x 50.8 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.4

Pol Bury

Belgian, 1922–2005

Untitled, 1976

Monoprint, edition E. A.

24 x 15¾ inches (61 x 40 cm)

Gift of Janet and Paul McKenna, 2013

P2013:2

Gifts to the Albright-Knox

Jim Dine

American, born 1935

The Crash #4, 1960

Lithograph

30 x 22¹/₈ inches (76.2 x 56.2 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.5

The Crash #2, 1960

Lithograph

30 x 22 inches (76.2 x 55.9 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.6

The Crash #1, 1960

Lithograph, edition 36/45

30 x 22 inches (76.2 x 55.9 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.7

Frederick Hammersley

American, 1919–2009

Untitled (23B), 1949

Lithograph on paper board, edition 25/30

7 x 7 inches (17.8 x 17.8 cm)

Gift of Charlotte Jackson Courtesy of Charlotte Jackson Fine Art, 2013

P2013:6.1

Untitled (30A), 1949

Lithograph on paper board, edition 6/12

7 x 7 inches (17.8 x 17.8 cm)

Gift of Charlotte Jackson Courtesy of Charlotte Jackson Fine Art, 2013

P2013:6.2

Gottfried Honegger

Swiss, born 1917

Resemblable, 1960

Lithograph, edition 3/45

30¹/₈ x 22³/₈ inches (76.5 x 56.8 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.8

John Hultberg

American, 1922–2005

Hurricane, 1963

Lithograph, edition 6/20

18 x 25 inches (45.7 x 63.5 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.9

Day's End (Loft Explosion), 1963

Lithograph, edition 8/20

22³/₈ x 30 inches (56.8 x 76.2 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.10

Aerial View, 1959

Lithograph, edition 15/50

19³/₄ x 25³/₄ inches (50.2 x 65.4 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.11

Rocket Space (Great Broken Wing), 1963

Lithograph, edition 7/20

19 x 27 inches (48.3 x 68.6 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.12

Take Off in Storm (Sky Action, My Roof of Cloud), 1963

Lithograph, edition 13/20

24³/₁₆ x 35⁷/₈ inches (61.4 x 91.1 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.13

Incredible Speed (Outbound), 1963

Lithograph, edition 12/20

23⁷/₈ x 18 inches (60.6 x 45.7 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.14

Interior: Movement and Light (Take Off in Storm), 1963

Lithograph, edition 8/20

23 x 36 inches (58.4 x 91.4 cm)

Bequest of David K. Anderson and David K. Anderson Charitable Remainder Trust, 2014

P2014:1.15

Gifts to the Albright-Knox

Lester Johnson

American, 1919–2010

Paris Head, 1966

Lithograph, edition 6/35
22¹/₈ x 17⁷/₈ inches (56.2 x 45.4 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.16

Rue d'Alesia I (Alesia Yellow) (Orange Man), 1966

Lithograph, edition 23/35
22¹/₈ x 17⁷/₈ inches (56.2 x 45.4 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.17

Rue d'Alesia (Dark Blue), 1966

Lithograph, edition 35/35
22¹/₈ x 17⁷/₈ inches (56.2 x 45.4 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.18

Midtown I, 1973

Lithograph, edition 34/50
35¹/₄ x 25¹/₈ inches (89.5 x 63.8 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.19

Lower Broadway I, 1973

Lithograph, edition 55/75
35¹/₄ x 25¹/₈ inches (89.5 x 63.8 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.20

Tip of Broadway II, 1973

Lithograph, edition 55/75
29⁵/₈ x 41¹/₂ inches (75.2 x 105.4 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.21

Street Scene #1, 1980

Serigraph, edition 55/175
34⁵/₈ x 26¹/₈ inches (87.9 x 66.3 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.22

Street Scene with Building #2, 1979

Serigraph, edition 78/175
35 x 26 inches (88.9 x 66 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.23

Untitled, 1979

Serigraph, edition 137/145
34¹/₈ x 26 inches (86.7 x 66 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.24

Clayton Pond

American, born 1941

Self-Portrait with Sneakers, 1971

Serigraph, edition 77/100
22⁷/₈ x 27³/₄ inches (58.1 x 70.3 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.25

Julian Stanczak

American, born Poland, 1928

Red Cut-Out Fold, 1970

Serigraph, edition 29/165
28³/₄ x 28³/₈ inches (71.8 x 72.1 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.26

Three Color Cut-Out, 1970

Serigraph, edition 40/165
28³/₄ x 28³/₈ inches (71.8 x 72.1 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.27

Restless Ripple, 1970

Serigraph, edition 147/165
28³/₄ x 28³/₄ inches (71.8 x 71.8 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.28

Dedicated (Cincinnati Print and Drawing Circle), 1971

Serigraph, edition 39/90
26³/₈ x 31³/₄ inches (67 x 80.6 cm)

Bequest of David K. Anderson and David K. Anderson Charitable
Remainder Trust, 2014
P2014:1.29

Gifts to the Albright-Knox

Dimensional, 1971

Serigraph, edition 49/90

26¼ x 31¾ inches (66.7 x 80.6 cm)

Bequest of David K. Anderson and David K. Anderson

Charitable Remainder Trust, 2014

P2014:1.30

Veiled, 1971

Serigraph, edition 67/90

32¼ x 25⅞ inches (81.9 x 65.7 cm)

Bequest of David K. Anderson and David K. Anderson

Charitable Remainder Trust, 2014

P2014:1.31

Centered Rings, 1971

Serigraph, edition 57/90

32¼ x 26⅝ inches (81.9 x 67.6 cm)

Bequest of David K. Anderson and David K. Anderson

Charitable Remainder Trust, 2014

P2014:1.32

Ariel, 1971

Serigraph, edition 59/90

26¼ X 26¼ inches (66.7 X 66.7 cm)

Bequest of David K. Anderson and David K. Anderson

Charitable Remainder Trust, 2014

P2014:1.33

Fractions, 1971

Serigraph, edition 87/90

26⅝ x 26¾ inches (67.6 x 67.9 cm)

Bequest of David K. Anderson and David K. Anderson

Charitable Remainder Trust, 2014

P2014:1.34

Fold, 1971

Serigraph, edition 66/90

26¾ x 26¾ inches (67.9 x 67.9 cm)

Bequest of David K. Anderson and David K. Anderson

Charitable Remainder Trust, 2014

P2014:1.35

Mark Tobey

American, 1890–1976

Fragment, 1973

Lithograph, edition 26/45

27 x 10 inches (68.6 x 25.4 cm)

Bequest of David K. Anderson and David K. Anderson

Charitable Remainder Trust, 2014

P2014:1.36

PHOTOGRAPHS

John Pfahl

American, born 1939

Canyon Point (Zion National Pk. Utah) from the series "Altered Landscapes," 1977

Ektacolor print

8 x 10 inches (20.3 x 25.4 cm)

Gift of the artist, 2013

P2013:7

Canyon Point (Zion National Pk. Utah) from the series "Altered Landscapes," 1977

Chromogenic color print

16 x 20 inches (40.6 x 50.8 cm)

Gift of the artist, 2013

(Exhibition print of P2013:7)

Great Salt Lake Angles, Great Salt Lake, Utah, 1977

Chromogenic color print

16 x 20 inches (40.6 x 50.8 cm)

Gift of the artist, 2013

(Exhibition print of P1979:6)

Moonrise over Pie Pan, Capitol Reef National Park, Utah, 1977

Chromogenic color print

16 x 20 inches (40.6 x 50.8 cm)

Gift of the artist, 2013

(Exhibition print of P1979:7)

Lucas Samaras

American, born Greece, 1936

Pose 0037 (Martin Friedman) from the series "Poses/Born Actors," 2009

Pure pigment on paper, edition I/III

36 x 20 inches (91.4 x 50.8 cm)

From the Collection of Dr. and Mrs. Joseph A. Chazan, 2013

P2013:3.1

Pose 0053 (Marla Prather) from the series "Poses/Born Actors," 2009

Pure pigment on paper, edition I/III

36 x 20 inches (91.4 x 50.8 cm)

From the Collection of Dr. and Mrs. Joseph A. Chazan, 2013

P2013:3.2

Pose 0090 (Robert Whitman) from the series "Poses/Born Actors," 2009

Pure pigment on paper, edition I/III

36 x 20 inches (91.4 x 50.8 cm)

From the Collection of Dr. and Mrs. Joseph A. Chazan, 2013

P2013:3.3

Pose 0187 (Jasper Johns) from the series "Poses/Born Actors," 2009

Pure pigment on paper, edition I/III
36 x 20 inches (91.4 x 50.8 cm)

From the Collection of Dr. and Mrs. Joseph A. Chazan, 2013
P2013:3.4

Pose 0385 (Isabelle Glimcher) from the series "Poses/Born Actors," 2010

Pure pigment on paper, edition I/III
36 x 20 inches (91.4 x 50.8 cm)

From the Collection of Dr. and Mrs. Joseph A. Chazan, 2013
P2013:3.5

INSTALLATION

No Activity Recorded

ASSEMBLAGE

No Activity Recorded

VIDEO/MEDIA

No Activity Recorded

PAINTINGS

Ali Banisadr

Iranian, born 1976

Contact, 2013

Oil on linen

82 x 120 inches (208.3 x 304.8 cm)

Pending Acquisition Funds, 2014

2014:8

Flavio Garciandía

Cuban, born 1954

Last Train to De Kooning, 2013

Acrylic on canvas

98 x 78¹/₈ inches (248.9 x 198.4 cm)

Sherman S. Jewett Fund, by exchange, 2014

2014:2

Ryan McGinness

American, born 1972

Something About the Collapse of Art & Language, 2013

Acrylic on canvas

96 x 96 inches (243.8 x 243.8 cm)

Gift of Mrs. George A. Forman, by exchange, 2013

2013:11

José Parlá

American, born 1973

Blooming City Marks, 2014

Acrylic, ink, plaster and enamel on canvas

72 x 108 inches (182.9 x 274.3 cm)

Pending Acquisition Funds, 2014

2014:9

Sopheap Pich

Cambodian, born 1971

Luminous Falls No. 1, 2013

Beeswax, damar resin, charcoal, bronze powder, copper powder,
plastics and wire on bamboo, rattan and burlap

79 x 79 x 3 inches (200.7 x 200.7 x 7.6 cm)

Bequest of John Mortimer Schiff, by exchange, 2013

2013:17

David Smith

American, 1906–1965

Untitled, 1962

Spray enamel on canvas

96¹/₄ x 49¹/₄ x 2 inches (244.5 x 125.1 x 5.1 cm)

Pending Acquisition Funds, 2014

2014:10

Albright-Knox Purchases

SCULPTURE

Tony Berlant

American, born 1941
My Planet, 1964
Found and fabricated printed tin collage on plywood with steel brads
8½ x 7½ inches (21.6 x 19.1 cm)
Charles W. Goodyear Fund, 2013
2013:9

Tony DeLap

American, born 1927
Four Dots, 1962
Wood, chip board, glass, Plexiglas, lacquer, press-on letters and stainless steel molding
22¾ x 22⁷/₈ x 5³/₈ inches (57.8 x 58.1 x 13.7 cm)
Charlotte A. Watson Fund, by exchange and Philip J. Wickser Fund, by exchange, 2013
2013:16

Theaster Gates

American, born 1973
Civil Tapestry 5, 2012
Decommissioned fire hoses and wood
58 x 208 x 4 inches (147.3 x 528.3 x 10.2 cm)
Bequest of Arthur B. Michael, by exchange, 2014
2014:3a-b

Edward Kienholz

American, 1927–1994
The Minister, 1961
Wood podium, Bible, enamel on butcher's scale and fabric assemblage
58⁷/₈ x 26½ x 38 inches (149.5 x 67.3 x 96.5 cm)
Charles W. Goodyear Fund, by exchange and Gift of Mrs. George A. Forman, by exchange, 2013
2013:10a-c

Sopheap Pich

Cambodian, born 1971
Cycle, 2011
Bamboo
116 x 165½ x 24½ inches (294.6 x 420.4 x 62.2 cm)
Gift of Mrs. Georgia M. G. Forman, by exchange, 2014
2014:4

Recycle Group

Andrey Blokhin (Russian, born 1987)
Georgiy Kuznetsov (Russian, born 1985)
Black Friday, 2013
Plastic mesh
91 x 190 x ¼ inches (231.1 x 482.6 x 1.9 cm)
Bequest of Arthur B. Michael, by exchange, 2013
2013:18a-e

DRAWINGS/UNIQUE WORKS ON PAPER

Marco Breuer

German, born 1966
Untitled (C-1235), 2012
Chromogenic paper, burned
19¹⁵/₁₆ x 15¹⁵/₁₆ inches (50.6 x 40.5 cm)
Gift of Mrs. Seymour H. Knox, Sr., by exchange, 2014
2014:1

PRINTS/MULTIPLES

Leon Harmon (American, 1922–1982)

Ken Knowlton (American, born 1931)
Created by Bell Laboratories
Computer Nude (Studies in Perception I), 1967
Silkscreen print
34 x 72 inches (86.4 x 182.9 cm)
Pending Acquisition Funds, 2014
P2014:2

PHOTOGRAPHS

Rodney Graham

Canadian, born 1949
Welsh Oaks #1, 1998
Chromogenic print, edition 1/2
89 x 72 inches (226.1 x 182.9 cm)
Albert H. Tracy Fund, by exchange and Bequest of John Mortimer Schiff, by exchange, 2013
P2013:4

John Pfahl

American, born 1939
Music II (Ellicottville, NY) from the series "Altered Landscapes," 1974
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.1

Shed with Blue Dotted Lines (Penland, NC) from the series "Altered Landscapes," 1975
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.2

Necker Cube (Penland, North Carolina) from the series "Altered Landscapes," 1975
Ektacolor print, edition 20/150
10 x 8 inches (25.4 x 20.3 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.3

Albright-Knox Purchases

Triangle (Bermuda) from the series "Altered Landscapes," 1975
Ektacolor print, edition 20/150
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.4

Slanting Forest (Artpark, Lewiston, NY) from the series "Altered Landscapes," 1975
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.5

Pink Rock Rectangle (Artpark, Lewiston, NY) from the series "Altered Landscapes," 1975
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.6

Blue Right-Angle (AKAG, Buffalo, NY) from the series "Altered Landscapes," 1975
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.7

Red Right-Angle (AKAG, Buffalo, NY) from the series "Altered Landscapes," 1975
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.8

Yellow Right-Angle (AKAG, Buffalo, NY) from the series "Altered Landscapes," 1975
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.9

Blue Grid (Lackawanna, NY) from the series "Altered Landscapes," 1975
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.10

Six Oranges (Delaware Park, Buffalo, NY) from the series "Altered Landscapes," 1975
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.11

Red Setters in Red Field (Charlotte, NC) from the series "Altered Landscapes," 1976
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.12

Big Dipper (Charlotte, NC) from the series "Altered Landscapes," 1976
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.13

Bagel Pile (South Buffalo, NY) from the series "Altered Landscapes," 1976
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.14

Australian Pines (Fort DeSoto, FL) from the series "Altered Landscapes," 1977
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.15

Moose and Arrow (Grand Teton NP, WY) from the series "Altered Landscapes," 1977
Ektacolor print
10 x 8 inches (25.4 x 20.3 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.16

Salt Lake X (Great Salt Lake, UT) from the series "Altered Landscapes," 1977
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.17

White Lightning (Delles, Utah) from the series "Altered Landscapes," 1977
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.18

Wave, Lave, Lace (Pescadero Beach, CA) from the series "Altered Landscapes," 1978
Ektacolor print
8 x 10 inches (20.3 x 25.4 cm)
Charles Clifton and Elisabeth H. Gates Funds, 2013
P2013:5.19

Albright-Knox Purchases

Erin Shirreff

Canadian, born 1975

Monograph (no. 3), 2012

Archival pigment prints, edition 3/4

Set of five prints: 34 x 46 inches (86.4 x 116.8 cm) each

Pending Acquisition Funds, 2014

P2014:3a-e

INSTALLATION

No Activity Recorded

ASSEMBLAGE

No Activity Recorded

VIDEO/MEDIA

Ana Mendieta

American, born Cuba, 1948–1985

Corazón de Roca con Sangre (Heart of Rock with Blood), 1975

Super-8mm color, silent film transferred to DVD, edition of 6

Running time: 3:03 minutes

Pending Acquisition Funds, 2014

2014:5.1

Ana Mendieta

American, born Cuba, 1948–1985

Birth, 1981

Super-8mm black-and-white, silent film transferred to DVD,
edition of 6

Running time: 2:03 minutes

Pending Acquisition Funds, 2014

2014:5.2

Statement of Activities

This report is prepared from the audited financial statements of The Buffalo Fine Arts Academy for the years ended June 30, 2014, and June 30, 2013.

	2014	2013
SUPPORT AND REVENUE		
GIFTS AND GRANTS		
Governmental Grants	\$ 698,100	\$ 620,000
Corporate and Foundation Support	1,003,752	1,841,159
Annual Giving	684,412	680,517
All other gifts and grants	458,269	153,113
TOTAL GIFTS AND GRANTS	2,844,533	3,294,789
Exhibitions	459,697	7,250
Memberships	360,391	399,532
Investment income allocated to operations	2,107,737	1,707,450
Education and other related programs	434,390	410,692
Revenue from auxiliary activities	1,245,370	1,162,410
TOTAL SUPPORT AND REVENUE	7,452,118	6,982,123
EXPENSES		
Program Services	2,060,187	1,899,781
Supporting Services	4,502,405	4,680,979
Auxiliary Services	544,533	525,811
Depreciation	703,623	669,464
Interest	60,215	72,228
TOTAL EXPENSES	7,870,963	7,848,263
NON-OPERATING ACTIVITIES		
Investment Income	2,926,745	2,099,135
Restricted Contributions	2,941,878	6,071,358
Change in beneficial interest in Trust	59,580	(34,328)
Net realized and unrealized investment gains and other losses	11,850,592	9,040,634
Investment income and gains allocated under spending policy to operations	(2,107,737)	(1,707,450)
Acquisition, preservation and conservation of works of art	(3,732,911)	(3,568,872)
Insurance Proceeds	-	1,500,000
Net change in obligations under trust agreements	(19,027)	(23,455)
Investment Expenses	(322,726)	(323,343)
TOTAL NON-OPERATING ACTIVITIES	11,596,394	13,053,679
CHANGE IN NET ASSETS	\$ 11,177,549	\$ 12,187,539
NET ASSETS, BEGINNING OF YEAR	\$135,566,504	\$123,378,965
NET ASSETS, END OF YEAR	\$146,744,053	\$135,566,504

Albright-Knox Art Gallery Staff

June 30, 2014

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Art Preparator

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Acting Head of Research Resources
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Albright-Knox Art Gallery

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In 2013–2014, the Albright-Knox Art Gallery presented **16** major special exhibitions; received **68** works of art as gifts; acquired **37** works of art; reached more than **534,095** people—**94,967** on site, **92,012** through traveling exhibitions, **269,246** on its website, **32,710** through social media platforms, and **1,910** through community programs; presented on-site tours and a variety of public programs for more than **43,160** participants; published **2** exhibition brochures and **1** exhibition catalogue, as well as **6** issues of the bi-monthly Members' Calendar; lent **23** works of art to **29** institutions; employed **67** full-time and **47** part-time staff members; supervised the work of **18** professional museum interns; was assisted by **56** volunteers, **88** docents, **38** Members' Volunteer Council members, and **34** board members who collectively contributed more than **5,001** hours; expended **\$7,870,963** to operate the museum and provide its services; and received **\$698,100** in federal, state, and local grants, as well as **\$2,146,433** in private gifts and grants.

ANNUAL REPORT 2013–2014

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Publications Intern: Nicole Schmidt

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