





The Albright-Knox Art Gallery's 1905 and 1962 Buildings with Alexander Liberman's *Bond*, 1969 (Collection Albright-Knox Art Gallery; Gift of Seymour H. Knox, Jr., 1969) in the foreground and Leo Villareal's *Light Matrix*, 2005 (Collection Albright-Knox Art Gallery; Gift of Mr. and Mrs. Peter B. Flickinger, 2005) in the background.

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.

COVER: Aerial view of the Albright-Knox Art Gallery. Photograph by Blake Dawson.

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The 2015–2020 Buffalo Fine Arts Academy Board of Directors. Photograph by Tom Loonan.

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Letter from the President



THREE HIGHLIGHTS MARK THE ALBRIGHT-KNOX'S 2015–2016 FISCAL YEAR.

The first highlight most of you will already know about—the selection of Shohei Shigematsu and OMA to be our architectural partner in the project we have named AK360. This project is the most significant development at the Albright-Knox in the past

sixty years. The name AK360 reflects the fact that this will be the third time the museum has grown in its 155-year history, the previous two expansions having occurred at roughly sixty-year intervals (in 1905 and in 1962). The name is also meant to suggest the open and thorough process we employed—embracing input from the community and looking beyond immediate needs to take a 360-degree view of the Albright-Knox's role in Olmsted's Delaware Park and its opportunities to be a cultural stimulant in our region and vital contributor to Western New York's resurgence.

The process that led to OMA's selection began with fifty-five architectural firms from around the world, winnowed down to twenty-seven, and then to five finalists who presented to the Campus Development Committee, the Albright-Knox Board, and invited funders and friends on May 2 and 3. Between March and June, Albright-Knox staff and members of the Committee researched and visited buildings designed by the finalists. Throughout, the Campus Development Committee was clear that we were not holding a design competition but seeking an architectural partner to work with us toward a design for the renewed and expanded museum. The architectural firms were just as clear that the designs they presented were only to illustrate their approach to the challenge of adding new exhibition space while enhancing and honoring the museum's existing buildings and its unique role in Delaware Park. Zubatkin Owner Representation, our consultants based in New York, guided the Committee through a rigorous grading of the proposals, which made clear that all the finalists had thoroughly engaged our challenges and could give the Albright-Knox a successful design. Despite the close competition, the Committee unanimously recommended OMA, and the Board endorsed that recommendation on June 6.

At the celebration that followed the Board meeting that night, I likened the AK360 project to a difficult trek through a great mountain range and said that the choice of our

architectural partner put us on top of an important foothill. From that foothill we could not yet see the ultimate goal, but we have mapped the terrain and know what we are looking for:

- An impressive new building on the Albright-Knox campus, adding a new chapter to Buffalo's celebrated architectural history. The distinctive design will improve visitor flow, enhance the museum's overall functionality, and give us 50,000 square feet of prime exhibition space.
- The Albright-Knox's beloved historic spaces will gain a twenty-first-century update.
- A vibrant dialogue will buzz between the museum's built environment and the surrounding Olmsted landscape, transforming the campus into a "town green" that links together nearby cultural partners and sections of Delaware Park disconnected by earlier urban development.
- Overall design excellence and an innovative program plan will redefine how an ever-growing and increasingly diverse audience, including tens of thousands of schoolchildren, embrace the world of art at the Albright-Knox during the next half-century.

A second series of outreach meetings is planned for the concept design phase of AK360. I invite you to attend and play a role in the future of our museum.

AK360 will require the largest capital campaign to date for a cultural organization in our region. At last year's annual meeting, I cautiously projected that fundraising would not really begin until we had architectural designs to inspire commitment. That projection turned out to be way too cautious. In late June, a completely unexpected challenge from visionary donor Jeffrey Gundlach jump-started the campaign. Mr. Gundlach, hugely successful in the financial sector, is an important collector of modern and contemporary art who grew up in the Buffalo area. Like many members of the Buffalo diaspora, he traces his interest in art back to time spent at the Albright-Knox as a child. This transformative gift has the potential to inspire us all to invest in the region's economic and cultural resurgence.

By the time you read this letter, you will have already heard about and rejoiced in the amazing good news about the capital campaign. We are far from finished; Albright-Knox Members and the public will have plenty of opportunity to be part of this transformational project. But our trek has

progressed from the foothill we reached in early June with a speed no one could have predicted. We now stand on a major peak, much closer to our main goal. That good news is overwhelmingly the work of Peggy Pierce Elfvin Director Janne Sirén and the Advancement team, led by Jillian Jones. To say they have worked tirelessly would grossly understate the effort—and the sensitivity and imagination—they have deployed. I must also take a moment to honor the philanthropic leaders in our community, representing families, businesses, foundations, and public officials who responded generously to Mr. Gundlach’s challenge. Their foresight and enthusiasm brought us to this unprecedented summit.

One detail about the capital campaign is worth mentioning here. Refurbishing the museum’s 1905 and 1962 Buildings will result in some efficiency gains, but doubling the museum’s exhibition space and adding ambitious new programming for larger numbers of school groups and visitors will add expenses. To ensure that sustainable resources are available to operate and maintain new facilities and programs, a minimum of twenty percent of each gift to the capital campaign will be allocated to the permanent endowment for operations.

The second highlight of the year was a new ten-year strategic plan, also approved by the Board on June 6. More than a year in the making, the strategic plan will define the museum’s goals and practices during the construction period and after. The Strategic Planning Committee worked closely with the Campus Development Committee to ensure that the Request for Proposals issued to the architects captured our forward thinking about programs and facilities. The strategic plan has four pillars, each with specific objectives and initiatives. The four pillars are:

- Exceptional Collections and Exhibitions
- Engaging Communities
- AK360 Campus Development Project
- Institutional Vigor

Members and others will be able to see in detail the museum’s commitment to excellence, imagination, and especially to engaging communities, by which we mean more than just a larger and more inclusive audience. The Albright-Knox aims to be a hub where people of varied backgrounds and different interests mingle in a dynamic environment of artistic and cultural energies.

I would like to venture a personal comment on the strategic planning process, which is often perfunctory or pre-programmed. Our process was neither. We had some

experienced help, but our process and the resulting plan were largely homemade. It was exciting to unleash institutional aspirations and then test for practicality. Meetings were remarkably engaging and collegial, thanks largely to the leadership of the Committee’s two Chairs, first Beth Bauman, and then Alice Jacobs (after Beth made a career move to Bermuda).

The third highlight of the year is less dramatic because we have gotten used to it, but it is also remarkable. For the third year in a row, the Albright-Knox ended the year with a modest operating surplus. What’s remarkable about that? Over those three years, the annual budget has grown by 32%, and full-time staff has increased from 63 to 80, or 27%. Annual attendance is up by 15% in comparison to June 30, 2015, and 23% in comparison to June 2014. The Albright-Knox has enjoyed a resurgence of its own, and it has responsibly developed the resources to support its increased programs and activities.

Here is how. Our revenue comes in three types. First, we have earnings from a variety of activities—admissions being the most obvious. Admissions revenue was up 116% over the previous year thanks largely to the success of *Monet and the Impressionist Revolution, 1860–1910*. More visitors lead to increased earnings in other areas like parking, Shop AK, and AK Café. Every year, the Albright-Knox earns revenue from lending works and licensing the rights to reproduce them, from rentals of the Auditorium and other spaces, from tuition for art classes, and from ticket sales for the Director’s Lecture Series and other events. Revenues from all these earned sources amounted to 15% of total revenue in 2015–2016. Thanks to generations of enlightened donors, we also have endowment funds that support the museum’s operations. (A large portion of these can only be used for adding to the collection.) In 2015–2016, endowment funds contributed 21% of the total spent on operations. Thus the slice of the revenue pie provided by earned and investment income comes to 36%. The rest of the money to operate the Albright-Knox comes from—and every year must come from—gifts and grants received from corporations, foundations, governments, and, of course, Members and other individuals.

As I mentioned, the Albright-Knox ended 2015–2016 modestly in the black for the third straight year. This could not have happened without our many generous supporters, nor without the astuteness and imagination of management and staff. Supporters and staff are recognized elsewhere in this Annual Report, but I want to single out a few here for special thanks.

Erie County is the museum’s largest public-sector supporter. Thanks to the leadership of County Executive Mark Poloncarz, the County is a vital partner in our Public Art Initiative across

This transformative gift has the potential to inspire us all to invest in the region's economic and cultural resurgence.

Western New York. In April, the Albright-Knox again offered an Erie County Free Week as a way of showing our appreciation to County taxpayers, and we know this fruitful partnership will continue. The City of Buffalo, thanks to Mayor Byron Brown, provided important support for the educational outreach surrounding *Shade: Clyfford Still / Mark Bradford*, as well as continuing support for the Public Art Initiative. We also thank the New York State Council on the Arts and its Executive Director, Mara Manus, for important support of the museum's operations and programs.

M&T Bank is a leading light in cultural philanthropy in our region, and we thank M&T for making M&T FIRST FRIDAYS @ THE GALLERY possible for another year. M&T FIRST FRIDAYS opened our doors with free admission for thousands of visitors and undoubtedly gained us new audiences and inspired hundreds of new art-lovers. Nearly nineteen thousand schoolchildren visited the museum this year thanks to Art'scool, a program largely funded by BlueCross BlueShield of Western New York. This represents a significant increase over the previous year, and we are deeply grateful for the continued support of this important program. BlueCross BlueShield also makes possible the Art'scool "Inspired" art contest, which uses the museum's exhibitions and collection to inspire and highlight the talents of local teachers and students. Thanks to First Niagara and the First Niagara Foundation, we offer inspiring programs under the AK Teens umbrella, including career mentoring, art portfolio creation and review, and on-the-job training from museum staff. The annual Future Curators exhibition showcases artwork by students in our region selected by students who aspire to museum careers. It is consistently one of the year's top events. Our beloved living art contest Art Alive is another highlight. The 2016 event marked Art Alive's twentieth anniversary, and was supported by a new partnership with New Era Cap Company. New Era also funded free admission to the museum on the day of Art Alive. We doff our caps to New Era in thanks.

The scope and reach of the museum's programs and education initiatives would be much less were it not for the generosity of local foundations. In 2015–2016, The Seymour H. Knox Foundation continued its funding of the Albright-Knox's unique Innovation Lab—a fitting tribute to Mr. Knox's forward-thinking leadership. The Community Foundation for Greater Buffalo sponsored a special public art partnership with the students at the Buffalo Center for Arts and Technology. The William M. Wood Foundation provided essential funds for Access AK, which ensures accessibility for

visitors with disabilities. Finally, The Cameron and Jane Baird Foundation generously underwrote critical communications and educational programming.

Finally, on behalf of all who love the Albright-Knox, I am delighted to thank our closest corporate friends for unparalleled support in 2015–2016. The museum benefits from the legal services provided by Jim and Bill Magavern of Magavern Magavern Grimm LLP, and we extend our sincere thanks. *Monet and the Impressionist Revolution, 1860–1910* could not have happened without M&T Bank's extraordinary support. The First Niagara Foundation served as the official Education Sponsor for *Shade: Clyfford Still / Mark Bradford* and supported free admission for K–12 Erie County students in July and August, as well as other excellent programming. The museum's exhibition program could not have been as dynamic without the brilliant digital, technical, and equipment support provided by Advantage TI. Delaware North's remarkable hospitality and culinary talent made the annual fall gala, *Aurora Borealis*, a wonderful and memorable celebration. Calspan and Rich's Catering & Special Events co-sponsored EMERGE, our annual summer party, which signaled the museum's emerging transformation and Buffalo's wonderful summer with food and beverages that were equally creative, colorful, and delightful.

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 friends and colleagues Don Boswell, Scott Fisher, Deborah Ronnen, Catherine Wettlaufer, and John Yurtchuk are standing down. We will miss their wisdom and dedication. We are all grateful for their service, generosity, and friendship, which we know will continue.

This year was my third as Board president. The artistic energies swirling around the museum can leave one breathless but also thrilled, as they seem to grow year by year. I invite you to share the thrills. We are truly at the start of something great.



THOMAS R. HYDE

President, Board of Directors
The Buffalo Fine Arts Academy



ENVISIONING OUR FUTURE

WE SERVE OUR COMMUNITY THROUGH INTELLECTUAL LEADERSHIP AND THE PURSUIT OF EXCELLENCE THAT DEFINES EVERYTHING THAT WE DO.

Through a range of curatorial and educational programs, the Albright-Knox Art Gallery honors its remarkable history while looking forwards. I am reminded of this every day

when I walk through the galleries and see visitors from Buffalo and beyond meeting to explore, discuss, and enjoy our artistic treasures. Whether it is someone's first time at the museum or they have been here countless times before, the Albright-Knox has something new to offer on every visit. Our world-renowned collection and pioneering exhibitions, in combination with innovative programs, concerts, lectures, and special events, make the Albright-Knox a destination for cultural exploration, education, and discovery. We can all be proud of the fact that our region and the Albright-Knox are increasingly being recognized as an international destination, and a symbol of the positive energy and civic pride that accompany the resurgence of Western New York.

It is my hope that every visitor to the Albright-Knox feels a surge of inspiration as they walk through our halls. After all, this is the true purpose of museums—to stimulate thought, to inspire creativity, and to enhance our understanding of the world we inhabit. Museums are repositories for great artworks, yes, but they also preserve and celebrate the ideas, opinions, thoughts, and beliefs of the artists who made them and the times they represent. It is an honor and privilege for me to report here on the Albright-Knox Art Gallery's activities during 2015–2016.

OUR EXHIBITIONS

The past year was particularly rich with collection-based exhibitions that drew from the museum's vast resources to showcase and re-contextualize both familiar and emerging artists in new and exciting ways. There are a few highlights that I want to report on here. (A comprehensive list of exhibitions during the past fiscal year begins on page 14.)

The 2015–2016 exhibition cycle began with *Screen Play: Life in an Animated World* (June 20–September 14, 2015). This pioneering survey of contemporary animation was followed by a survey of works by the Finnish artist Eija-Liisa Ahtila. *Ecologies of Drama* (October 10, 2015–January 3, 2016) examined the structures of drama and narrative through a selection of

elaborately constructed multi-channel video works and works on paper. Also in the fall of 2015, we presented *Looking at Tomorrow: Light and Language from The Panza Collection, 1967–1990* (October 24, 2015–February 7, 2016), a landmark exhibition that celebrated the museum's acquisition of immersive light and sound installations as well as Minimal and Conceptual artworks from The Panza Collection. The varied works in this exhibition illustrated the expansive material, spatial, and temporal possibilities inherent in modern and contemporary artistic practices.

November 2015 proved to be a momentous month in the history of the Albright-Knox as we opened *Monet and the Impressionist Revolution: 1860–1910* (November 15, 2015–March 20, 2016), a resoundingly successful exhibition that welcomed more than 43,000 visitors. This exhibition would not have been possible without the hard work, vision, and dedication of Godin-Spaulling Curator & Curator for the Collection Holly Hughes, who shepherded it from the realm of idea to a stunning reality. The entire Team AK, in fact, played a part in making *Monet and the Impressionist Revolution* happen on a very short schedule and with remarkable success. To them, I express my gratitude.

The idea for the Monet exhibition was generated in the midwinter months of 2014 as a result of an unexpected loan arrangement, and it quickly grew in scope from a small spotlight installation to encompass a core of six loaned works by Claude Monet (French, 1840–1926) surrounded by a larger body of contemporary works by other artists in the Albright-Knox's collection.

In the winter of 2015, the Albright-Knox was proud to mount an eponymous exhibition of sculpture and photographs by Erin Shirreff (Canadian, born 1975) that examined the connections between sculpture and its photographic representation (January 23–May 8, 2016). In keeping with the artist's practice of exploring the relationship between objects and memory, Shirreff selected a series of images from the Albright-Knox's Archives to accompany the exhibition.

The 2015–2016 exhibition cycle ended on a high note with *Shade: Clyfford Still / Mark Bradford* (May 26–October 2, 2016), a powerhouse exhibition that featured the work of celebrated American artists Mark Bradford (born 1961) and Clyfford Still (1904–1980). Bradford helped to select more than twenty paintings from the Albright-Knox's important collection of

The AK360 Campus Development Project is a symbol of Buffalo's twenty-first-century renaissance and we expect it to have a significant ripple effect on our region's economic resurgence.

works by Still that were presented alongside a group of his own paintings—created specifically for this exhibition—that manifest an ongoing conversation with both Still's abstractions and the broader legacy of Abstract Expressionism. The exhibition inspired an energetic burst of collaborative events with local partners, culminating in two public talks by Bradford: the first, at the Buffalo Academy for Visual and Performing Arts (BPS192) on May 24, featured the unveiling of a mural inspired by Bradford's artistic practice created by BPS192 students; the second presented an enlightening conversation between the artist and Senior Curator Cathleen Chaffee at the Albright-Knox on May 25.

OUR ACQUISITIONS

The museum's varied acquisitions during the last year were in large part inspired by exhibitions. These included one of the striking new works produced by Mark Bradford for *Shade: Clyfford Still / Mark Bradford*; a work by Dan Colen that was first on view in 2015 in *Shake the Elbow*; a painting by Torey Thornton that was part of the exhibition *Sir Veil*; and a multi-channel video installation by Eija-Liisa Ahtila that was on view in *Ecologies of Drama*. The Albright-Knox acquired a sound installation by Eric Orr and a monumental light installation by Douglas Wheeler, both of which were on view in *Looking at Tomorrow: Light and Language from The Panza Collection, 1967–1990*. In a continuation of our focus on expanding the global scope of the collection, the museum also acquired drawings, paintings, and sculpture by international artists Rasheed Araeen, Elisheva Biernoff, Milena Bonilla, Dan Halter, Sanya Kantarovsky, and Imran Qureshi, as well as significant works by Canadian artists Jimmy Limit and Erin Shirreff.

In 2015–2016, ninety-eight works gifted to the Albright-Knox added both depth and variety to the collection. These include sculptures by Federico Díaz, Olafur Eliasson, Aiko Hachisuka, Ulrike Lienbacher, Beverly Pepper, Gedi Sibony, and a maquette for Tony Smith's *Cigarette*, ca. 1960, which is installed on the west side of the museum's campus. Gifts received include works on paper by artists Chryssa and Tony DeLap, as well as preparatory drawings and studies by Robert Mangold, Beverly Pepper, and Robert Therrien. The museum was also fortunate to receive an extensive series of studies on paper by Paul Sharits, as well as a print by Henri Matisse from the artist's "Jazz" portfolio. Other gifts include photographs by Biff Henrich, Fred Lonidier, Ken Lum, Chris Moore, Pietro Reviglio, Catherine Sullivan, and John Waters. (A comprehensive list of works accessioned into the collection during the past fiscal year begins on page 22.)

AK PUBLIC ART INITIATIVE

The Albright-Knox's Public Art Initiative (PAI), now in its second full year, has become a well-established and beloved part of Western New York's cultural landscape. Collaboration with various partners, including artists from Western New York and beyond, is the PAI's cornerstone and *modus operandi*.

In the summer of 2015, the Albright-Knox Public Art Initiative partnered with Natural Resources Defense Council (NRDC) artist-in-residence Jenny Kendler to present two of the artist's conservation awareness projects across Western New York. The first, *Milkweed Dispersal Balloons*, consisted of a specially designed mobile food cart staffed by the artist and a team of volunteers that engaged spectators at community festivals, events, and area farmers' markets, distributing biodegradable balloons filled with floating, cloud-like milkweed seeds. As milkweed is the sole food source for Monarch caterpillars, the project sought to raise awareness of the dangers that pesticides, habitat loss, and climate change pose to pollinators like Monarch butterflies. Kendler's second community-oriented project, *ReWilding New York (Community Seed Stations)*, facilitated the dispersal of native wildflower seeds to residents throughout Buffalo and the surrounding region using refurbished news stand boxes filled with packets of seeds. The "seed stations," located at businesses and community spaces throughout Erie County, invited visitors to take seed packets and plant their contents in gardens and community parks to revive our local ecosystem with indigenous plant life.

During the late winter and spring of 2016, another community-oriented installation blossomed with the help of members of our community, who donated thousands of shirts. Kaarina Kaikkonen's *We Share a Dream*, 2015, is composed of long- and short-sleeved shirts linked at the arms. The monumental artwork is currently on view at the Buffalo Niagara International Airport as a visible reminder of how we are connected even when we are apart or absent.

Public art is generous, positive, participatory, and fun. These values have characterized all of our projects in the Albright-Knox Public Art Initiative. They were writ large in the work of Jessie Unterhalter and Katey Truhn, a team of muralists known as Jessie and Katey. Their work, *Noodle in the Northern Lights*, 2016, transformed an expansive, block-long side of Shea's 710 Theatre in downtown Buffalo in June 2016. Seen from a distance, the mural seems to vibrate with bright colors, bold shapes, and intricately crafted patterns that evoke movement and symmetry. Its vitality is representative of the positive energy flowing through Buffalo and Western New York. The work stands as a symbol of

the power of public art to breathe new life into public places and create new destinations.

While the AK Public Art Initiative has been with us only for a short time, it is difficult to think of our cultural landscape without its transformative power. We launched PAI with Tape Art's *Buffalo Caverns* and Casey Riordan Millard's *Shark Girl* in August 2014 and since then have realized more than a dozen projects in various parts of Buffalo and Erie County. The AK Public Art Initiative is made possible thanks to a partnership between the Albright-Knox Art Gallery, Erie County, and the City of Buffalo, and I want to take this opportunity to thank our partners in government who believe in the transformative power of art: County Executive Mark Poloncarz and his team and the Mayor of the City of Buffalo Byron Brown and his team.

EDUCATION

The Albright-Knox is committed to providing participatory education and interpretation opportunities both within the museum's walls and across the community. Our cornerstone educational programs, Art'scool and AK Teens, continued their tradition of excellence by providing a wealth of enriching programming for students throughout the year. Most notably, the Art'scool program, made possible by BlueCross BlueShield of Western New York, broke previous attendance records and served 18,690 students on nearly 1,400 tours.

This year's AK Teens: Future Curators, a group of students in grades eleven and twelve, planned, developed, and executed their program's culminating exhibition, *Viewpoint*, after five months of guidance and training from museum staff. This inspiring exhibition, marking the sixth year of the Future Curators program, made possible by First Niagara, comprised works by local student artists and was on view both at the Albright-Knox and at the Buffalo Center for Arts and Technology (BCAT). Additionally, our Education Department developed a number of new programs in conjunction with the exhibition *Monet and the Impressionist Revolution: 1860–1910*, including Art'scool Educators' Workshops and studio art classes for adults and families. Over the course of the year, our flagship M&T FIRST FRIDAYS @ THE GALLERY program, presented by M&T Bank, welcomed almost 17,000 visitors with free admission. Free parking for visitors to the program was provided by NOCO.

Over the past decade, the Albright-Knox has developed and refined Access AK, a series of programs made possible through the generous support of the James H. Cummings Foundation, Inc. Endowment; The William M. Wood Foundation; an anonymous donor; and National Fuel. Access AK makes the

museum a welcoming, accessible, and creatively engaging place regardless of one's physical, developmental, or visual ability. We are among the few museums in the country with a dedicated staff member who designs and offers year-round programming for our community.

In April 2016, we welcomed a new Director of Education and Community Engagement, Dr. Jennifer Foley, whose leadership has already begun to make its mark on our educational outreach across the community. Dr. Foley brings a wealth of experience to the Education Department and will serve as an enthusiastic steward of the museum's vibrant educational and community programs.

SCHOLARSHIP AND PUBLICATIONS

The Albright-Knox's Publications Department capped off a wonderful year of achievements with the publication of two exceptional books in quick succession: *The Impressionist Revolution and the Advent of Abstract Art*, the companion publication to *Monet and the Impressionist Revolution*, was published in March 2016, and contains an essay I wrote two summers ago while envisioning the exhibition that was then taking shape. The essay is accompanied by illustrations of a broad selection of the Albright-Knox's masterworks. Shortly after this, the team produced the exhibition catalogue for *Shade: Clyfford Still / Mark Bradford*, with an essay by Senior Curator Cathleen Chaffee and an interview with Bradford on Still by Michael Auping, Chief Curator at the Modern Art Museum of Fort Worth. Both publications garnered immediate praise from our audiences and have demonstrated strong sales in Shop AK.

The Albright-Knox Publications team also oversaw the production of three other books in 2015–2016, bringing the total number for the year to five—a stunning feat made possible by the leadership and vision of Pam Hatley, who heads the department. The catalogue and artist's book that accompanied *Erin Shirreff* was produced in time for the exhibition's residence at the Institute of Contemporary Arts/Boston in November 2015, and was available thereafter at the Albright-Knox. Around the same time, the Albright-Knox released *Eija-Liisa Ahtila: Ecologies of Drama: Collected Writings, Interviews, and Scripts*, the first anthology of the literature on Ahtila's work to date, including scripts of all fourteen of the artist's moving-image installations, essays by prominent scholars, and interviews with the artist. Before this, the Albright-Knox produced the companion catalogue to *Imperfections by Chance: Paul Feeley Retrospective, 1954–1966*, a remarkable volume that presents a comprehensive examination of the artist's influential life and career, and includes essays by

Jeffrey's exceptional philanthropy will make our dreams a reality and on behalf of all of us, I extend our deepest gratitude to him and to all the forward-thinking philanthropists who rose and are rising to his challenge in record time.

Chief Curator Emeritus Douglas Dreishpoon and other scholars and critics. The production of any one of these publications in a year would be considered a success. Producing five excellent books in that time, along with the multitude of other projects that the Publications Department manages, is a great accomplishment.

INNOVATION

The Albright-Knox's Innovation Lab, the museum's in-house "think tank," was launched in April 2015 and has quickly established itself as a vital part of the museum's operating DNA. During its first year, the Lab launched two projects, ArtGames 2.0 and the Education Discovery Project (EDP), both of which continued to evolve and grow during 2015–2016. The EDP will inform future Albright-Knox education program design and implementation.

The Innovation Lab also began two new projects over the course of the last year, each of which positions the Albright-Knox to answer fundamental questions related to how a museum can benefit its community and forge fruitful bonds with local and national partners. The first of these projects, which we are calling the Visual Comprehension Training module, arose from my oft-stated belief that our aptitude in *visual literacy* (the skillset that enables us to navigate a world that bombards us with images and visual information) can be enhanced by looking at art and by learning to read and decipher it. Visual literacy implies a level of observation that goes beyond the simple act of looking. To better understand the interrelationship between looking, observing, and seeing and how they feed our intellect, a team from the Albright-Knox has partnered with nationally recognized experts in art, art history, design, psychology, ophthalmology, and visual studies from the University at Buffalo, Ontario College of Art and Design University (OCADU), and Vanderbilt University. The objective is to explore the scientific questions that underpin the skillset we are calling *visual literacy*. This collaborative effort has a thrilling potential to advance international scholarship on issues related to the art of looking and seeing. Like many of the projects we engage in, this project housed within the AK Innovation Lab would not have been possible without our world-class partners.

The second new project pioneered by the AK Innovation Lab in 2015–2016 is the Society for the Advancement of Construction-Related Arts (SACRA). This project, which picks up the tradition of the Albright Art School that once resided in Clifton Hall, will employ artisanal training in design and arts to develop essential workforce skills that meet needs related to neighborhood stabilization and preservation in Buffalo. To achieve this, SACRA will bring together local artisans, contractors, and tradespeople to help the program participants obtain necessary expertise in the

fields of carpentry, woodworking, and other similar skills. SACRA's goal is to develop and empower a new generation of artisans with the creative skills that can be employed to preserve and enhance Buffalo's historic homes and properties. SACRA exemplifies the idea that the museum's broad role in education can create a visible, positive impact in the community.

With these four projects in development and a number of others waiting in the pipeline, the Innovation Lab is humming with activity. We know of no other museum in the world that is engaged in as diverse a range of activities and collaborations as the Albright-Knox. Through these pioneering projects and collaborations we wish to honor and continue Western New York's proud tradition of innovation and entrepreneurship.

COMMUNICATIONS

In addition to ongoing marketing and communications initiatives to promote the Albright-Knox Art Gallery's exhibitions and diverse programs, 2015–2016 was marked by two announcements of extraordinary importance: on March 2, 2016, we published a shortlist of five firms that had advanced to the final selection round in our search for an architectural partner who would help us realize our Campus Development Project; and on June 6, we welcomed press and friends to the museum for the announcement of OMA/Shohei Shigematsu as the firm selected by the Albright-Knox's Board of Directors to be our partner in the AK360 Campus Development Project. These announcements garnered local, national, and international media attention, accentuating the Albright-Knox's global stature as a leading museum in the field of modern and contemporary art. In addition to extensive media coverage of the AK360 Campus Development Project, the press reported on many other Albright-Knox projects and initiatives. During 2015–2016, more than 160 articles, 270 television spots, and thirty-five radio news spots were published about the Albright-Knox and its programs, with a total estimated value of approximately \$1.67 million.

FINANCES

The past year was one of significant growth for the Albright-Knox in all areas of the museum's activities. Key goals of the Albright-Knox's Management Team are acting with fiscal responsibility, creating a streamlined reporting structure, and fostering an environment of empowerment. We evaluate the museum's financial position proactively and collaboratively on a weekly and monthly basis. Ten new staff positions were added in fiscal year 2015–2016, all of which will help us to 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 \$58,080, excluding depreciation.

These strong operating results for 2015–2016 are attributable to the hard work and dedication of the Albright-Knox’s amazing staff. I extend my thanks to our Accounting Department, whose work has enabled the museum to receive a clean audit with an unmodified opinion, no management letter, and no audit adjustments for five consecutive years.

The Albright-Knox Art Gallery’s financial health, regional impact, and international reputation could not be sustained without the steadfast commitment and dedication of our Members. I want to take this opportunity to thank you all for your generosity and dedication! 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.

The Albright-Knox’s Advancement Department is composed of divisions dedicated to Membership; Corporate, Foundation, and Government Relations; Annual Giving; and Special Events. In 2015–2016, the Advancement Department raised almost \$5.3 million dollars, representing a 23.5% increase over the previous year. This figure includes \$433,844 in membership support and \$784,667 in gifts to the Annual Fund. The Albright-Knox received more than \$2 million in support from corporate and foundation partners and individual donors, \$750,000 in public sector grants, and more than \$800,000 in revenue from special events. Every dollar raised at the museum helps us open the doors, turn on the lights, and carry out our work each day.

AK360

“We are launched on a voyage of generational importance, surely for the Albright-Knox, but also for Buffalo and Western New York.” This is how Board President Tom Hyde described the AK360 Campus Development Project at the Annual Meeting of The Buffalo Fine Arts Academy in October 2015. I am delighted now to report on the progress of this historic endeavor.

First, a few words about the name of the project: AK360 reflects the fact that the Albright-Knox has grown in sixty-year intervals: first in 1905 with the opening of the museum’s first permanent home designed by E. B. Green; then in 1962 when the wing designed by Gordon Bunshaft was added; and now for the third time with our twenty-first-century campus expansion project (three expansions, sixty years apart = AK360). The name also exemplifies that in response to feedback from our community, we are taking a 360-degree view of our growth that goes far beyond our operational needs and embraces our unique

position in the region and our contribution to its resurgence.

The Albright-Knox Campus Development Committee’s key task in 2015–2016 was to steward the architect selection process. The Committee’s objective was not to select a design, which is a more usual course of action, but rather a partner, an architect and a firm that would be a good match for the Albright-Knox and for our community. In September 2015, we were looking at a list of more than fifty architects from around the world. By November the list was cut by half, and in January 2016 a Request for Proposals was issued to five finalists: Allied Works, BIG, OMA, Snøhetta, and wHY. Between January and June 2016 the Campus Development Committee carefully assessed the strengths of each candidate and in early June recommended that the Board of Directors select OMA/Shohei Shigematsu as the Albright-Knox’s architectural partner. The Board of Directors unanimously adopted this motion on June 6, 2016. Shohei Shigematsu, who has been with OMA since 1998, is a visionary architect whose designs include buildings such as the Pierre Lassonde Pavilion at the Musée national des beaux-arts in Québec and the Faena Arts Center in Miami Beach. Shigematsu has also collaborated with many artists including Cai Guo-Qiang, Marina Abramović, and Kanye West. Selecting OMA and Shohei Shigematsu as our architectural partner is a milestone both in the history of the Albright-Knox and in Buffalo’s venerable architectural tradition.

The AK360 Campus Development Project will seek to satisfy many of the Albright-Knox Art Gallery’s most critical needs:

- Refurbish and renovate existing buildings on the AK Campus
- Provide much-needed space to exhibit the museum’s collection of masterworks, which has quadrupled in size since the last expansion in 1962
- Add more space for special exhibitions
- Enhance the visitor experience with new and better space for education, dining, and special events
- Consolidate staff offices
- Integrate the museum’s campus within Frederick Law Olmsted’s Delaware Park
- Improve the current parking configuration

The AK360 Campus Development Project is a symbol of Buffalo’s twenty-first-century renaissance, and we expect it to have a significant ripple effect on our region’s economic resurgence. When the Albright-Knox’s world-renowned collection of modern and contemporary art is presented in an appropriate architectural setting, the museum can become a cultural

At this auspicious moment in our region's history, I thank you for your commitment to the Albright-Knox Art Gallery and invite you to join us in building our shared future. A bright road beckons us forward!

destination for travelers from around the world. An expanded Albright-Knox will serve as a beacon for cultural tourism in our region, attracting a growing number of visitors to the museum who come from outside of Erie County. That number currently stands at around 30% of the museum's yearly attendance, but it has the potential to be much higher. Cultural tourism, as countless studies have shown, can contribute significantly to a region's and city's economy.

The foundation of the AK360 Campus Development Project is the ten-year Strategic Plan that was adopted by the Board of Directors on June 6, 2016. Representing a fourteen-month effort by the Strategic Planning Committee, our new Strategic Plan is built on four overarching platforms for strategic action:

1. Exceptional Collections
2. Engaging Communities
3. AK360
4. Institutional Vigor

A commitment to dynamic and accessible educational programming is a thread woven through each platform, manifested in a call for a "vibrant education center" as part of AK360. New education facilities will include multifunctional classrooms, dedicated areas for school-tour groups, performance spaces, and support facilities to serve an increasingly diverse population. Ultimately, a post-AK360 campus will transform the museum's ability to meet the needs of its visitors by expressing through its welcoming architecture a renewed commitment to education and widespread accessibility. In order to allow this new campus to operate to its full potential, we are planning to earmark a percentage of all gifts to AK360 to enhance our existing operational endowment, which currently covers about 20% of our annual operating budget. Increasing the operating endowment will ensure the museum's future financial stability, also post-expansion.

We stand at a promising beginning of long journey. With the AK360 Campus Development Project we have embarked on a course that will lead us to a transformed Albright-Knox. We have many tasks yet to complete and many challenges to face, but I am confident that with the help of our community and government leaders we will achieve our goal of creating a museum that thrives as a hub of creative energies. I would like to extend my thanks to our Board President Tom Hyde and our inimitable Board of Directors, the finest allies a museum director could hope for. I also thank my wife Sonja and our children Gabriela, Jonatan, and Sophie for their stamina, "sisu," and ever-inspiring support.

In late June 2016, the AK360 Capital Campaign, which is the financial cornerstone of the AK360 Campus Development Project, took a giant leap forward with an unprecedented matching challenge made possible by the extraordinary generosity of Jeffrey Gundlach, a visionary business leader and a Buffalo native who has maintained life-long ties to the area and to the Albright-Knox. His pledge of up to \$42.5 million is the largest single private donation to a cultural institution in our region's history; it is a large gift by any standard, national or international. By September 2016, after eleven weeks of intense fundraising, Mr. Gundlach's pledge had been matched with more than \$60 million in support from individuals, corporations, foundations, and government partners. These transformative gifts will give the AK360 Capital Campaign and Campus Development Project tremendous momentum in the months ahead.

Jeffrey's exceptional philanthropy will make our dreams a reality, and on behalf of all of us, I extend our deepest gratitude to him and to all the forward-thinking philanthropists who rose and are rising to his challenge in record time. In particular, I want to thank our Board of Directors for pledging more than \$20 million of the matching funds, and the John R. Oishei Foundation and the Ralph C. Wilson, Jr. Foundation for their leadership among foundations. I also thank New York State—the Assembly, the Senate, and Governor Andrew M. Cuomo—for contributing \$15 million to our Capital Campaign; and County Executive Mark Poloncarz and Erie County for a pledge of \$5 million. I salute our state, county, and city leaders for their swift action in committing critical public support to this project, which will power myriad civic and economic development opportunities in Western New York for generations to come. We live in an *amazing* community, and this is our time to show the world the fabric that makes us who we are.

At this auspicious moment in our region's history, I thank you for your commitment to the Albright-Knox Art Gallery and invite you to join us in building our shared future. A bright road beckons us forward!



JANNE SIRÉN, PHD

Peggy Pierce Elfvig Director

Exhibitions and Programs at the Albright-Knox

EXHIBITIONS

Jeff Koons: Gazing Ball (Charity)

March 20–August 16, 2015

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

Screen Play: Life in an Animated World

June 20–September 13, 2015

Conceived by Deputy Director Joe Lin-Hill and curated by Lin-Hill, 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.

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.

Artist to Artist

July 15–November 8, 2015

Organized by Curatorial Assistant Laura Brill

Eija-Liisa Ahtila: Ecologies of Drama

October 10, 2015–January 3, 2016

Organized by Senior Curator Cathleen Chaffee
Made possible through the generous support of Curbell, Inc., and the Finnish Cultural Foundation with additional support from The American Scandinavian Foundation and the Marian Goodman Gallery, New York, Paris, and London.

Looking at Tomorrow: Light and Language from the Panza Collection, 1967–1990

October 24, 2015–February 7, 2016

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

Monet and the Impressionist Revolution, 1860–1910

November 15, 2015–March 20, 2016

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

Made possible through the generosity of M&T Bank. Additional support provided by Amy and Harris Schwalb, Barbara and John Drenning, an anonymous donor, Jay Goldman, Lawley, and Walsh Duffield Companies, Inc.

Joan Jonas: Good Night Good Morning

January 16–May 1, 2016

Organized by Godin-Spaulding Curator & Curator for the Collection Holly E. Hughes
Equipment and technical support provided by Advantage TI.

Erin Shirreff

January 23–May 8, 2016

Organized by Senior Curator Cathleen Chaffee and Jenelle Porter, former Mannion Family Senior Curator at the Institute of Contemporary Art/Boston
Made possible, in part, through the generosity of the Albright-Knox Contemporary and Modern Art Foundation Canada and Sikkema Jenkins & Co., with additional support from Keller Technology Corporation, Deborah Ronnen, and an anonymous donor.
Equipment and technical support provided by Advantage TI.

For the Love of Things: Still Life

February 27–March 29, 2016

Organized by Godin-Spaulding Curator & Curator for the Collection Holly E. Hughes
Technical support provided by Advantage TI.

Torey Thornton: Sir Veil

February 27–May 29, 2016

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

Marie Lorenz: Ezekia

May 14–September 11, 2016

Organized by Senior Curator Cathleen Chaffee
Equipment and technical support provided by Advantage TI.

Shade: Clyfford Still / Mark Bradford

May 26–October 2, 2016

Organized by Senior Curator Cathleen Chaffee
Made possible through the generosity of First Niagara Foundation, Mr. and Mrs. Charles W. Banta, Jay Goldman, Hauser & Wirth Inc., Deborah Ronnen, and Amy and Harris Schwalb.

Defining Sculpture

June 18–October 9, 2016

Organized by Chief Curator Emeritus Douglas Dreishpoon

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.





Jessie Unterhalter and Katey Truhn's *Noodle in the Northern Lights* was installed on the side of Shea's 710 Theatre in May and June 2016. Photograph by Mike Krupski.

Jenny Kendler (American, born 1979)
Milkweed Dispersal Balloons, 2015
 Biodegradable balloons, milkweed seeds, and pins
 Ongoing performance

Jenny Kendler (American, born 1979)
ReWilding New York (Community Seed Stations), 2015
 Retrofitted planter boxes and seed packets
 Locations included:
 Martin Luther King, Jr. Park, Buffalo
 Broadway Market, 999 Broadway, Buffalo
 Mattie's Restaurant, 1412 Fillmore Avenue, Buffalo
 Matt Urban Hope Center, 385 Paderewski Drive, Buffalo
 Urban Roots Community Garden Center, 428 Rhode Island Street, Buffalo
 Orchard Park Public Library, 4570 South Buffalo Street, Orchard Park
 Clarence Hollow Farmers Market, 10717 Main Street, Clarence
 Explore & More Children's Museum, 300 Gleed Avenue, East Aurora
 Burchfield Nature & Art Center, 2001 Union Road, West Seneca
 Ellicott Island Bark Park, 10 Creekside Drive, Tonawanda

Kaarina Kaikkonen (Finnish, born 1952)
We Share A Dream, 2015
 Donated apparel, rope, and wire
 Each wing approximately 17½ x 138 feet (533.4 x 4,206.4 cm)
 Commissioned by the Albright-Knox Art Gallery, Public Art Initiative, 2015
 On view at the Buffalo Niagara International Airport

Amanda Browder (American, born 1976)
Spectral Locus, 2016
 Donated fabric, wire
 Installations in August and September 2016 at 467 Richmond Avenue, Buffalo; 950 Broadway, Buffalo; and Clifton Hall at the Albright-Knox Art Gallery, 1285 Elmwood Avenue, Buffalo
 Public sewing days from April 21, 2016 to August 6, 2016

Jessie Unterhalter and **Katey Truhn** (American, both born 1983)
Noodle in the Northern Lights, 2016
 Acrylic paint
 Approximately 30 x 240 feet (9.8 x 73.2 m)
 Installed May 23 to June 17, 2016, Shea's 710 Main Theatre

Roberley Bell (American, born 1955)
Locus Amoenus, 2015
 Chain link with powder coating, welded and forged polychrome steel urns, and weathered cast plaster birds with tree trunk, dimensions variable

Deer Still Life, 2015
 Cast concrete with paint
 Dimensions variable
 June–October 2016, Tiff Nature Preserve

Exhibitions and Programs at the Albright-Knox

EDUCATION DEPARTMENT HALLWAY EXHIBITIONS

Expression through Art

Children's Guild of Buffalo through Mental Health Association
of Erie County
June 30–July 26, 2015

Materials

Artpark's Artcamp
August 4–August 23, 2015

Tech Today

Aspire of Western New York
September 1–September 20, 2015

Collaborations: Bringing Together a Diverse Community

Aspire of WNY, People Inc., The Resource Center, Starlight
Studio, Access AK
October 1–October 25, 2015

One of a Kind

Autism Services, Inc.
November 3–November 22, 2015

Albright-Knox Art Gallery Staff Exhibition

November 27–December 27, 2015

Shea's Exploring the Arts Program

December 29, 2015–January 24, 2016

Lake Shore High School Senior Art Exhibition

February 2–February 25, 2016

Springville Elementary School: Kindergarten–Fifth Grade

March 1–March 13, 2016

Empowered Expression: An Access AK Artist Exhibition

April 1–April 24, 2016

Art That Inspires

Tapestry Charter School
May 6–May 22, 2016

Art Makes You Think Bigger

BPS 33 Bilingual Center
June 1–June 19, 2016

PROGRAMS

Access AK

Access AK Community Reception: April 22, 2016
Creative Connection
Verbal Description Sensory Tours
Veterans Connecting through Art
Veterans Connecting through Art Reception: April 22, 2016
Spoken Book Recordings at the Buffalo and Erie County Public
Library as part of FinnFest 2016: October 10, 2015

Access AK is made possible through the generous support of the James H. Cummings Foundation, Inc. Endowment; The William M. Wood Foundation; an anonymous donor; 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 sponsor: North American Breweries

September 1, 2015

Beyond Saturday Morning: Contemporary Animation

December 10, 2015

Holiday Reception: Celebrating *Monet and the Impressionist Revolution, 1860–1910*

March 22, 2016

Stories from the Archives: Exploring the Albright-Knox's Visual History through *Erin Shirreff*

May 3, 2016

The Art of Still Life Creation

Made possible through the participation of our Corporate Members.

AK Teens

AK Teens Portfolio Review Day

AK Teens Building a Portfolio Art Classes

AK Teens College Art Career Day

AK Teens Perspectives Workshops

AK Teens Future Curators—*Viewpoint*, April 15–May 15, 2016, Albright-Knox Art Gallery; April 22–May 13, 2016, Buffalo Center for Arts and Technology

AK Teens is presented by the First Niagara Foundation.

The Buffalo News Summer Jazz Series

The Albright-Knox Art Gallery is grateful to *The Buffalo News* for its thirty-fifth 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 68 active docents gave 1,151 tours to a total of 21,081 visitors.

Educator, School, and Public Programs

Art'scool "Inspired" Contest, Online Exhibition, and Exhibition (Clifton Hall Link, May 27–June 19, 2016)

Art'scool Educators' Open House: October 21, 2015

Art'scool Educators' Workshop for *Monet and the Impressionist Revolution, 1860–1910*: December 1 and 5, 2015

Art'scool Educators' Workshop for *For the Love of Things: Still Life*: April 5, 2016

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: Cookies, Cocoa, and Claude Monet, January 31, 2016

Exhibitions and Programs at the Albright-Knox

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 for *Monet and the Impressionist Revolution, 1860–1910,* February 21, 2016
Studio Workshop for Adults for *For the Love of Things: Still Life,* April 16, 2016

Tours:

Art'scool Tour Program: 18,690 participants
Buffalo Seminary Tour Program: 181 participants
"Family Fun" Tours: 74 participants
"What's Your Vision?" Tours: 124 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 twenty-one participants in the Museum Internship Program.



Installation view of Shayne Dark's *Windfall*, 2010, at the Buffalo and Erie County Botanical Gardens in *Shayne Dark: Natural Conditions*. Photograph by Tom Loonan.

WORKSHOPS AND CLASSES

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

COMMUNITY FESTIVALS/EVENTS

Taking It to the Streets
Music Is Art
Adaptive Recreation Expo
Buffalo Philharmonic Orchestra Youth Concert Series:
Frozen Fairytales
Buffalo Philharmonic Orchestra Youth Concert Series:
Let's Go Buffalo
Buffalo Philharmonic Orchestra Youth Concert Series:
Peter and the Wolf

SPECIAL EVENTS

Aurora Borealis Gala

November 14, 2015
Presenting sponsorship generously provided by Delaware North.

Chairpersons: Drs. Helen and Andy Cappuccino, Daniel Lewis, Sarah Williams and Bob Boj dak
Additional support provided by Charles E. Balbach, M&T Bank, Paul William Beltz, P.C., Anne and Philipp Rimm ler, Catherine and Stephen Foley, Christine Sabuda and Christopher Bihary, The Superior Group, and Carolyn and John Yurtchuk.
Special arrangements by The Floristry and Moët Hennessy Estate & Wines.

Annual Christmas Tree Lighting and Concert

December 13, 2015

An Evening in Paris

February 25, 2016
Chairpersons: Michelle and Dave Busch, Nicole and Steve Swift, Sonja and Janne Sirén
Sponsored by Mr. Donald E. Will, BlueCross BlueShield of Western New York, Eric Mower and Associates, and Pegula Sports and Entertainment.
Additional support provided by Sage Floral Shop, Seabar, Oliver's Restaurant, Rue Franklin, Toutant, Moët Hennessy USA, Magic Hat Brewing Company, and North American Breweries.

EMERGE

June 17, 2016
Presenting sponsorship generously provided by Calspan and Rich's Catering & Special Events.
Chairpersons: Molly and Charles Lambros, John and Carolyn Yurtchuk, Mary and Lou Knotts, Martha and Tom Hyde, Sonja and Janne Sirén
Sponsored by Hodgson Russ LLP, Land Rover Buffalo, Charles E. Balbach, Holly and Jordan Levy, NEPC, LLC, and NOCO Energy Corp.
Additional support provided by Tony Walker & Co., Modern Luxuri, Empire Building Diagnostics, Zenger Group, Magic Hat Brewing Company, and North American Breweries.

Exhibitions and Programs at the Albright-Knox

Members' Receptions

Beverage sponsor: North American Breweries

Friday, October 9, 2015

Eija-Liisa Ahtila: *Ecologies of Drama*

Friday, January 22, 2016

Erin Shirreff

Wednesday, May 25, 2016

Shade: *Clyfford Still / Mark Bradford*



On June 15, 2016, the Albright-Knox presented the panel discussion *Building the Museum of the 21st Century* with, from left, Peggy Pierce Elfvig Director Janne Sirén, architect Shohei Shigematsu/OMA, and artist Mark Bradford at the Fondation Beyeler in Basel, Switzerland.

Special Members' Events

Thursday, September 17, 2015

Artist Talk: Shayne Dark

Friday, October 9, 2015

Emerging Voices in Contemporary Art: Eija-Liisa Ahtila in Conversation with Janne Sirén and Cathleen Chaffee

Wednesday, October 28, 2018

153rd Annual Meeting of The Buffalo Fine Arts Academy

Friday, November 6, 2015

Artist Talk: Jaume Plensa, "In Buffalo"

Sunday, November 15, 2015

Panel Discussion: "Collecting the Panza Collection"

Thursday, December 10, 2015

Legacy Friends Reception

Friday, January 22, 2016

Emerging Voices in Contemporary Art: Erin Shirreff in Conversation with Cathleen Chaffee

Thursday, January 28, 2016

Salon Series: Behind the Scenes of The Panza Collection with Cathleen Chaffee

Friday, February 26, 2016

Emerging Voices in Contemporary Art: Torey Thornton in Conversation with Holly E. Hughes

Sunday, March 20, 2016

Book Launch Celebration with Peggy Pierce Elfvig Director Janne Sirén: *The Impressionist Revolution and the Advent of Abstract Art*

Friday, April 8, 2016

Emerging Voices in Contemporary Art: Sopheap Pich Artist Talk

Tuesday, May 10, 2016

Salon Series: Behind the Scenes of Still Life with Holly E. Hughes

Tuesday, May 24, 2016

Artist Talk: Mark Bradford at Buffalo Academy for Visual and Performing Arts, PS192

Wednesday, May 25, 2016

Emerging Voices in Contemporary Art: Mark Bradford in Conversation with Cathleen Chaffee

AK Director's Travel Series

September 24–30, 2015

Venice Biennale; Villa Menafoglio Litta Panza, Varese, Italy; and Fondation Pierre Gianadda Martigny, Switzerland

June 11–16, 2016

Zurich and Basel Switzerland

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Gifts to the Albright-Knox

PAINTINGS

Harold Ancart

Belgian, born 1980

Untitled, 2015

Oil stick and pencil on canvas mounted on wood panel
with artist frame

80 x 112½ inches (203.2 x 285.8 cm)

Gift of Ivan Moskowitz, 2016

2016:18

Bill Jensen

American, born 1945

Now I Believe it Peak (Huangshan MT), 2014–15

Oil on linen mounted on board

48 x 38 inches (121.9 x 96.5 cm)

Gift of The Alex Katz Foundation, 2016

2016:19.1

Sir Thomas Lawrence (currently attributed to)

British, 1769–1830

Portrait of a Man, ca. 1800s

Oil on canvas

36 x 30 x 4 inches (91.4 x 76.2 x 10.2 cm) framed

Gift of Angelina Fryer, 2015

2015:26

John Meyer

American, 1943–2002

Untitled, 1996

Diptych: egg tempera on walnut panel

20 x 20 inches (50.8 x 50.8 cm) each; 20 x 41 inches
(50.8 x 104.1 cm) overall

Gift of Gabrielle J. Forman in Honor of Her Parents,
Natalie and Irving Forman, 2015

2015:27a-b

Eric Orr

American, 1941–1998

Red Ecliptic, 1987

Oil on canvas mounted on gold leaf-wrapped wood panel

29 x 24 inches (73.7 x 61 cm)

With Funds Provided by The Mark & Hilarie Moore Family Trust
in Memory of Timothy A. Fallon, 2015

2015:28

Nathalie Provosty

American, born 1981

Hito, 2012

Oil on linen

15 x 12 inches (38.1 x 30.5 cm)

Gift of The Alex Katz Foundation, 2016

2016:19.2

SCULPTURE

Nayland Blake

American, born 1960

MARGINALIA JUVENILIA, 1987

Turned wooden vase with stamped metal and display box

Display case: 4³/₈ x 7¹/₄ x 3 inches (11.1 x 18.4 x 7.6 cm) overall;

wooden vase: 5 x 3 1/2 inches (12.7 x 8.9 cm) overall

Gift of Eileen and Michael Cohen, 2016

2016:2.1a-b

Dale Chihuly

American, born 1941

Ultramarine Macchia with Turquoise Lip Wrap, 1991

Blown glass

11 x 24 x 26 inches (27.9 x 61 x 66 cm)

In loving memory of Peter B. Flickinger and Susie Flickinger

from Alexandra K. F. Secor, Chelsea B. Secor, and

Colin C. K. Secor, 2015

2015:16

Federico Díaz

Czech, born 1971

Untitled Study for "Geometric Death Frequency," 2010

3D-printed material and gold paint

7½ x 10 x 15½ inches (19 x 25.4 x 39.4 cm)

Gift of Nicole and Robert Buck, 2016

2016:9.1

Olafur Eliasson

Icelandic, born 1967

Garden Project (OMI Fountain), 2000

Metal tubing, metal frame, and found rocks

Dimensions variable

Gift of The Carol and Arthur Goldberg Collection, 2015

2015:24.1a-b

Aiko Hachisuka

Japanese, born 1974

Shino, 2011

Silkscreen on clothing and foam

26 x 23 x 23 inches (66 x 58.4 x 58.4 cm)

Gift of Judi Roaman, 2015

2015:17

Ulrike Lienbacher

Austrian, born 1963

Rubber Object (Tongue), not dated

Molded rubber

2 x 11 x 5¼ inches (5.1 x 27.9 x 13.3 cm)

Gift of Eileen and Michael Cohen, 2016

2016:2.6

Beverly Pepper

American, born 1922

Satco Passage of Night, 1966

Stainless steel with orange and white paint

12 x 10 x 8½ inches (30.5 x 25.4 x 21.6 cm)

Gift of Nicole and Robert Buck, 2016

2016:9.2

Gifts to the Albright-Knox

Gedi Sibony

American, born 1973
Neither Warrior nor Arrow, 2004
Wood and wood glue
50 x 36 x 11 inches (127 x 91.4 x 28 cm)
Gift of The Carol and Arthur Goldberg Collection, 2015
2015:24.2

Tony Smith

American, 1912–1980
Maquette for *Cigarette*, ca. 1960
Ink and pencil on cardboard and masking tape
12 x 12 x 12 inches (30.5 x 30.5 x 30.5 cm)
Gift from the Collection of Phyllis Rabineau and John Alderson,
in memory of Susan and Christopher Wilmarth, 2016
2016:22

DRAWINGS/UNIQUE WORKS ON PAPER

Jesse Bransford

American, born 1972
(B.O.C.) Astronomy, 2001
Acrylic and ink on paper
48 x 85 inches (121.9 x 215.9 cm)
Gift of Eileen and Michael Cohen, 2016
2016:2.2

Mai Braun

German, born 1970
NYT—Nov 16, 2007 (Pakistan), Version 1, 2008
Colored and aluminum tape on newspaper
11 x 12 inches (27.9 x 30.5 cm)
Gift of Eileen and Michael Cohen, 2016
2016:2.3

Chryssa

American, born Greece, 1933–2013
STUDY ONE, 1981–82
Mixed media on paper
10 x 16¼ inches (25.4 x 41.3 cm)
Gift of Douglas G. Schultz in Memory of the Artist, 2015
2015:30

Tony DeLap

American, born 1927
Drawing for *Four Dots*, 1962
Pencil and red ink on paper
22 x 25 inches (55.9 x 63.5 cm)
Gift of Tony DeLap, 2015
2015:31

Lucas Johnson

American, 1940–2002
Hombre Y su Sombre, 1974
Collage on paper
9 x 11½ inches (22.9 x 29.2 cm)
Anonymous Gift, 2016
2016:10.1

Jiří Kolár

Czech, 1914–2002
Remembrance of Italy, 1971
Mixed media on paper
5 x 9⅛ inches (12.7 x 23.3 cm)
Anonymous Gift, 2016
2016:10.2

Douglas Kolk

American, 1963–2014
Untitled, not dated
Pencil on paper
23⅞ x 19 inches (60.6 x 48.3 cm)
Gift of Eileen and Michael Cohen, 2016
2016:2.5

Tony Lewis

American, born 1986
Poferd, 2015
Pencil and graphite powder on paper
84 x 60 inches (213.4 x 152.4 cm) overall
Anonymous Gift, 2016
2016:11a-d

Robert Mangold

American, born 1937

Preparatory scale drawing for window in Robert H. Jackson
United States Courthouse in Buffalo, New York, 2008
Pencil on paper
97 x 22⅞ inches (246.4 x 58.1 cm)
Gift of the artist, 2015
2015:18.1

Preparatory scale drawing for window in Robert H. Jackson
United States Courthouse in Buffalo, New York, 2008
Pencil on paper
74⅜ x 29⅛ inches (188.4 x 73.8 cm)
Gift of the artist, 2015
2015:18.2

Preparatory scale drawing for window in Robert H. Jackson
United States Courthouse in Buffalo, New York, 2008
Pencil on paper
74⅜ x 29⅛ inches (188.4 x 73.8 cm)
Gift of the artist, 2015
2015:18.3

Seb Patane

Italian, born 1970
Miss Esme Beringer, 2005
Ink on paper
14 x 10 inches (35.6 x 25.4 cm)
Gift of Eileen and Michael Cohen, 2016
2016:2.7

Gifts to the Albright-Knox

Jon Pylypchuk

Canadian, born 1972
fuck everyone, 2003
Mixed media on paper
31¼ x 23½ inches (79.4 x 59.7 cm)
Gift of Eileen and Michael Cohen, 2016
2016:2.8

Beverly Pepper

American, born 1922
Cor-ten #2, 1969
Gouache on paper
19½ x 24 inches (79.4 x 59.7 cm)
Gift from the Collection of Martje V. More, 2015
2015:29

Kim Rugg

Canadian, born 1963
East Coast, 2014
Ink on paper
38 x 26 inches (96.5 x 66 cm)
Gift of Mark and Hilarie Moore Family Trust, 2016
2016:21

Paul Sharits

American, 1943–1993

“Alpha Centurion Apocalypse Zorbian Apoc Zeta Beam Apoc Uranium Apoc” Chair, 1962–65

Pencil and colored pencil on paper
8½ x 11 inches (21.6 x 27.9 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.28

30 Poem Units, Moveable, 1962–65

Ink on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.45

And Then with Dazzling, Totally Unhuman Speed, 1965

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.11

Bathtubs 1 & 2, 1968

Red ink on paper
11 x 8¼ inches (27.9 x 21 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.41

Chairs, 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.18

Dilema, 1962–65

Pencil on paper
11 x 8½ inches (27.9 x 21.6 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.38

Entire DeAssemble Environment \$ Per Pound, 1962–65

Pencil and colored pencil on paper
8½ x 11 inches (21.6 x 27.9 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.17

Environment Pieces, 1962–65

Pencil and colored pencil on paper
11 x 9 inches (27.9 x 22.9 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.19

Explosions, 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.8

Explosions and Radiation, 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.12

Getting Up Death Becoming Alive Again, Horizontal, ca. 1965

Blue ink on paper
10¾ x 8¾ inches (27.3 x 22.2 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.37

Model, 1962–65

Pencil on paper
8 x 4¾ inches (20.3 x 12.1 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.43

Of Course This is What You Were Expecting, 1962–65

Blue ink on paper
8½ x 11 inches (21.6 x 27.9 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.31

Poster, Announcement, 1962–65

Pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.47

Gifts to the Albright-Knox

Run Baby Run, Come Back into My Arms, 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.20

Sequence Wherin. . ., 1962–65

Pencil, ink, and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.16

Simple Sequence, 1962–65

Blue ink on paper
9¾ x 8½ inches (24.8 x 21.6 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.44

Still Life, 1962–65

Pencil on paper
11 x 17 inches (27.9 x 43.2 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.39

Studies, 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.9

Studies, 1962–65

Pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.46

Studies, 1962–65

Ink on paper
12 x 9 inches (30.5 x 22.9 cm)
Collection of Michael Lowe and Kimberly Klosterman, 2015
2015:25.36

Studies, 1962–65

Pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.35

Studies, 1962–65

Pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.34

Studies, 1962–65

Pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.33

Studies, 1962–65

Pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.32

Studies, 1962–65

Pencil and colored pencil on paper
11 x 8½ inches (27 x 21.6 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.27

Studies, 1962–66

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.26

Studies, 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.25

Studies, 1962–65

Pencil, ink, and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.14

Studies, 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.21

Studies, 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.22

Studies, 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.2

Gifts to the Albright-Knox

Studies, 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.23

Studies, 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.13

Studies, 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.10

Study, 1962–65

Pencil and colored pencil on paper
12 x 6 inches (30.5 x 15.2 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.15

Study, 1962–65

Pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.30

Study for "Comic" Movie, 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.7

Study for "Fuck Film," 1962–65

Pencil on paper
14 x 11 inches (35.6 x 27.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.3

Study for "Symbols" Movie, 1962–65

Pencil and black pen on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.4

Study for "Yes No" Movie, 1962–65

Blue ink on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.2

Study for Color Film Quartet, ca. 1965

Pencil, ink, and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.6

Study for Color Movie "Sham," 1962–65

Pencil and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.1

Study for Color Movies, 1962–65

Blue ink and colored pencil on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.5

Tecifax, 1962–65

Blue ink on paper
12 x 9 inches (30.5 x 22.9 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.29

Toilets I & II, 1968

Red ink on paper
11 x 8¼ inches (27.9 x 21 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.42

Vuillard Late Monet, 1962–65

Pencil on paper
9 x 8½ inches (22.9 x 21.6 cm)
Gift from the Collection of Michael Lowe and
Kimberly Klosterman, 2015
2015:25.40

Robert Therrien

American, born 1947
Untitled (Small Feet Walking), 1993
Drawing on paper
6¾ x 8½ inches (17.1 x 21.6 cm)
Gift of Eileen and Michael Cohen, 2016
2016:2.9

Torey Thornton

American, born 1990
*There's Solid Militia Fashion, but Come On, Domestic
Like Focus Always*, 2015
Acrylic paint, oil pastel, Sharpie, graphite, nail polish,
and marker on paper
65 x 82¾ inches (165.1 x 210.2 cm)
Gift of CANADA, LLC, 2016
2016:12

Gifts to the Albright-Knox

Jon Tower

American, active twentieth century
Solved Problem #106, 1987
Graphite on graph paper
8 x 10 inches (20.3 x 25.4 cm)
Gift of Eileen and Michael Cohen, 2016
P2016:2.10

Martin Westwood

British, born 1969
Sister, paper, stone, 2001
Acrylic on *Financial Times* newsprint
25 x 35 inches (63.5 x 88.9 cm)
Gift of Eileen and Michael Cohen, 2016
P2016:2.11

Thomas Zummer

American, born 1954
FREUD 1, 1992
Ink on board
12 x 9 inches (30.5 x 22.9 cm)
Gift of Eileen and Michael Cohen, 2016
P2016:2.12

PRINTS/MULTIPLES

Matthew Brannon

American, born 1971
Compliance and Resentment, 2006
Silkscreen, edition 20/200
24 x 20 inches (61 x 50.8 cm)
Gift of Eileen and Michael Cohen, 2016
P2016:4.1

Sue Coe

British, born 1951
The Last Dance, 1985
Photo-etching, edition AP
10¼ x 14¼ inches (26 x 36.2 cm)
Gift of Eileen and Michael Cohen, 2016
P2016:4.2

Paul César Helleu

French, 1859–1927
Untitled (Portrait of Alice Helleu), ca. 1905
Black drypoint print
15½ x 12⅝ inches (39.4 x 32.2 cm)
Gift of George C. Kenney, 2015
P2015:8

Henri Matisse

French, 1869–1954
L'avaleur de sabres (The Sword Swallower) from the portfolio
"Jazz," 1947
Pochoir print
16½ x 25⅝ inches (41.9 x 65.1 cm)
Anonymous Gift, 2016
P2016:3

PHOTOGRAPHS

Paula Court

American, active twentieth century
Matt Mullican "Under Hypnosis" at The Kitchen, 1982
Gelatin silver print, edition 1/2
8 x 10 inches (20.3 x 25.4 cm)
Gift of Eileen and Michael Cohen, 2016
P2016:4.3

Biff Henrich

American, born 1953
Untitled (chicken wings), 1983
Chromogenic color print
33½ x 43¾ x 2 inches (85.1 x 111.1 x 5.1 cm) framed
Gift of Robert T. Buck, 2016
P2016:6.1

Fred Lonidier

American, born 1942
Representations of Self-Representations, 1973
Twenty-five gelatin silver photo panels
7 x 32 inches (17.8 x 81.3 cm) each
Gift of the Buddy Taub Foundation, 2016
P2016:2a-y

Ken Lum

Canadian, born 1956
A Woodcutter and his Wife, 1990
Chromogenic color print and enamel mounted on Sintra and
aluminum panel, edition 1/2
96 x 59⅝ x 2¼ inches (243.8 x 151.5 x 5.7 cm)
Gift of Eileen and Michael Cohen, 2016
P2016:4.4

Chris Moore

British, born 1934
TUES. MAY, 17 (The Night Jackie O. died), 1994
Chromogenic print, edition 4/10
20 x 25 inches (50.8 x 63.5 cm)
Gift of Eileen and Michael Cohen, 2016
P2016:4.5

Steven Pippin

British, born 1960
Laundromat Pictures, #1–4, 1991
Set of four gelatin silver prints, edition 10/25
12 x 15 ¾ inches (30.5 x 40 cm) each
Gift of Eileen and Michael Cohen, 2016
P2016:4.6a-d

Robert S. Redfield

American, 1849–1923
Becalmed, 1900
Platinum print
3¾ x 1½ inches (9.5 x 3.8 cm)
Gift of Paul McKenna, 2016
P2016:7

Gifts to the Albright-Knox

Pietro Reviglio

Italian, born 1976

Scene IX INT. Artist's Studio—(Day) from the series
"Cinematography of Urban Madness Fragments
of a Screenplay," 2009

Chromogenic color print

29¾ x 40 inches (75.6 x 101.6 cm)

Gift of Nicole and Robert Buck, 2016

P2016:6.2

Alexander Ross

American, born 1960

Untitled, 1997

Chromogenic color print

11 x 14 inches (27.9 x 35.6 cm)

Gift of Eileen and Michael Cohen, 2016

P2016:4.7

Catherine Sullivan

American, born 1968

SUITE D, 2002

Suite of four black-and-white prints

6 x 9¼ inches (15.2 x 23.5 cm) each

Gift of Eileen and Michael Cohen, 2016

P2016:4.8a-d

John Waters

American, born 1946

Straight to Video, 2000

Gelatin silver print, edition 2/8

21¼ x 18¼ inches (54 x 46.4 x 2.5 cm) framed

Gift of Eileen and Michael Cohen, 2016

P2016:4.9

INSTALLATION

No Activity Recorded

ASSEMBLAGE

No Activity Recorded

VIDEO/MEDIA

No Activity Recorded

Albright-Knox Purchases

PAINTINGS

Mark Bradford

American, born 1961

Butch Queen, 2016

Mixed media on canvas

104¼ x 144½ inches (264.8 x 367 cm)

George B. and Jenny R. Mathews Fund, by exchange, 2016

2016:13

Elisheva Biernoff

American, born 1980

Unspecified Party, 2014

Acrylic on plywood with poplar stand

4¾ x 8 x 2½ inches (12.1 x 20.3 x 6.4 cm) overall

Gift of Mrs. Georgia M. G. Forman, by exchange, 2016

2016:14.1a-b

Winter, 2015

Acrylic on plywood with poplar stand

5¾ x 8 x 2½ inches (14.6 x 20.3 x 6.4 cm)

Gift of Mrs. Georgia M. G. Forman, by exchange, 2016

2016:14.2a-b

Dan Colen

American, born 1979

Barking Irons, 2015

Gum on canvas mounted on board

110 x 207 inches (279.4 x 525.8 cm)

Gift of the artist, Amy and Harris Schwalb and

Bequest of Arthur B. Michael, by exchange, 2015

2015:15

Rosalyn Drexler

American, born 1926

Lovers, 1963

Acrylic and paper collage on canvas

55¼ x 52 inches (140.3 x 132.1 cm)

George B. and Jenny R. Mathews Fund, by exchange, 2016

2016:1

Sanya Kantarovsky

Russian, born 1982

Mind the Gap, 2016

Oil, watercolor, oil stick, and pastel on canvas

55 x 40 inches (139.7 x 101.6 cm)

Gift of Mrs. Seymour H. Knox, Sr., by exchange and Gift of

Baroness Alphonse de Rothschild, by exchange, 2016

2016:5

Julia Rommel

American, born 1980

Moroccan Boyfriend, 2015

Oil on linen

86 x 72 inches (218.4 x 182.9 cm)

Albert H. Tracy Fund, by exchange, Gift of Miss Amelia E. White,

by exchange, Charlotte A. Watson Fund, by exchange, Philip J.

Wickser Fund, by exchange and Gift of Gordon Washburn, by

exchange, 2016

2016:6.1

Albright-Knox Purchases

Goaltender, 2012
Oil and bleach on linen
12 x 9 inches (30.5 x 22.9 cm)
George B. and Jenny R. Mathews Fund, by exchange, 2016
2016:6.2

Torey Thornton
American, born 1990
Dear Clifford Rocket, Don't You Want A Home, 2016
Acrylic and spray paint on wood panel
90 x 105 inches (228.6 x 266.7 cm)
Charles W. Goodyear and Mrs. Georgia M. G. Forman Funds, by exchange, 2016
2016:7

SCULPTURE

Rasheed Araeen
Pakistani, born 1935
Pelhi Si Muhabut, 1971
Wood and paint
73 x 84 x 10 inches (185.4 x 213.4 x 25.4 cm)
George B. and Jenny R. Mathews Fund, 2015
2015:21

Erin Shirreff
Canadian, born 1975
Drop (no. 12), 2015
Cold-rolled and Cor-ten steel
129 x 68 x 27 inches (327.7 x 172.7 x 68.6 cm)
Gift of Mrs. George A. Forman, by exchange, 2016
2016:23a-g

Danh Võ
Danish, born Vietnam, 1975
Q1 from the series "We the People," 2013
Copper
85½ x 121¼ x 53⅛ inches (217.2 x 308 x 135 cm)
Gift of Mrs. Georgia M. G. Forman, by exchange, 2015
2015:23

DRAWINGS/UNIQUE WORKS ON PAPER

Art & Language
British, established 1968
100% Abstract, 1967–68
Collage and ink on board
3¾ x 7½ inches (9.5 x 19.1 cm)
Charles Clifton Fund, by exchange, 2015
2015:19.1

100% Abstract, 1968
Paint on graph paper
7 x 8¼ inches (17.8 x 20.8 cm)
Charles Clifton Fund, by exchange, 2015
2015:19.2

100% Abstract, 1968
Collage and ink on board
5 x 7 inches (12.7 x 17.8 cm)
Charles Clifton Fund, by exchange, 2015
2015:19.3

Milena Bonilla
Colombian, born 1975
Money, 2012
Pencil rubbing/frottage on paper, set of 260
5 x 13 inches (12.7 x 33 cm) each
Fellows for Life Fund, by exchange, Charles Clifton Fund, by exchange, Charles Clifton and James G. Forsyth Funds, by exchange and Gift of Dermotte and Company, by exchange, 2016
2016:3a-d

Melvin Edwards
American, born 1937
Untitled, ca. 1974
Watercolor and ink on paper
35 x 23 inches (88.9 x 58.4 cm)
Gift of Mrs. George A. Forman, by exchange, 2016
2016:15

Imran Qureshi
Pakistani, born 1972
Love Me, Love Me Not, 2015
Diptych: acrylic and gold leaf on paper
38¾ x 52 x 2 inches (98.4 x 132.1 x 5.1 cm) overall, framed
Gift of Mrs. George A. Forman, by exchange, 2016
2016:16a-b

Kara Walker
American, born 1969
Four Idioms on Negro Art #1 Folk, 2015
Tempera, Flashe, and watercolor on paper
77½ x 127½ x 3½ inches (196.8 x 323.9 x 8.9 cm) framed
Edmund Hayes Fund, by exchange and Sherman S. Jewett Fund, by exchange, 2016
2016:8

Kelly Wallace
Canadian, born 1968
Medium Rare, 2014
Lead on paper
45 x 72 inches (114.3 x 182.9 cm)
Gift of A. Conger Goodyear, by exchange, 2015
2015:22

PRINTS/MULTIPLES

Robert Rauschenberg
American, 1925–2008
Booster from the series "Booster and Seven Studies," 1967
Lithograph and screenprint, edition 28/38
72 x 35½ inches (182.9 x 90.2 cm)
Charles W. Goodyear Fund, by exchange, Sherman S. Jewett Fund, by exchange, Charles W. Goodyear and Mrs. Georgia M. G. Forman Funds, by exchange and Gift of Mrs. Georgia M. G. Forman, by exchange, 2016
P2016:8

Albright-Knox Purchases

PHOTOGRAPHY

Lucas Blalock

American, born 1978

Strawberries (fresh forever), 2014

Archival inkjet print, edition AP 1 from an edition of 3 and 2 AP
15¾ x 19¾ inches (40 x 50.2 cm)
Deaccession Funds, 2016
P2016:1.1

Strawberries (forever fresh), 2015

Archival inkjet print, edition AP 1 from an edition of 3 and 2 AP
15¾ x 19¾ inches (40 x 50.2 cm)
Deaccession Funds, 2016
P2016:1.2

Jane Hammond

American, born 1950

Park, 2014

Selenium-toned gelatin silver print, edition 3/8
197/8 x 16 inches (50.5 x 40.6 cm)
Gift of Mrs. Georgia M. G. Forman Funds, by exchange, 2016
P2016:9.1

The Touch-Up, 2015

Selenium-toned gelatin silver print, edition 2/8
16 x 20 inches (40.6 x 50.8 cm)
Gift of Mrs. Georgia M. G. Forman Funds, by exchange, 2016
P2016:9.2

Bruce Jackson

American, born 1936

Spade Squads, Cummins Prison Farm, Grady, Arkansas, 1974;
printed 2015

Black-and-white giclée inkjet print
17 x 24 inches (43.2 x 61 cm)
Gift of the Winfield Foundation, by exchange, 2015
P2015:4

Richard Learoyd

British, born 1966

Tatiana pink slip, 2013

Camera obscura direct-positive Ilfochrome silver-dye bleach
photograph, mounted on aluminum
33½ x 29 inches (85.1 x 73.7 cm)
Bequest of John Mortimer Schiff, by exchange, Gift of Baroness
Alphonse de Rothschild, by exchange and Philip J. Wickser
Fund, by exchange, 2016
P2016:5.1

After Ingres II, 2010

Camera obscura direct-positive Ilfochrome silver-dye bleach
photograph, mounted on aluminum
48 x 69¾ inches (121.9 x 177.2 cm)
George B. and Jenny R. Mathews Fund, by exchange, 2016
P2016:5.2

Jimmy Limit

Canadian, born 1982

Fruit and Ceramic Arrangement 4 (Abundance, Anxiety, Balance, Citrus, Collapse, Desire, Digestion, Distribution, Everyday, Excess, Growth, Longevity, Precarity, Saturation, Storage, Surplus, Time, Uncertainty, Yellow) actual size, 2014

Inkjet print on cotton rag paper in custom artist's frame,
edition 1/3
25 x 36½ inches (63.5 x 92.7 cm)
Charles Clifton Fund, 2015
P2015:6.2

Self Portrait in Memory Foam Purple (Absorption, Ambiguity, Anxiety, Archaeology, Commodity, Digestion, Digital, Foam, Growth, History, Luxury, Memory, Precarity, Redundancy, Saturation, Surplus, Uncertainty) actual size, 2014

Inkjet print on cotton rag paper in custom artist's frame,
edition 1/3
20 x 15¾ inches (50.8 x 40 cm)
Charles Clifton Fund, 2015
P2015:6.1

Allan Sekula

American, 1951–2013

Crew, pilot, and Russian girlfriend (Novorossisk) 1–10, 1999–2010

Ten chromogenic color prints, edition 2/2
41½ x 60½ inches (105.4 x 153.7 cm) each framed
Albert H. Tracy Fund, by exchange, 2015
P2015:5a-j

Stephen Waddell

Canadian, born 1968

Mouth, 2015

Gelatin silver print, edition 1/3
70 x 59 inches (177.8 x 149.9 cm) framed
Elisabeth H. Gates fund, by exchange, 2015
P2015:7

INSTALLATION

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 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

Albright-Knox Purchases

Douglas Wheeler

American, born 1939

Diagonal Light Passage—Synthetic Shear DW 7 4 75, 1975

Installation with flat white surfaces, accompanied by 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

2015:14.35

ASSEMBLAGE

No Activity Recorded

VIDEO/MEDIA

Eija-Liisa Ahtila

Finnish, born 1959

The Annunciation (Marian Ilmestys), 2010

Three-channel high-definition projection, edition 4/5

Running time: 28 minutes, 25 seconds

Charles Clifton Fund, by exchange, 2015

2015:20a-c

TEXTILE ART

Dan Halter

Zimbabwean, born 1977

Rifugiato Mappa del Mondo (Refugee Map of the World), 2016

Stitched-together new and used plastic-weave shopping bags,
edition 7/8

72 x 150 inches (182.9 x 381 cm)

Elisabeth H. Gates Fund, by exchange, James G. Forsyth Fund,

by exchange, Fellows for Life Fund, by exchange, George Cary

Fund, by exchange and Gift of Mr. and Mrs. Lucien Garo, by

exchange, 2016

2016:4

Hank Willis Thomas

American, born 1976

We The People, 2015

Decommissioned prison uniforms mounted on Sintra

74 x 90 inches (188 x 228.6 cm)

Gift of Mrs. George A. Forman, by exchange, 2016

2016:17

Statement of Activities

This report is prepared from the audited financial statements of The Buffalo Fine Arts Academy for the years ended June 30, 2016, and June 30, 2015.

	2016	2015
SUPPORT AND REVENUE		
GIFTS AND GRANTS		
Governmental Grants	\$ 614,181	\$ 736,100
Corporate and Foundation Support	2,160,288	1,345,605
Annual Giving	784,667	728,529
All other gifts and grants	225,004	456,753
TOTAL GIFTS AND GRANTS	3,784,140	3,266,987
Exhibitions	554,623	821,228
Memberships	433,844	349,663
Investment income allocated to operations	1,933,600	1,863,320
Education and other related programs	687,163	385,735
Revenue from auxiliary activities	1,591,760	1,405,906
TOTAL SUPPORT AND REVENUE	8,985,130	8,092,839
EXPENSES		
Program Services	2,920,705	2,283,033
Supporting Services	5,286,518	4,839,329
Auxiliary Services	766,439	658,568
Depreciation	709,524	629,912
Interest	61,724	26,598
TOTAL EXPENSES	9,744,910	8,437,440
NON-OPERATING ACTIVITIES		
Investment Income	2,072,424	2,451,615
Restricted Contributions	173,580	2,582,741
Change in beneficial interest in Trust	(44,564)	(54,027)
Net realized and unrealized investment gains and other losses	(4,703,205)	(1,055,763)
Investment income and gains allocated under spending policy to operations	(1,933,600)	(1,863,320)
Acquisition, preservation and conservation of works of art; other non-operating expenses	(6,455,105)	(4,782,135)
Net change in obligations under trust agreements	(19,051)	(19,637)
Investment Expenses	(471,936)	(329,661)
TOTAL NON-OPERATING ACTIVITIES	(11,381,457)	(3,070,187)
CHANGE IN NET ASSETS	\$ (12,141,237)	\$ (3,414,788)
NET ASSETS, BEGINNING OF YEAR	\$143,329,265	\$146,744,053
NET ASSETS, END OF YEAR	\$131,188,028	\$143,329,265

Albright-Knox Art Gallery Staff

June 30, 2016

Janne Sirén
Peggy Pierce Elfvin Director

Crista Agnello
Assistant Manager, Shop AK

Melissa Arena
Chief Financial Officer

Stephen Bach
Security Shift Supervisor

James Baker
Marketing Coordinator

Andrew Bannister
Art Preparator

Megan Barr
Art Preparator

Megan Bauer
Cleaner

William Bergmann
Art Preparator

Brenda Bieger
Digital Collections and
Services Assistant

Jamie Blumrick
Shop AK Associate

Stephen Boyd
Assistant Editor

Arianna Bradley
Pantry Chef, AK Café

Elizabeth Bryson
Education Program Coordinator

Emily Cady
Shop AK Associate

Brian Campbell
Stationary Engineer

Ashley Cancel
Guest Services Representative

Gabrielle Carlo
Processing Archivist

Kelly Carpenter
Digital Media Manager

Louis Cerrato
Operations Coordinator

Cathleen Chaffee
Senior Curator

Klara Chomiccka
Shop AK Associate

Victoria Clafin
Assistant Events Coordinator

Maxwell Collins
Art Preparator

Lisa Comas-Baez
Security Officer

John Connelly
Kitchen Assistant, AK Café

Matthew Connors
Security Officer

Emily Darragh
Collections Management Assistant

Scott Daumen
Security Officer

Russell Davidson
Innovation Lab and Special Projects
Manager

Christian De Jesus-Nieves
Security Officer

Eric Delgado
Security Officer

Gregory Dunham
Security Officer

Susan Ebling
Server, AK Café

Teri Fallesen
Access AK and Community Programs
Coordinator

Emma Feldman
Server, AK Café

Laura Fleischmann
Senior Registrar

Michael Fleming
Maintenance Representative

Ryan Florey
Art Preparator

Jennifer Foley
Director of Education and Community
Engagement

Tammy Forbes
Accounts Payable Specialist

Thomas Frew
Security Officer

Craig Fruedenthal
Exhibition Lighting Technician

Kate Funk
Manager of Membership and Leader-
ship Annual Giving

Caterine Gatewood
Deputy Director of Advancement

Bryan Gawronski
Director of Operations

Elizabeth Gemperlein
Education Programs Instructor

Caroline Gerwitz
Associate, Executive Offices

Christine Goerss-Barton
Guest Services Manager

Gretchan Grobe
Senior Guest Services Representative

Meredith Grube
Manager of Advancement Services

Brian Hammer
Art Preparator

Andrea Harden
Human Resources Manager

Pam Hatley
Head of Publications

Karen Healy-Case
Head of Security

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

Aubrey J. Hunter
Security Project Manager

Stanley Jankiewicz
Cleaner

Amy Johnston
Guest Services Representative

Eric Jones
Public Art Project Coordinator

Jillian Jones
Director of Advancement

Jordan Jones
Cleaner

Christopher Kameck
Art Preparator

John Kenneally
Security Officer

Imran Khan
Systems Engineer

Carly Kirchberger
Manager of Government and
Foundation Relationships

James Kolczynski
Security Officer

Lindsay Kranz
School and Docent Programs
Coordinator

Mary Cate Kubera
Guest Services Representative

Ann Kuebel
Art Preparator

Scott Kunkel
Chef, AK Café

Carrie Laudico
Shop AK Associate

Morgan Law
Security Shift Supervisor

Basil Lawes
Security Officer

Marissa Lehner
Art Preparator

Tracey Levy
Head of Shop AK

Joe Lin-Hill
Deputy Director

Thomas Loonan
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