MISSION

The Albright-Knox Art Gallery, one of the nation’s oldest public arts organizations, has a clear and compelling mission to acquire, exhibit, and preserve both modern and contemporary art. It focuses especially on contemporary art, with an active commitment to taking a global and multidisciplinary approach to the preservation, interpretation, and collection of the artistic expressions of our times. In an enriching, dynamic, and vibrant environment that embraces diverse cultures and traditions, the Gallery seeks to serve a broad and far-reaching audience.

VISION

It is the commitment of the Albright-Knox Art Gallery to be one of the world’s best and most dynamic modern and contemporary art institutions.

It will be recognized locally as a vital and energetic cultural gathering place and as an indispensable educational resource for the community.

Through its outstanding programs and creative collaborations, the Gallery will attract a growing national and international audience to the Buffalo Niagara Region.
In August 2001, the Albright-Knox Art Gallery published a Strategic Plan outlining a series of key objectives, the most important of which was to be "one of the world's best and most dynamic modern and contemporary art institutions." Several events during the last fiscal year provided a clear indication that we are well on our way towards that end:

First, the Extreme Abstraction exhibition was a critical success nationally and internationally. It was the first exhibition ever to encompass the entire Albright-Knox campus. It combined key historical works from the permanent collection, new acquisitions, important loans, and twenty different installations (some permanent) by visiting artists. The October 2005 issue of Art in America published a wonderful, ten-page review of the exhibition. The last sentence of this review confirmed the successful pursuit of our Strategic Plan: "This is an exhibition that honors the history of the Albright-Knox's collections, while placing the museum back on the contemporary map in one grand flourish."

Second, the multi-venue exhibition The Wall: Reshaping Contemporary Chinese Art, a collaboration with the University at Buffalo Art Galleries and the Millennium Art Museum in Beijing, was yet another critical success. The April 2006 issue of Artforum carried a glowing review of this exhibition.

Third, in response to the Strategic Plan, the curatorial staff has mounted engaging periodic reinstallations of the permanent collection. Some of these artworks have not been seen in years. The curators have given them a fresh look in new contexts.

Fourth, Director Louis Grachos, the curatorial staff, and the Art Committee have been consistently acquiring works by exciting, emerging artists. Some interesting examples are Mona Hatoum, Mariko Mori, James Turrell, and Rachel Whiteread. In the last several years, the Albright-Knox has been carefully polishing its image as a world-class cultural institution to the point where, today, it shines more brightly than ever amongst its peers. It is essential that the Gallery is properly funded to sustain the highest level of exhibitions and acquisitions for its permanent collection. The following steps have been taken in that regard:

First, the Investment Committee, chaired by Richard Hopkins, has done a brilliant job managing the endowment, which, after significant withdrawals each year to support operations and to acquire works of art for the permanent collection, stands at $58.2 million as of June 30, 2006.

Second, the Board of Directors has once again generously provided record levels of funding through personal contributions and through their affiliated companies.

Third, we welcome the restoration of prior funding levels from the County of Erie. We thank County Executive Joel Giambra, his top staff, and the County Legislators for recognizing the important role the Albright-Knox plays in the Buffalo Fine Arts Academy and Entercom Communications. Finally, I want to thank all of you, the Members of the Albright-Knox Art Gallery, for your support and your involvement. You are important and effective ambassadors of this great institution.

Fourth, the Albright-Knox has recently built a new, state-of-the-art storage facility, which will save hundreds of thousands of dollars annually in rental fees and transportation costs generated by our previous storage facilities. Former Board President and current Board member Charles Balbach and Board member H. Ernest Montgomery II initiated this idea and supervised its completion. Former Board member Richard Garman provided significant funding for the project, constructed the building, and provided great vision for its construction. These three individuals deserve our thanks for this wonderful and much-needed project.

Fifth, the Albright-Knox volunteer groups, some 254 people strong, continue to dazzle us with one great fundraising event after another. For example, this fiscal year's Rockin' at the Knox was one of the most successful.

Sixth, the Development department, under Susan Reeder's leadership, has been busy identifying new sources of funding. A successful format for cultivation dinners has been developed, which provides a very special experience for new donors. Meanwhile, Louis and Susan have been busy working on a series of exciting development initiatives, which we hope to announce in the next fiscal year.

The fiscal year 2005/2006 financial statements show $6,461,704 in revenue and an operating deficit of $509,937. The Albright-Knox is not in the business of making money or in the business of losing money. Our mission is to operate one of the world's greatest modern and contemporary art museums. In the process, we strive over time to balance our cumulative operating budgets and to grow our endowment, one of the great pillars of our financial stability.

The Albright-Knox continues to be an exciting place to be a part of these days, thanks to the top management team of Director Louis Grachos, Deputy Director Karen Spaulding, Senior Curator Doug Dreishpoon, Development Director Susan Reeder, Chief Financial Officer/Chief Operating Officer Pat Kilculen... and the entire Albright-Knox staff. There is more in store for the next fiscal year. We look forward to reporting to you on the success of the Chuck Close, Francis Bacon, and Andrea Zittel exhibitions, new large-scale sculpture acquisitions for the permanent collection, and the results of an update of the Strategic Plan after the Board addresses issues such as facilities expansion, new fundraising initiatives, and steps to increase the endowment.

Meanwhile, I want to thank the Board of Directors once again for their critical financial support as well as their proactive leadership in many areas of the Gallery's daily operations. I want to thank Louis for his vision and never-ending willingness to take risks. I want to thank our key sponsors, including The John R. Oishei Foundation, The Buffalo News, M&T Bank, The Seymour H. Knox Foundation, WNED, The Margaret L. Wendt Foundation, Northtown Automotive Companies, HSBC, and Entercom Communications. Finally, I want to thank all of you, the Members of the Albright-Knox Art Gallery, for your support and your involvement. You are important and effective ambassadors of this great institution.

Charles W. Banta
President, Board of Directors
The Buffalo Fine Arts Academy
I look back on this year and feel a sense of accomplishment and gratitude. As a result of a tremendous amount of teamwork on behalf of the Board of Directors, the staff, and all volunteers, the Albright-Knox Art Gallery enjoyed one of the most dynamic years in its history.

The exhibition schedule began with the largest and most comprehensive presentation of abstraction ever mounted. Every available space inside and outside the Gallery was occupied by some of the finest expressions of abstraction, collectively entitled Extreme Abstraction. This exhibition presented the opportunity to commission and acquire the work of some of the best contemporary artists like never before, and it was a thrill to have those artists here in Buffalo, creating within our spaces and talking to our audiences. Having attracted significant national and international attention, the show was an outstanding accomplishment for the Gallery, reaffirming our position as a thriving contemporary art center.

As part of our ongoing mission to take a global approach to the presentation of art, the Gallery collaborated with the Millennium Art Museum, Beijing, and the University at Buffalo Art Galleries to present The Wall: Reshaping Contemporary Chinese Art. Curated by Gao Minglu of the University of Pittsburgh, the exhibition overcame the challenges of language and cultural barriers and presented unique and layered interpretations of contemporary Chinese art and culture – the most ambitious exhibition of contemporary Chinese art to travel beyond China.

This past year, we have also presented some of our beloved masterpieces in the permanent collection in new ways, demonstrating their continued relevance to contemporary art making. The Gallery was also proud to organize and present retrospective exhibitions of work by Karin Davie and Petah Coyne. Both artists combine the figurative and abstract traditions of art making in different ways to present their own unique interpretations of the human experience.

Of course, the Gallery’s programs extend beyond the realm of exhibitions, and offer enriching and exciting ways to engage with the best art of our time. I am proud to be a part of an institution that collaborates with artists, scholars, other cultural institutions, and performers of all art forms. After two years, Gusto at the Gallery is one program that brings this together and continues to attract new crowds in large numbers every Friday evening. I credit the program’s sponsors and the Gallery staff for this stunning success. The popularity of this weekly event is due in part to outstanding programming and the support of The Buffalo News, M&T Bank, The John R. Oishei Foundation, The Margaret L. Wendt Foundation, and media partner WNED.

I also wish to applaud the Gallery’s fundraising initiatives this year. Not only did the Development department introduce new opportunities to support our overall efforts, but our annual events were also a success, particularly Rockin’ at the Knox 2006, which featured the music of Blondie, and proved yet again to be one of our highest grossing events. Thank you to all of our valued supporters.

I hope the events of this past year have inspired the Gallery’s immediate and extended family as they have inspired me. I extend my deepest thanks to those who have given their time, energy, and support to the growth of this institution, and with eagerness, I look forward to the evolution of the Albright-Knox Art Gallery in the years to come.

Louis Grachos
Director
Albright-Knox Art Gallery
The Education department strives to develop an active and diverse program of multidisciplinary events. Through partnerships and collaborations with other departments and the community-at-large, the following programs serviced 73,453 visitors this fiscal year and further established the Gallery as an outstanding, cultural gathering place:

Gusto at the Gallery is a series of ongoing programming that is offered to the public free-of-charge on Friday evenings. Gusto enjoyed the highest attendance of all Education programs with a total of 43,839 participants this year. Gusto also incorporated a wide variety of additional programming, with numerous community partners. The happenings on Fridays were thematic and related to the Gallery’s exhibitions and permanent collections and popular topics in the arts. Several aspects of Gusto were ongoing: the second Friday of every month was designed for families; every Friday included a hands-on art project; and once a month the Gallery hosted the Nickel City Poetry Slam series, coordinated in partnership with Just Buffalo Literary Center. Highlights of this year’s programming included a talk by photographer Alex Soth, in partnership with the CEPA Gallery, the tenth anniversary of the Art Alive competition, a performance by Willie Nile, and a lecture by Martha Dunkelman on deconstructing The Da Vinci Code.

In addition to Gusto, the Gallery hosted several other adult programs. The Buffalo News Summer Jazz Series attracted large crowds on the Gallery’s lawn during July and August, with a total attendance of almost 10,000 jazz fans. The Art of Jazz Series featured concerts by outstanding, world-renowned performers: The Toshiko Akiyoshi Trio, The Steve Turre Quintet, the Maria Schneider Orchestra, the Dewey Redman Quartet, and Judy Carmichael. The department presented four lectures related to the exhibition On View: Stellar Works from the Collection and also collaborated with the University at Buffalo to host a tribute/birthday celebration for Robert Creeley. Adults participated in figure and still-life drawing classes, and the Art and Yoga classes continued, which offered participants a tour of the Gallery followed by a yoga session with Leanne Oldenbrook of Crescent Moon Yoga.

The Matter at Hand program served 1,568 individuals with special needs by providing a Gallery tour and a related, hands-on art activity tailored to each group. Participants’ achievements were celebrated with the installation Mirror Images: Images Mirror and a community reception. The department continues to work on ways to increase attendance by blind and visually impaired visitors and research accessibility options for the Gallery.
Members of the department were active participants in the community this year, contributing to Art Beyond Sight awareness month, the Museum Education Consortium, the Western New York Regional Leadership Network, and docent training at the Landmark Society and Preservation Coalition. Staff also participated on several committees and project teams within the Gallery, including the Experience-Centric and Communications project teams, and the group discussions related to the presentation of exhibition-related content to Gallery audiences. The department was also a contributor to the collections management work in The F. Paul Norton and Frederic P. Norton Family Prints and Drawings Study Center at the Gallery.

As the department continually looks for ways to improve its programming, many new programs are currently in the design phase, which required considerable staff time and investment this year.

**Art with Artists**

Classes offered creative opportunities for children ages four through fifth grades in July. The program was then suspended while staff conducted a visitor survey in preparation for the redesign of the program, which began with a summer camp in August 2006. Work also continues on the development of an Artist-in-Residence program and a new program for teens.

The department also coordinated school and educator programs, the largest of which is the Empire State Partnership program with the Buffalo Academy for the Visual & Performing Arts. Funded by NYSCA, the goal of this program is to integrate all subject areas at the school. Highlights of this year’s activities included tours of the exhibition *The Wall: Reshaping Contemporary Chinese Art*, a multidisciplinary, school-wide project on the Holocaust, and a related exhibition and reception at the Gallery. The Education department produced lesson plans for the annual Looking and Learning program, which offered all third-grade students at Buffalo Public Schools admission to the Gallery free of charge. Staff also facilitated Windemere Elementary School’s annual School in a Museum program, designed a pilot art and music program for home schools, and began a multi-faceted partnership with the Buffalo Seminary. The department also hosted a contest, which brought five busloads of students to the Gallery for guided tours featuring contemporary art. Staff designed and facilitated educator workshops, including two for *The Wall*, presented in partnership with the UB Anderson Gallery.

The Education department promoted the Gallery at numerous community events, where staff designed and facilitated art activities for participants. This year’s events included the Harlem Book Fair, The Elmwood Festival of the Arts, the Maple West Arts Fest, the Race and Reconciliation Conference, Music is Art, Jog for Jake, and Community Unity Day/Walk as One, in collaboration with the National Conference for Community Justice and the Burchfield-Penney Art Center.

In partnership with the Technology Services department, staff coordinated and produced audio tours of the Gallery’s exhibitions, including a youth version of the tours. The adult tour for Extreme Abstraction included almost thirty entries by participating artists. The adult audio tour for Karin Davie: Dangerous Curves was written and recorded by the artist. Petah Coyne also recorded the adult audio tour for her exhibition, Petah Coyne: Above and Beneath the Skin.

The department designed and managed the Gallery’s docent program. The docents were very active this year, participating in a variety of trainings and special events. In addition to providing guided tours to 11,022 Gallery visitors, they underwent special exhibition training for the exhibitions Extreme Abstraction, *The Wall: Reshaping Contemporary Chinese Art*, *On View: Stellar Works from the Collection*, Karin Davie: Dangerous Curves, and Petah Coyne: Above and Beneath the Skin. The docents had the privilege of following the artist Petah Coyne as she conducted a training session for her installation. Second Saturdays were held from October through June and featured topics such as recent acquisitions, special exhibitions, tour techniques, and themes and issues of contemporary art. Special events included the opening fall dinner and closing spring reception, a trip to Toronto to see the Catherine the Great exhibition at the Art Gallery of Ontario, and an evening of Middle Eastern food and belly dancing. The department conducted a series of focus groups with docents to investigate how visitors respond to contemporary art, and staff spent several months this year planning the next docent training course, which will focus on contemporary art.
EXHIBITIONS

Extreme Abstraction
July 15, 2005 – October 2, 2005
This exhibition included work by more than 140 artists in all media. Extreme Abstraction not only celebrated the newest developments in the language of art, but also assembled some of the most dynamic forms of abstraction in contemporary art, and presented them in the context of iconic modernist masterpieces. This exhibition, organized by Director Louis Grachos and Associate Curator for Contemporary Art Claire Schneider, was the largest, most comprehensive presentation of abstraction in the Gallery’s 143-year history, documented by a full-color catalogue. Occupying every square foot of the Gallery’s exhibition space, Extreme Abstraction included site-specific installations in the Gallery for Small Sculpture, the Clifton Hall Link, the Sculpture Garden, and the surrounding campus.

The Wall: Reshaping Contemporary Chinese Art
Opening in Beijing, The Wall: Reshaping Contemporary Chinese Art was the most ambitious exhibition of contemporary Chinese art to travel beyond China. The majority of the works in the exhibition were selected by exhibition curator Gao Minglu and assistant curator Bingyi Huang after visiting artists’ studios in remote regions of China, some of which had never been shown outside the artists’ villages or provinces. This exhibition, organized by the University at Buffalo Art Galleries, led by Director Sandra H. Olsen, in conjunction with the Millennium Art Museum, Beijing, and organized at the Gallery by Associate Curator Holly Hughes and Senior Curator Douglas Dreishpoon, surveyed the current practice of art making, embedded in tradition, but also reflecting the complicated and rapidly changing cultural landscape of China and its transformation from an agrarian society to a modern, urbanized country.

On View: Stellar Works from the Collection
November 9, 2005 and February 17, 2005 – July 2, 2006
This exhibition was installed in two stages to celebrate the Gallery’s permanent collection and the 100th anniversary of its first home, designed by Edward B. Green in 1905. The Albright-Knox Art Gallery’s permanent collection not only reflects current artistic trends but also functions as a doorway into historical periods that inspire present and future generations of artists. This exhibition was an exciting reinstallation, organized by Senior Curator Douglas Dreishpoon and Associate Curator Holly Hughes, which featured many of the Gallery’s most beloved masterpieces such as Lucas Samaras’ Mirrored Room, 1966. The two installments of this exhibition emphasized the Gallery’s diverse collection of works and juxtaposed European masters with key artwork from the 1970s, 1980s, and 1990s.

Made in China: Works from the Collection
December 7, 2005 – November 26, 2006
This installation, organized by Associate Curator Holly Hughes, served as a complement to The Wall: Reshaping Contemporary Chinese Art. It featured a selection of Chinese artworks from antiquity and highlighted the deep connection between Chinese art of the past and the present.
Formal Exchange: The Albright-Knox Art Gallery and Latin America
February 17, 2006 – April 9, 2006
This exhibition focused on Latin American abstraction from the 1960s and 1970s, a significant part of the Gallery’s rich collection of abstract art. Emphasizing the artists’ particular interest in geometric abstraction, the exhibition revealed the distinct personality of Latin American art, and the artists’ intense experimentation with forms and materials, in step with but different from concurrent American and European developments in minimalism and op art. The presentation, organized by Associate Curator of Contemporary Art Claire Schneider, paid homage to the revolutionary and prescient collecting instincts of Seymour H. Knox, Jr.

Karin Davie: Dangerous Curves
February 24, 2006 – May 14, 2006
This project was the first solo museum exhibition of the artist’s paintings, sculptures, and drawings. Organized by the Albright-Knox Art Gallery, this fifteen-year survey tracked the evolution of Davie’s diverse, abstract vocabulary. An illustrated brochure accompanied the project, organized by Director Louis Grachos, former Curatorial Assistant Kristen Carbone, and Curatorial Assistant Anna Kaplan.

Petah Coyne: Above and Beneath the Skin
June 9, 2006 – September 10, 2006
Petah Coyne combined both figurative and abstract traditions to poetically communicate themes of contradiction in human experience as well as the beauty of life and death. This exhibition, organized by Senior Curator Douglas Dreishpoon, showcased Coyne – a mature artist at a notable point in her career – and her outstanding ability to transform objects of everyday life into poetic art. This exhibition traveled to four venues across the country and was accompanied by a substantive publication documenting the full range of Coyne’s achievements to date.

The works on paper installed in the Clifton Hall Link were selected from the permanent collection by Associate Curator Holly Hughes to correspond with Jim Isermann’s Untitled (Warm Red, Rubine Red) (0700), 2000, installed at the Gallery for the exhibition Extreme Abstraction in 2005. The grouping of fused elements of color field and gestural painting and explored the natural relationship of form, scale, light, and mood, all to resonate with and echo the vibrancy and quirky nature of Isermann’s work.

Special Installations
Robert Therrien (American, born 1947)
Table and Six Chairs, 2003
Painted aluminum, foam, wood, steel, and plastic 117 x 312 x 216* (297.2 x 792.5 x 548.6 cm.)
Collection Glenn Fuhrman
On view February 24, 2006 – July 30, 2006
Paul Pfeiffer (American, born 1966)
DVD monitor with chromed mirror
Edition of 6
On view February 24, 2006 – June 25, 2006
Jim Hodges (American, born 1957)
look and see, 2005.
Enamel on stainless steel 138 x 300 x 144* (350.5 x 762 x 365.8 cm.)
Collection Deborah and Dennis Scholl, Miami Beach, Florida
On view April 24, 2006 – June 25, 2006

THE GALLERY SHOP
The Gallery Shop this year continued its commitment to providing a meaningful extension to our guests’ experience at the Gallery by offering intelligent books and exhibition catalogues as well as unique and creative merchandise that reflect a museum sensibility and a sense of contemporary art.

While the Shop and its products support, reflect, and complement the Gallery’s exhibitions and programs, it also provides important revenue towards the annual operating budget. This year’s focus has been sharp and unwavering in its goal of connecting – at all levels – the merchandise and books to curatorial and educational objectives and of improving procedures, policies, margins, and year-end results. The results have been extremely successful in all areas, with a net profit shown this year of $91,850.

Product development of merchandise unique to the Albright-Knox Art Gallery is critical to institutional image and branding. An important initiative this year of products – t-shirts, mugs, travel mugs, baseball caps, aprons, infant “onesies,” and messenger bags – that display the Gallery’s marketing slogan “Expect the unexpected” has been made possible through an extremely generous grant from the Lenore D. Godin Gallery Shop Fund. This fund, established by the family of the late Lenore Godin, esteemed and beloved manager of the Gallery Shop from 1985 to 1999, honors her memory and provides significant income for her successors to develop Gallery products.

The Gallery is exceedingly grateful to the Godin Family and, in particular, the trustees of the Godin Fund – Marion Godin Bryan, Emily Godin Epstein, and Helen Godin – for their commitment to the work of the Gallery Shop, for their timely responses to every request, and for their steadfast support and enthusiasm.

THE GALLERY SHOP
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The Marketing department continued to build loyal Gallery audiences this year and position the Gallery locally and nationally as a destination for the entire community. Consistent advertising space has allowed the department to communique with its core audiences on the occasion of every exhibition and certain special events. This space allowed the museum to send frequent messages to constituents, reinforcing the Gallery as a thriving cultural venue where audiences should expect to see something new every time they visit. Through a series of media partnerships and media buys, the Gallery acquired consistent advertising space on WBFO 88.7 FM, Artvoice, Buffalo Spree, and The Buffalo News. This was supplemented by a twelve-week television campaign on WNED during November, December, and January.

In total, 130,438 visitors were served by the museum during the year, with more than 28,000 visitors during the year when compared to the same period last year. Attendance to the Gallery remained strong during what was the first full fiscal cycle in recent years not to feature a "blockbuster exhibition," which carries a significant marketing budget. Monthly attendance increased during most of the year compared to the same period last year.

The department also entered into a significant media partnership with Entercom Buffalo to promote Rockin’ at the Knox 2006, featuring Blondie, on the local radio stations Star 102.5, The Lake 107.7, Kiss 98.5, and WGR 550 Sports Radio. The lead sponsor of the event, Northtown Automotive Companies, kindly provided additional television advertising.

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The Board of Directors of The Buffalo Fine Arts Academy and the Albright-Knox Art Gallery extend deep gratitude to the donors who supported the Gallery from July 1, 2005, through June 30, 2006. The following is a list of the individuals, corporations, foundations, and other organizations who made a total gift of $500 or more, including donations to the Annual Giving fund, membership, programs and events, endowment funds, capital gifts, gifts-in-kind, and appreciated stock.

The following names appear in accordance with the preferences noted by donors upon the time of their contribution. Please note that every effort has been made to recognize all donors accurately.
$10,000 - $14,999
Bank of America
Mr. and Mrs. Robert T. Brady
Mary Boone Gallery
Consulate General of Canada, Buffalo
Collins & Maxwell, LLP
Columbus McKinnon Corporation
Mr. and Mrs. David I. Herer
The J.S. Tian Trust
Mr. and Mrs. Kevin W. Kennedy
Connie and Seymour H. Knox, IV
Northrup R. Knox, Jr.
Mr. and Mrs. Herbert P. Ladds, Jr.
Dr. Bert A. Lies and Ms. Rosina Lee Yue
Dr. Bert A. Lies and Ms. Rosina Lee Yue
Dr. and Mrs. Robert Magoon
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The Peter and Elizabeth C. Tower Foundation
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Connie and Jack Walsh

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Try-It Distributing Co., Inc.
Samuel F. Ward

$2,500 - $4,999
Cindy Abbott-Latro and Francis Latro
Barbara P. Baird
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Howard E. and Mary F. Bell
Mr. and Mrs. Sheldon M. Berlow
Mr. John A. Esty
Mr. John A. Esty
Mr. Robert J. Bojdak and Ms. Sarah C. Williams
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Dr. and Mrs. Robert P. Gasterow, Jr.
Dr. and Mrs. Ronald A. Gasterow
Mr. and Mrs. Robert M. Greena
Mr. and Mrs. Frederic K. Houston
Dr. and Mrs. D. Bruce Johnstone
Jane and James Kaskie
David D. Kennedy, Jr.
Valerie R. Koch
Lippes Mathias Wexler Friedman LLP
William J. Magavern II
Alice and Stephen Makara
Mr. and Mrs. John F. Maxwell
Merrill Lynch
H. Ernest II and The Rev. Ellen M. Montgomery
Franca L. Morrison
Mr. and Mrs. Daniel Muller
Mr. and Mrs. Mark G. Mural
Petri Baking Products, Inc.
Ann L. Ross
Janet G. Stenger
$1,000 - $2,499
Anonymous
Phil and Nan Ackerman
Russell and Joanne Alamo
Dr. and Mrs. Louis J. Antonucci
Astellas Pharma Manufacturing, Inc.
Anna D. Astmann
Clare A. Bacon
Mr. and Mrs. Charles U. Banta
Mrs. Kevin and Elizabeth Barlog
Daniel and Mary Bartels
Dr. and Mrs. Christopher J. Bartolone
Mr. and Mrs. Thomas R. Beecher, Jr.
Mr. and Mrs. Paul W. Beltz
Mr. and Mrs. Michael Berger
Mr. and Mrs. Raymond S. Bernhardt, Jr.
Cecilia and Steven Bilkeff
Dr. and Mrs. Theodore S. Bistany
Dr. Clara D. Bloomfield
Elizabeth M. Blum
Mr. and Mrs. Raymond F. Boehr
Donald K. Boswell
Reverend and Mrs. Peter W. Bridgford
Mary Ann K. Bruno
Mary Ann Budin
Ekaterina A. Castellani
Mr. Mark Chason and Ms. Mariana Botero-Chason
Mrs. John Churchhill
Mr. and Mrs. William M. E. Clarkson
Harold L. Cohen
Rebecca R. and William B. Collins
Mr. and Mrs. Leo A. Loubere
Mr. and Mrs. Thomas D. Lunt
Magawen, Magawen & Grimm, LLP
Mr. and Mrs. William K. Markel
The Memolatsum Company
Mr. and Mrs. Sheldon E. Merritt
Mr. and Mrs. Robert L. Miller
Mills Welding & Specialty Gases
Mr. and Mrs. Robert L. Montgomery, Jr.
Brooke N. Muggia
National Fuel Gas Company
Victoria and James Newman
Robert North, Jr.
Mr. and Mrs. Frederic P. Norton
Cheryl and Arthur Orlick
Marion Osborn
Partners’ Press
Richard and Karen Penfold
The Penn Schoollkopf Fund, Inc.
Joan and Gifford Phillips
Dr. and Mrs. Steven Piver
Dr. Ellen M. Poss
Dr. and Mrs. M. Steven Piver
Joann and Gifford Phillips
Dr. and Mrs. Melvin M. Greene
Mr. and Mrs. Charles T. Balbach
Dwight W. Balins
Judy and David Beech
Robert Baldisi
Mr. and Mrs. James R. Bilekoff
Bristol-Myers Squibb
Dr. and Mrs. Melvin M. Brothman
Sue F. Boyer
Bruce and Sharyn Buyers
Dr. Halen Cappuccino
Anthony J. Cassetta
Donald H. Cloudley
Annette Cravens
Dr. Bernie P. Davis
Annette Cravens
Donald H. Cloudley
Anthony J. Cassetta
Dr. Helen Cappuccino
Bruce and Sharyn Buyers
Dr. Halen Cappuccino
Anthony J. Cassetta
Donald H. Cloudley
Annette Cravens
Dr. Bernie P. Davis
Mr. and Mrs. Adrian F. Dedecker III
Dr. and Mrs. Jean Michel A. Roland
Jennifer and Lee Rusinek
Mr. and Mrs. Jacob F. Schoellkopf V
Mr. and Mrs. Harold M. Esty, Jr.
Mr. and Mrs. R. Alfred Dansa & D’Arata LLP
Mr. and Mrs. Bruce D. Reinoso
Mr. and Mrs. William J. Regan, Jr.
Calvin G. Rand
The Ralph F. Peo Foundation
Calm G. Rand
Mr. and Mrs. William J. Regan, Jr.
Mr. and Mrs. Bruce D. Rainoso
Mr. and Mrs. Daniel T. Roach
Robert-James Sales, Inc.
Mr. and Mrs. Jean Michel A. Roland
Mr. and Mrs. Patricia J. Tokasz
Kenneth L. and Katherine G. Kossler
Family Foundation, Inc.
Mrs. Lusdy D. Kouridas
C.F. and A.F. Kurtz
Mrs. and Mrs. Ted Kuzniarek
The Estate of Albert H. Laub
Mr. and Mrs. Richard V. Lue
Fern and Joel Levin
Lincoln Archives, Inc.
Inez and Jack Lippes
Patricia and Kent Lorence
and grants
$2,866,723 received in total gifts and
The goal of the Public Relations department is to position the Albright-Knox Art Gallery locally, regionally, nationally, and internationally as an energetic, innovative, and vital modern and contemporary art institution.

The department benefited from The John R. Oishei Foundation, which awarded a $150,000 matching grant to be divided between the Albright-Knox Art Gallery and the Darwin D. Martin House in support of public relations and marketing efforts to promote the region as a destination for art and architecture in 2006.

The Gallery presented a lineup of exhibitions this fiscal year that received outstanding attention. The year began with "Extreme Abstraction," which received extensive local, regional, and national coverage. Faye Hitch reviewed the exhibition as part of a fabulous nine-page spread in Art in America, and it also received positive reviews in ArtUS, and the British publication Art Monthly, as well as several on-line reviews. The exhibition was covered by all the local network television stations and numerous, favorable articles in The Buffalo News, Artvoice, Buffalo Spree, Cleveland Plain Dealer, The Hamilton Spectator, and many others.

The Wall: Reshaping Contemporary Chinese Art opened with a very positive response from both the media and the public. Major national and international reviews included a piece by Tom Freudheimer in The Wall Street Journal, and article by Sarah Milroy in Artforum, and reviews and articles appeared in Art + Auction, Sculpture, Art in America, The New York Times, and many local publications throughout the country, including Chicago, Phoenix, Kansas City, New York City, and Buffalo.

In the December issue of Buffalo Spree, the exhibitions "Extreme Abstraction" and The Wall were named "some of the best things going on in the Western New York arts scene," the annual fundraiser Rockin’ at the Knox was identified as "one of the best concerts of the year," and Gusto at the Gallery was named "one of the best ideas."

The department contributed to and completed a variety of projects this fiscal year by leading the development of creative concepts and their applications, editing and managing the production of printed materials, and initiating and participating in strategies for overall communications.

The department also worked closely with the Marketing department to assist with the production of all marketing and advertising efforts. This effort included the introduction of the fourth phase of the Gallery’s identity refreshment project in the form of a general marketing campaign for the institution. Together, both departments also led an effort to fortify and unify the Gallery’s numerous and varied messages and reduce printing costs by streamlining all of the Gallery’s printed material. Additional marketing efforts included the production of posters, print ads, interior and exterior signage, invitations, and direct mail.

The Gallery’s electronic communications continued to develop throughout the course of the year. The department redesigned its listserv messages and developed a weekly, consistent correspondence with its growing audience, more than 6,000 recipients. Many of the Gallery’s web pages were also redesigned to meet the Gallery’s graphic standards in both content and design.

The work of the department supported the exhibitions program with the editing and preparation of interpretative texts including brochures, a family guide, and signage. This year proved unique in that it required the department to collaborate with the University at Buffalo Art Galleries on a number of related publications for The Wall: Reshaping Contemporary Chinese Art, an exhibition that marked the first collaboration between American and Chinese art museums to focus on contemporary Chinese art.

The Publications department also aided the Membership and Development department in preparing and producing publications for their annual programs and for the promotion of two new initiatives: the Donor Circles program and the Sponsor a Masterpiece campaign. The department produced six issues of the bimonthly newsletter for Gallery Members, AK NOW, and also led the redesign and production of the Gallery’s 2004-2005 Annual Report.

Members of the department worked closely with other staff to develop an identity for the Gallery’s new restaurant, muse. The department also participated in a team assembled to develop new products featuring the Gallery’s brand for the Gallery Shop. Throughout the course of the year, the department managed the development of the designs for this new merchandise.

Members of the department participated in professional development seminars on the topics of editing and design at the University of Toronto. They also participated in the Communications and Experience-Centric project teams. With the Marketing department, Publications led an initiative to rethink the ways in which exhibition-related content is presented to Gallery audiences, and this work continues.

The Publications department also managed the contributions of two interns, who contributed to both ongoing and forthcoming projects, including research for several future publications.
REGISTRAR

The department of the Registrar maintains the Gallery’s outstanding permanent collection by managing all aspects, including inventory and storage, documentation, conservation, insurance, installation, administration of outgoing loan activity, and shipping and receiving schedules. In addition, the department is responsible for managing all logistics connected with exhibitions, including formulation and accounting of transportation budgets.

This fiscal year, the department managed 653 works of art for exhibitions at the Gallery and processed forty loan requests to forty-three institutions throughout the world. The department also oversaw the conservation efforts for three works in the permanent collection. Members of the department facilitate visits by scholars, students, and others who wish to research the collection.

From July 1, 2005, through June 30, 2006, the following gifts and acquisitions were added to the Gallery’s permanent collection:

GIFTS TO THE GALLERY

Paintings

Timothy App

(American, born 1943)

Autumnal Light

(102.9 x 81.6 x 3.2 cm.)

oil on canvas

2005:47

Eason, 2005

Gift of Carolyn Eason in memory of Don Eason, 2005

6 3/4 x 40 x 6 3/4" (17.2 x 101.6 x 17.2 cm.)

acrylic on polyester

2005:48.10a-c

Michael Goldberg

(American, born 1924)

Untitled, 1973

oil on canvas

71 x 72" (180.3 x 182.9 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.3

Joseph Marioni

(American, born 1943)

White Painting, 1997

acrylic on linen

2005:48.7

William Metcalf

(American, born 1945)

Folded Corner Arc, Yellow, 2004

acrylic on polyester

6 3/4 x 40 x 6 3/4" (17.2 x 101.6 x 17.2 cm.)

Gift of Carolyn Eason in memory of Don Eason, 2005

2005:48.4

Moira Dryer

(Canadian, 1957-1999)

Random Fire, 1991

acrylic on wood and mat board with metal stand

88 x 130" (223.5 x 330.2 cm.)

Gift of the Estate of Moira Dryer, 2005

2005:48.5

Stuart Arends

(American, born 1953)

Celadon 10, 1989

latex and wax on wood and fiberboard

48 x 48 x 6" (121.9 x 121.9 x 15.2 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.2

Seymour Drumkitch

(American, 1923-1999)

Porta Tarquinia, data unknown

oil on canvas, diptych

78 3/4 x 31 3/4" (200 x 80.7 cm.) (overall)

Gift of Natalie and Irving Forman, 2005

2005:27-a-b

Moira Dryer

(Canadian, 1957-1999)

Random Fire, 1991

acrylic on wood and mat board with metal stand

88 x 130" (223.5 x 330.2 cm.)

Gift of the Estate of Moira Dryer, 2005

2005:29-a-c

John Meyer

(American, born 1940)

Piova Cains #7, 1993

oil on linen mounted on wood

18 1/2 x 11 1/2" (47.5 x 40.6 x 3.8 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.11

John Meyer

(American, born 1940)

Dove Grey-Mystic Rose, 2004

interference pigment on canvas

108 x 75" (274.3 x 190.5 cm.)

Gift of David Simpson, Berkeley, California, 2005

2005:48.15

David Simpson

(American, born 1924)

Dark 3 x 4, 1995

tempura and gesso on linen on wood panel, diptych

98 x 27 x 6 1/2" (243.8 x 68.6 x 16.5 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.8-a-b

William Metcalf

(American, born 1945)

Folded Corner Arc, Yellow, 2004

acrylic on polyester

6 3/4 x 40 x 6 3/4" (17.2 x 101.6 x 17.2 cm.)

Gift of Carolyn Eason in memory of Don Eason, 2005

2005:47
<table>
<thead>
<tr>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Tollens</td>
<td>230, 1997</td>
<td>tempera and oil on linen on board</td>
<td>54 1/2 x 34 1/2 x 1 1/2&quot; (138.4 x 87.6 x 3.8 cm.)</td>
<td>Gift of Natalie and Irving Forman, 2005</td>
</tr>
<tr>
<td>Alan Wayne</td>
<td>2005:48:16</td>
<td>oil and alkyd on canvas over board</td>
<td>45 x 34 x 1 3/4&quot; (114.3 x 86.4 x 4.5 cm.)</td>
<td>Gift of Natalie and Irving Forman, 2005</td>
</tr>
<tr>
<td>Dorothy Daehn</td>
<td>2005:48.16</td>
<td>ink and gouache on paper</td>
<td>11 3/8 x 15 1/2&quot; (28.9 x 39.4 cm.)</td>
<td>Bequest of the Estate of Beatrice Blane Silber, 2005</td>
</tr>
<tr>
<td>Caroll Dunham</td>
<td>2005:33</td>
<td>acrylic on polyester</td>
<td>24 1/2 x 71 x 6&quot; (62.2 x 180.3 x 15.2 cm.)</td>
<td>Emmerlich Gallery and Ida Welt Funds, 2005</td>
</tr>
<tr>
<td>William Metcalf</td>
<td>2005:34</td>
<td>acrylic on canvas</td>
<td>38 x 59 1/4 x 4 1/2&quot; (96.5 x 150.5 x 11.4 cm.)</td>
<td>George Cary, James S. Elly, and Charles W. Goodyear Funds, 2005</td>
</tr>
<tr>
<td>Sarah Norton Goodyear Fund</td>
<td>2005:43-u</td>
<td>enamel on puzzle on wood panel</td>
<td>11 1/2 x 33 1/2&quot; (292 x 85.1 cm.)</td>
<td>Evelyn Runsey Cary Fund, 2005</td>
</tr>
<tr>
<td>Jim Lambie</td>
<td>2005:33</td>
<td>plastic bags and enamel paint</td>
<td>dimensions variable</td>
<td>Mildred Bork Connors, Elisabeth H. Gates, and Arthur B. Michael Funds, 2005</td>
</tr>
<tr>
<td>William Motzafi</td>
<td>2005:36</td>
<td>acrylic on polyester</td>
<td>24 1/2 x 71 x 6&quot; (62.2 x 180.3 x 15.2 cm.)</td>
<td>Emmerlich Gallery and Ida Welt Funds, 2005</td>
</tr>
<tr>
<td>Roxy Paine</td>
<td>2005:36</td>
<td>acrylic on canvas</td>
<td>38 x 59 1/4 x 4 1/2&quot; (96.5 x 150.5 x 11.4 cm.)</td>
<td>George Cary, James S. Elly, and Charles W. Goodyear Funds, 2005</td>
</tr>
</tbody>
</table>
Paul Sarkisian  
(American, born 1928)  
Untitled (left leaning yellow 51), 2005  
polyurethane on wood  
144 x 89 1/2 x 3" (365.8 x 227.3 x 7.6 cm.)  
George B. and Jenny R. Mathews Fund, 2005  
2005:37

Linda Stark  
(American, born 1955)  
Mixed Amber Rotation, 2005  
oil, flora, and fauna on canvas over panel  
12 x 12" (30.5 x 30.5 cm.)  
Mildred Bork Connors and Sherman S. Jewett Funds, 2006  
2006:4

John Tremblay  
(American, born 1966)  
Curious Orange, 2005  
acrylic on canvas  
eighteen parts:  27 1/2 x 141 3/4"  
(69.9 x 360 cm.) (overall)  
George B. and Jenny R. Mathews Fund, 2005  
2005:39a-r

Nicola Tyson  
(English, born 1960)  
Head On, 2005  
oil and charcoal on canvas  
58 x 46" (147.3 x 116.8 cm.)  
General Purchase Funds, 2006  
2006:6

Sculpture/Construction

Ricci Albenda  
(American, born 1964)  
Curious Orange, 2005  
Positive, 2000-02  
fiberglass  
17 x 20 x 30" (43.2 x 50.8 x 76.2 cm.)  
2005:30.1

Ricci Albenda  
(American, born 1964)  
Negative, 2000-02  
fiberglass  
17 x 20 x 30" (43.2 x 50.8 x 76.2 cm.)  
2005:30.2

Jim Isermann  
(American, born 1955)  
Untitled (0397), 1997  
cotton  
38 x 76 x 38" (96.5 x 193 x 96.5 cm.)  
Sarah Norton Goodyear Fund, 2006  
2006:2

Ernesto Neto  
(Brazilian, born 1967)  
Connected World I–VI (Photopaintings), 2002  
six dye destruction prints with Lucite frames  
48" (121.9 cm.) diameter x 3" (7.6 cm.)  
each  
George B. and Jenny R. Mathews, Edmund Hayes, and Charles W. Goodyear Funds, 2005  
P2005:11.1-6

Martina Mullenay  
(Irish, born 1972)  
Untitled from the series "Turn In," 2002  
digital print  
48 x 48" (121.9 x 121.9 cm.)  
edition 6/7  
Elisabeth H. Gates Fund, 2006  
P2006:2

John Tremblay  
(American, born 1966)  
Curious Orange, 2005  
Negative, 2000-02  
fiberglass  
17 x 20 x 30" (43.2 x 50.8 x 76.2 cm.)  
2005:30.1

Ricci Albenda  
(American, born 1964)  
Positive, 2000-02  
fiberglass  
17 x 20 x 30" (43.2 x 50.8 x 76.2 cm.)  
2005:30.2

Jim Isermann  
(American, born 1955)  
Untitled (0397), 1997  
cotton  
38 x 76 x 38" (96.5 x 193 x 96.5 cm.)  
Sarah Norton Goodyear Fund, 2006  
2006:2

Ernesto Neto  
(Brazilian, born 1967)  
Connected World I–VI (Photopaintings), 2002  
six dye destruction prints with Lucite frames  
48" (121.9 cm.) diameter x 3" (7.6 cm.)  
each  
George B. and Jenny R. Mathews, Edmund Hayes, and Charles W. Goodyear Funds, 2005  
P2005:11.1-6

Martina Mullenay  
(Irish, born 1972)  
Untitled from the series "Turn In," 2002  
digital print  
48 x 48" (121.9 x 121.9 cm.)  
edition 6/7  
Elisabeth H. Gates Fund, 2006  
P2006:2

galatin silver print  
14 x 11" (35.6 x 27.9 cm.)  
edition 2/10  
Edmund Hayes Fund, 2006  
P2006:1.4

Co-Ed Magazine #5, 1973, reprinted 1999  
galatin silver print  
14 x 11" (35.6 x 27.9 cm.)  
edition 2/10  
Edmund Hayes Fund, 2006  
P2006:1.5

Co-Ed Magazine #6, 1973, reprinted 1999  
galatin silver print  
14 x 11" (35.6 x 27.9 cm.)  
edition 2/10  
Edmund Hayes Fund, 2006  
P2006:1.3

galatin silver print  
14 x 11" (35.6 x 27.9 cm.)  
edition 2/10  
Edmund Hayes Fund, 2006  
P2006:1.4

Co-Ed Magazine #8, 1973, reprinted 1999  
galatin silver print  
14 x 11" (35.6 x 27.9 cm.)  
edition 2/10  
Edmund Hayes Fund, 2006  
P2006:1.5

galatin silver print  
14 x 11" (35.6 x 27.9 cm.)  
edition 2/10  
Edmund Hayes Fund, 2006  
P2006:1.3

Milo Korb (Japanese, born 1967)  
Connected World I–VI (Photopaintings), 2002  
six dye destruction prints with Lucite frames  
48" (121.9 cm.) diameter x 3" (7.6 cm.)  
each  
George B. and Jenny R. Mathews, Edmund Hayes, and Charles W. Goodyear Funds, 2005  
P2005:11.1-6

Marko Mori  
(Irish, born 1972)  
Untitled from the series "Turn In," 2002  
digital print  
48 x 48" (121.9 x 121.9 cm.)  
edition 6/7  
Elisabeth H. Gates Fund, 2006  
P2006:2
57 works of art acquired by purchase

RESEARCH RESOURCES

The department of Research Resources comprising the G. Robert Strauss, Jr. Memorial Library, the Gallery Archives, and the Image Resource Center inspires discovery, under- standing, and critical engagement with visual culture by sup- porting research and scholarship on modern art and its con- tinuing development, the works that constitute the museum’s permanent collections, and the history of the Albright-Knox Art Gallery.

During the past year, the department maintained approximately 49,000 library items, 55,000 slides, and 21,000 digital images, in addition to archival holdings in extent of 1,500 linear feet. An integral component to the Gallery’s overarching mission, the department facilitated access to its visual and textual assets by responding to more than 11,000 internal digital image requests and 320 in-person, telephone, and email image requests and 320 in-person, telephone, and email research inquiries from staff, the membership, affiliates, and scholars. Moreover, we processed 256 rights and reproduc- tion requests for external publications, arranged for the photographic documentation of twenty works of art, catalogued 105 library book acquisitions, and supplied ninety- seven interlibrary loan transactions.

Research Resources advanced the Gallery’s exhibitions pro- gram by contributing staff time to the audio recordings for Extreme Abstraction, assisting with the installation of The Wall: Reshaping Contemporary Chinese Art, and identifying key archival documentation for Formal Exchange: The Albright-Knox Art Gallery and Latin America. Likewise, the department played a leadership role in the centennial celebration of the museum’s 1905 building, and in conjunction with these efforts, offered in-depth historical research on the directorship of Gordon M. Smith through thoughtful ex- amination of the Gallery’s institutional archive.

In terms of cultural programming, the department was one of three pilot sites selected by Art21: Art in the Twenty-First Century to foster community conversations on contempo- rary visual cultural by forging strategic alliances between museums and libraries. Locally, this collaboration involved the partnership of the Albright-Knox Art Gallery and the Buffalo and Erie County Public Library.

The department continued to participate actively within the profession on the local, regional, and national levels. The Rights and Reproductions Coordinator represented the Gallery at the annual conference of the American Association of Museums, while the Head of Research Resources was one of twenty-five individuals invited by The Getty Leadership Institute to take part in a competitive program, known as Museum Leaders: The Next Generation, and, most recently, was appointed by the Commissioner of Education to serve a three-year term as a member of the New York Advisory Council on State and Local History.

Furthermore, departmental staff contributed extensively to the ongoing work of the Collections Management project team—a Gallery-wide initiative to improve access to and provide strategic direction for the care and management of all of the museum’s art and research collections, which included professional exchange during site visits to the Herbert F. Johnson Museum, the Memorial Art Gallery, the George Eastman House, the Whitney Museum of American Art, the Jewish Museum, and the Brooklyn Museum.
This report is prepared from the financial statements for the operating funds of The Buffalo Fine Arts Academy for the years 2005 and 2006. It does not include receipts and disbursements of funds for the acquisition of artworks or for the plant and endowment funds.

### STATEMENT OF OPERATIONS

![Image of a page from a document, with text showing financial figures and summaries.]

### SUPPORT AND REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REVENUE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revenue and auxiliary activities</td>
<td>996,384</td>
<td>848,455</td>
</tr>
<tr>
<td>Education and other related programs</td>
<td>287,980</td>
<td>619,119</td>
</tr>
<tr>
<td>Investment Income</td>
<td>1,713,000</td>
<td>2,726,000</td>
</tr>
<tr>
<td>Memberships</td>
<td>366,086</td>
<td>439,573</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>231,531</td>
<td>86,863</td>
</tr>
<tr>
<td><strong>TOTAL REVENUE</strong></td>
<td>3,062,071</td>
<td>3,397,945</td>
</tr>
</tbody>
</table>

### EXPENSES

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost of sales and expense of auxiliary activities</td>
<td>633,699</td>
<td>775,643</td>
</tr>
<tr>
<td>Support Services</td>
<td>2,538,651</td>
<td>2,342,313</td>
</tr>
<tr>
<td>Memberships</td>
<td>3,799,291</td>
<td>4,025,946</td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td>6,396,641</td>
<td>6,699,892</td>
</tr>
</tbody>
</table>

### GIFTS AND GRANTS

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Governmental Grants</td>
<td>540,000</td>
<td>555,754</td>
</tr>
<tr>
<td>Annual Giving</td>
<td>1,044,862</td>
<td>712,669</td>
</tr>
<tr>
<td>All other gifts and grants</td>
<td>420,119</td>
<td>800</td>
</tr>
<tr>
<td><strong>TOTAL GIFTS AND GRANTS</strong></td>
<td>2,004,981</td>
<td>1,319,321</td>
</tr>
</tbody>
</table>

### NON-RECURRING NET REVENUE (EXPENSE)

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-recurring accounting adjustment</td>
<td>(247,409)</td>
<td></td>
</tr>
</tbody>
</table>

| Deficiency| excess of support and revenue over expenses | $ (509,937) | $ (277,911) |

The mission of the Technology Services department is to provide quality and timely solutions that enhance the effectiveness in serving the Gallery and its public through the appropriate use of technology.

This fiscal year, the Head of Technology Services established and managed the Collections Management project team, which continues to consider innovative ways to redesign the Gallery’s software for documenting the permanent collections. The department also participated on the Communications team.

The department improved and maintained the Gallery’s technological infrastructure by establishing a new microwave signal to create a data link between all of the Gallery’s buildings; purchasing and implementing new backup power equipment to protect against outages; attaching the new power equipment to the backup generator, which will supply a consistent state of power; upgrading the firewall software to better secure the Gallery’s network; and installing a second Wireless Network antenna around the Gallery campus for public use.

The Gallery’s website received more than three million page views this fiscal year, and the department extended its support of this publication to include the implementation of CSS templates.

Throughout the year, the department documented Gallery events in video and digital still photography, and coordinated the logistical and technical arrangements for the Art of Jazz Series and the audio tours for the Gallery’s exhibitions.

Staff of the department also supported all shipping and mailing activities.

The volunteer organizations of the Albright-Knox Art Gallery provide invaluable support through efforts in fundraising, education, and membership. The Members’ Council, the Junior Group, the Collectors Gallery, and the New Group raised their profiles this year by collaborating on a number of unique projects.

In May, they joined together to host a two-day regional conference of the Volunteer Committees of Art Museums. The VCAM meeting attracted forty volunteers from art museums in Canada and the United States.

The Members’ Council continued to host the opening celebrations for Gallery exhibitions, and joined the Junior Group in fundraising efforts for Rockin’ at the Knox 2006. The Council also honored Mrs. John T. Elfkin and her long-time service as Board liaison to the group.

Members of the Junior Group supported the Gallery by hosting fundraising dinners as part of the exhibition Extreme Abstraction, and provided underwriting dollars and volunteer staffing to Rockin’ at the Knox 2006. Featuring Blondie as the headlining act, the event built on last year’s success and attracted more than 2,000 fans.

With guidance from curators, the Collectors Gallery mounted exhibitions that complemented the Gallery’s exhibition program. New York Collection 2005 and Area Artists Collection 2006 set a record for number of sales. In June, the volunteers presented an ambitious project entitled ULAE: The Art of the Print. More than an exhibition, this three-day workshop provided many of the Gallery’s audiences with the opportunity to learn from a master printer and to purchase museum-quality prints. It also provided a backdrop for nurturing and educating new collectors.

To mark the tenth anniversary of Art Alive, a walking, talking art contest, the New Group worked closely with the Education department to host this signature event as part of Gusto at the Gallery. More than 1,000 attendees were witness to the live art tableau performances on the Gallery’s lawn.