

STUART ARENDS

(American, born 1950)

O.S. NO. 6, 1992**O.S. NO. 11, 1993****O.S. 21, 1993**

Oil on steel

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, George B. and Jenny R. Mathews Fund and Charles Clifton Fund, by exchange, 2008

In spite of the three-dimensionality of his work, Stuart Arends considers himself to be a painter rather than a sculptor. He is known for his small boxes, which he has created since 1979 from a variety of materials. These three get their shiny surface from the use of oil paint on steel. Arends explains his choice of small scale:

I used to do room-sized installations. . . . Then I decided that big is easy; you can elicit a response just from the size, not necessarily because of what you were trying to do. I felt it was more difficult, more challenging to go the other way and still have it command as much space as it can. Now, a seven-inch box can still hold up a twenty-foot wall. That's what I've been working towards. Sometimes people ask why the works aren't bigger. The answer is simply that they don't need to be. There was a period when I made very big things, but at one point, I realized, they weren't necessarily any better for being bigger, they were just bigger. There is definitely a place for larger things in the world, but the smaller things draw you in and provide access in a different way. Once you get up close, the information has to do with immediacy, but more importantly, it has to do with the intimacy of an exchange of energy between two people. Think of someone like Maria Callas, for example, on a stage, singing to a packed house. Then think of her in a small rehearsal studio, singing just to you. The music is the same, but the experience is completely different.

LIAM GILLICK

(British, born 1964)

GROUPED ON AN OLD PRODUCTION LINE, 2007

Polished aluminum

Albert H. Tracy Fund, Gift of Mrs. George A. Forman, by exchange and Charles W. Goodyear Fund, 2008

EXPANDED PRODUCTION**HORIZON, 2008**

Powder-coated aluminum and transparent Plexiglas

Albert H. Tracy Fund, Gift of Mrs. George A. Forman, by exchange and Charles W. Goodyear Fund, 2008

The overhead platforms installed at the Elmwood Avenue entrance and the wall-mounted fins that you see in this restaurant are not the first pieces by Liam Gillick to enter the Albright-Knox Art Gallery's collection. In addition to two sculptures, one of which can be seen on the Hoyt Lake side of the building, the dishes in **muse** are an exclusive Gillick design. The two newer works, also commissioned by the Gallery, were designed in response to their specific environments. However, as Gillick explains, the sculpture and the architecture are "never fully integrated," nor are they ever "fully autonomous." He explains his choice of locations: "The use of the restaurant and the entrance as sites for the work follows my normal practice for the last fifteen years of attempting to find sites for action that are ambiguous or make a transition point from one cultural terrain to another. The entrance and the restaurant are both spaces where one might stop to consider which way to move next in relation to the museum." The titles of his works are also significant, and relate closely to his continual exploration of global production and consumption. The title *Grouped on an old production line* (installed here) refers to an obscure film entitled *A Female Cabby in Sidi Bel-Abbes* and an experimental Volvo factory in Kalmar, Sweden, that is now closed. *Expanded production horizon* (installed at the museum entrance) refers to the "increasing sense of infinite sub-contracting that is at the heart of globalised production."

TIMOTHY LITZMANN

(American, born 1963)

LIGHT BLUE VIOLET WITH BLUE AND BLACK, 2004**UNTITLED (YELLOW WITH GREY EDGE), 1997**

Acrylic on cast acrylic

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange, George B. and Jenny R. Mathews Fund and Charles Clifton Fund, by exchange, 2008

Timothy Litzmann was inspired to do this type of work when he saw a piece of Plexiglas with something written on the back and was intrigued by the visual effects. He turned that random experience into an unusual creation process that merits more than just a passing look. Taking a piece of thin, translucent cast acrylic, he paints his color on the back. What you see from the front is the reflection of the color through the thickness of the acrylic. Looking straight on, there appears to be another color, or in some cases two colors, serving as a type of border. But studied from an angle, it becomes clear there is no painted border, either on the front or the back. The effect was created by painting the edges, so when the color reflects through to the front, the image looks like it has a fuzzy border. Litzmann's technique creates the impression that there is light inside each of these pieces, making them seem to glow from within.

STARTERS**Yoghurt Parfait \$6**

granola, fresh fruit, yoghurt, and honey

Croissant \$3

served with apricot preserves

Smoked Salmon Plate \$8

with rye, red onion, capers, and cream cheese

Fresh Fruit Salad \$6

seasonal fruit tossed with lemon juice, mint, and honey

Mimosa \$6

Prosecco and orange juice

St-Germain Kir \$8

elderflower liqueur and Prosecco

Bloody Mary \$6

vodka, tomato juice, and spices

Bloody Caesar \$6

vodka, Clamato, and spices

Bloody Maria \$8

tequila, tomato juice, and spices

LIAM GILLICK

British, born 1964

OFFICIAL TEST PLATE, 2006

OFFICIAL TEST PLATE, recalling the china that one would find on an ocean liner or in a grand hotel, is designed today to remind guests of the Albright-Knox Art Gallery's restaurant that they are sitting in a museum dining room. This seems pretty obvious—but with the rise of the “designed object” within an art context, there is a concurrent smoothing of experience, from restaurant to restaurant and museum to museum, in terms of the extra objects that are presented to us alongside the art. This plate design carries the logo of the Albright-Knox in black along with cyan, magenta, and yellow squares of color. These four colors in offset printing—black, cyan, magenta, and yellow—form the basis from which all colors can be created. It is as if the plate carries a color bar to test for some future application of printed color. The use of the logo of an institution by an artist is to acknowledge that artists are aware of the places in which they work. It is an “official plate,” both an artwork, carrying “art decisions,” and something that reflects the presence of the institution.

LIAM GILLICK
July 2006

ENTREES

Green Eggs and Ham \$9
with asiago biscuits

Omelet du Jour priced daily

Breakfast Burrito \$10
scrambled eggs, chorizo, black beans, peppers, onions, and cheddar cheese in a flour tortilla, with salsa and sour cream

La Nova Benedict \$11
salmon and a poached egg on a croissant, with hollandaise sauce

Hash Brown Benedict \$10
ham and a poached egg on a hash brown cake, with hollandaise sauce

Blueberry Pancakes \$8
served with applewood-smoked bacon

Chocolate French Toast \$9
with orange crème anglaise, strawberries, and whipped cream

Pear Chicken Salad \$11
sliced pears and chicken served on a bed of honey mustard vinaigrette–tossed field greens, with walnuts, dried cranberries, and crumbled gorgonzola

Salade Composé \$9
haricots verts, grape tomatoes, purple potatoes, hard-cooked egg, red onion, and classic French vinaigrette–tossed greens
with chicken \$12 with tuna \$14

Turkey Sage Sandwich \$9
turkey and sage cheddar cheese on Tuscan bread with cranberry mayonnaise, served with salade du jour

Shrimp Salad Sandwich \$10
with tarragon and capers, served with salade du jour

Open-Faced Egg Salad Sandwich \$9
served on rye bread with cornichon and salade du jour

DESSERTS

Gelato du Jour

Crème Brûlée

Seasonal Tarts and Specials

CHILDREN'S MENU Please ask your server about our menu for children ages 12 and under.

All breads are freshly baked by Le Metro.

Coffee is freshly roasted by Premier Gourmet.

We kindly request no more than two separate checks per party.