

**ANNUAL REPORT 2016–2017**







**Installation view of Shantell Martin: *Someday We Can***  
(March 11–June 25, 2017) in the Sculpture Court of the 1905 Building. Martin also created the mural *Dance Everyday* at 537 East Delavan Avenue as part of the Public Art Initiative. Photograph by Connie Tsang.

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**COVER: Installation view of Picasso: *The Artist and His Models*** (November 5, 2016–February 19, 2017) in the 1905 Building. From left: Pablo Picasso (Spanish, 1881–1973). *Three Musicians*, 1921. Oil on canvas, 80½ x 74½ inches (204.5 x 188.3 cm). Philadelphia Museum of Art; A. E. Gallatin Collection, 1952; and *La toilette*, 1906. Oil on canvas, 59½ x 39 inches (151.1 x 99 cm). Collection Albright-Knox Art Gallery, Buffalo, New York; Fellows for Life Fund, 1926 (1926.9). © Succession Picasso / Artists Rights Society (ARS), New York. Photograph by Brenda Bieger.

## VISION

To flourish as an exceptional hub of artistic and creative energies that enriches and transforms people's lives in our community, our nation, and the world.

## MISSION

We:

1. Present exhibitions, performances, and programs that challenge and inspire.
2. Seek tomorrow's masterpieces while developing our world-renowned collection of modern and contemporary art.
3. Create education programs for lifelong learning and discovery.
4. Engage and empower widening, inclusive audiences.
5. Inspire open dialogue and common understanding.

## VALUES

We strive for excellence, innovation, and sustainability in everything we do.

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## LETTER FROM THE PRESIDENT



### ANY REVIEW OF THE 2016–2017 YEAR AT THE ALBRIGHT-KNOX MUST BEGIN WITH AK360,

the museum's first expansion project in almost sixty years. When AK360 is finished—we are aiming for 2021—the Buffalo Albright-Knox-Gundlach Art Museum will have doubled its current exhibition space and reinvigorated its entire campus. Please read the Director's Report for the architectural and operational

details; my job here is to summarize the public outreach and fundraising already accomplished and the effort still to come.

First, another standing ovation is in order for Jeffrey Gundlach, whose foresight and boldness has accelerated our project beyond anyone's expectations. At last year's Annual Meeting, we celebrated success in meeting Mr. Gundlach's extraordinary fundraising challenge. Even before our capital campaign had been expected to begin, a group of philanthropists, foundations, and the New York State, Erie County, and City of Buffalo governments generously committed more than \$60 million, bringing the total raised, including Mr. Gundlach's gift, to a little more than \$100 million. The overall goal was \$125 million. Of that total, a minimum of at least 20% would be added to the permanent endowment to ensure sustainable funding to operate and maintain the new facilities and programs.

That is where we were a year ago. Where are we now? As of September 30, 2017, our extraordinary donors have paid in \$49.6 million toward their pledges. Of that total, \$17.9 million (36%) has already been added to the permanent endowment. (To avoid the problem that sometimes occurs when a capital campaign funds the endowment with "last dollars," we are transferring a portion of each gift to the endowment as it comes in.) The balance of gifts received that are not immediately needed for project costs is prudently invested to ensure no loss of value during the design and construction period. Since October 2016, Peggy Pierce Elfvig Director Janne Sirén, Director of Advancement Jillian Jones, and Capital Campaign Committee Chair Robert Wilmers have quietly obtained pledges for about \$15 million more. Including an anticipated gift from the estate of the artist Marisol (María Sol Escobar, Venezuelan and American, born France, 1930–2016), who generously bequeathed her entire estate to the Albright-Knox, our total committed as of this writing is approximately \$121 million. In short, we have first and goal at the nine-yard line, and conditions are just right for a clinching touchdown and victory.

You may remember that AK360 began with a series of thirteen public outreach meetings that started in October 2014 and are still ongoing. Two overwhelming preferences emerged from those meetings. First, more than 82% of the participants wanted the Albright-Knox to expand on its current campus rather than build a satellite museum elsewhere. Second, a huge majority wanted the parking lot on Elmwood Avenue to "go away" in favor of a more inspiring and park-like entrance to the museum. The Albright-Knox accepted that preference and, although recognizing that the cost might be prohibitive, made "improved parking configuration (potentially underground)" one of the eleven program and operational needs identified in our request for architectural proposals.

From early on in the conceptual design phase, Cost+Plus, a firm of estimators that specializes in museums and cultural facilities, has been working with OMA's team of architects. It was therefore not a surprise when, in late spring, Cost+Plus reported that the hard and soft costs of achieving all eleven of the program and operational needs would bring the total cost of the building project to more than the \$100 million goal. (Remember that \$25 million of the original \$125 million goal is reserved for the endowment.) The AK360 Project Committee, chaired by experienced developer Michael Joseph, thoroughly tested the estimates and recommended that the Albright-Knox Board increase the campaign goal by \$30 million. At its meeting on June 12, 2017, the Board considered the once-in-a-generation importance of the project, the fact that many Members and friends of the Albright-Knox have not yet had a chance to contribute, and the potential for additional support from national sources, and unanimously voted to increase the campaign goal to \$155 million. The Board and staff have a tremendous job ahead of them to reach that goal, but the campaign's extraordinary success to date puts the wind at our back. Stay tuned as the adventure continues.

Of course, there is more to the story of 2016–17 than AK360. Janne's letter will supply detail about the Public Art Initiative, but I want to recognize here that the Initiative has importance beyond the eye- and mind-opening artworks on display around Western New York. As a joint effort among Erie County, the City of Buffalo, and the Albright-Knox, it continues to provide a model for public-private collaboration in our region and beyond. The Public Art Initiative has placed significant works in various mediums into the public life of our community. If you have not already seen *The Freedom Wall* at the corner of Michigan Avenue and East Ferry Street, or Betsy Casañas's mural *Patria*,



## When AK360 is finished—we are aiming for 2021—the Buffalo Albright-Knox-Gundlach Art Museum will have doubled its current exhibition space and reinvigorated its entire campus.

*Será Porque Quisiera Que Vuelas, Que Sigue Siendo Tuyo Mi Vuelo (Homeland, Perhaps It Is Because I Wish to See You Fly, That My Flight Continues to Be Yours)* at 585 Niagara Street, please take time to visit them and witness how the Public Art Initiative has contributed to an effort at communal storytelling and placemaking.

In 2016, we also began to dive into implementing our 2016–2026 strategic plan, especially in the areas of Engaging Communities and Institutional Vigor. New programs were launched to increase membership and funding. Membership, of course, is vital to the museum, providing much-needed operational support while forging a sense of connection and pride in our community. While we want to create a welcoming environment for all, we also recognize that an admission ticket is not a feasible expense for everyone, let alone a \$75 family membership. One answer to this problem was last December's Buy-One/Give-One membership program. For every Albright-Knox membership sold during the month, we set aside a complimentary yearlong membership voucher for a family in Buffalo. In January 2017, our partners at United Way distributed these vouchers to families through various non-profit organizations in Western New York. The program allowed us to open the Albright-Knox to more than 700 families who might not otherwise be able to share in the joy and power of the art in our galleries.

One of the overarching goals of the strategic plan is to lower barriers and increase access to the museum. To this end, the museum piloted \$5 Family Funday on the second Sunday of each month. As the name suggests, admission for families (no matter how large) is just \$5, and visitors gain access to a range of all-ages delights—from art stroller tours and storytime family workshops to yoga classes for kids and drop-in art activities.

The past year also saw the launch of the Convergence Council. Comprising local leaders and Albright-Knox Members who share a love of art and creativity, this group helps design programs and events that foster the museum's growth. With the Council's help, we are able to improve the value of our membership benefits while creating unique opportunities to engage and collaborate.

This year marked the triumphant return of Rockin' at the Knox. On June 29, Our Lady Peace and Collective Soul, with special guest Tonic, played to a sold-out audience and transformed our parking lot into a rock venue. Since its inception, Rockin' has been a community favorite, and we were delighted to welcome a crowd of more than 4,500 people, including long-time museum supporters, old friends, and new

faces, to experience another side of this dynamic institution. As *The Buffalo News* wrote in its review, "Rockin' at the Knox house is back, folks. Let's keep it that way."

Despite the institutional effort devoted to AK360, the Albright-Knox ended the year with a modest operating surplus for the fourth year in a row. Why is this remarkable? Over those four years, the annual budget has grown by 32%, and full-time staff has increased from 63 to 80, or 27%. Attendance last year was 123,949, up by 15% over 2015–16. The Albright-Knox continues to enjoy a resurgence of its own, and as I noted last year, it has responsibly developed the resources to support its growing programs and activities.

Our sources of revenue have not changed; they come in three types. We make money from operating the museum. In addition to revenue earned from admissions, parking, Shop AK, and AK Café, the Albright-Knox earns revenue from lending artworks and licensing the rights to reproduce them, from rentals of the Auditorium and other spaces, from tuition from art classes, and from ticket sales for various events. Revenues from all these earned sources amounted to 16% of the museum's total income in 2016–17. 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 the purchase of art.) In 2016–17, endowment funds contributed 28% of the total spent on operations. Thus the slice of the revenue pie provided by earned and investment income comes to 44%. The rest of the money to operate the Albright-Knox every year must come from gifts and grants received from corporations, foundations, governments, and, of course, Members and other individuals.

This institution could not have ended the year modestly in the black without its many generous supporters or without the astuteness and imagination of management and staff. Supporters and staff are recognized elsewhere in this Annual Report, but a few need to be singled out for special thanks.

Erie County is the museum's largest public-sector supporter. Thanks to the leadership of County Executive Mark Poloncarz and the Erie County Legislature, the county is a vital partner in myriad ways—not just in underwriting a portion of our annual operations, but also in ensuring that the Public Art Initiative continues to reach beyond our campus and across Western New York. In April, the Albright-Knox again offered an Erie County Free Week as a way of showing our appreciation to Erie County taxpayers. We will continue this beloved tradition for a fourth year in 2018. The City of Buffalo, thanks to Mayor Byron Brown and Delaware District Council Member Joel Feroletto, provided

important support for the Public Art Initiative. We also thank the New York State Council on the Arts and its executive director, Mara Manus, for its support of the museum's operations. This year, we are especially grateful to NYSCA for funding a new Curatorial Fellowship that enabled us to welcome doctoral student Andrea Alvarez to Buffalo to study and work with our collection and curators.

M&T Bank continues to be a leading partner in bringing exhibitions like *Picasso: The Artist and His Models* and events like Rockin' at the Knox to our community. M&T FIRST FRIDAYS, a monthly day of free admission to a part of the museum and classes, tours, gallery talks, music, and the popular Art of Food and Drink series, grow in reach and popularity each year. All of M&T Bank's support keeps the Albright-Knox accessible, affordable, and fun for all.

BlueCross BlueShield of Western New York once again supported Art'scool, which welcomed more than 16,000 schoolchildren and their teachers to the museum for free guided tours. Also thanks to BlueCross BlueShield, the Albright-Knox debuted our mobile ArtCart—an educational complement to exhibitions that invites visitors of all ages to experience artworks through touch, extended conversation, or a simple art activity.

KeyBank's support for the AK Teens: Future Curators program helps us encourage teenagers in our region who aspire to careers in the arts. Participants are responsible for all aspects of organizing an exhibition of artwork by their peers, including selecting the artworks, working with student artists, designing the exhibition space, and writing the wall labels—experiences that they can ultimately carry into college and beyond.

The programs and exhibitions that are central to the museum's mission would not have been possible without the generosity of local foundations and funding partners. In 2016–17, The Seymour H. Knox Foundation made possible a suite of exhibitions that welcomed an estimated 60,000 people. From the sleeper hit *Shark Girl: Never Quite There*, to Joe Bradley's first large-scale solo exhibition in North America, The Knox Foundation carried on the legacy of its founder by sponsoring a wide range of artists and exhibitions, ensuring that the museum always has something for everyone. The Cameron and Jane Baird Foundation provided crucial support for education programming and underwrote the bimonthly communications that publicize our robust schedule of classes, tours, and events. Finally, I want to recognize the growing list of supporters of particular public art projects. Erie County

and the City of Buffalo provide foundational support, but in 2016–17 the Rich Family Foundation, the New Era Cap Foundation, M&T Bank, and the University at Buffalo's Creative Arts Initiative all rallied around specific public artworks that engaged local business owners, community partners, and public artists. These powerhouse partnerships boosted the momentum of our Public Art Initiative and catalyzed dialogues across the region. We are truly grateful for the financial support and advocacy of all our partners.

Finally, on behalf of all who love the Albright-Knox, I am delighted to thank our longtime friends for unparalleled support in 2016–17. The museum has benefited for years from legal services provided by Magavern Magavern Grimm LLP, and we thank Jim and Bill Magavern once again. The museum's exhibition program could not have been as dynamic without the brilliant digital, technical, and equipment support provided by Advantage TI. The annual fall gala was once again a highlight of Buffalo's social calendar and raised significant funds for the museum's operations thanks to the culinary brilliance and hospitality savvy of Delaware North. Back by popular demand, Rockin' at the Knox was made even more delicious by Rich's Catering & Special Events.

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 Charles Balbach, Northrup Knox, Robert Brady, and Vicki Newman are standing down. We are all grateful for their service, generosity, and friendship, which we know will continue.

This year was my fourth and last as Board president. I count myself extraordinarily lucky to have been part of the creative swirl that is the Albright-Knox at such a crucial moment of its long life. We are truly standing at the threshold of great things. Please join in and lend your hand. If your experience is anything like mine, you will be glad you did.



**THOMAS R. HYDE**

President, Board of Directors  
The Buffalo Fine Arts Academy





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

At the Albright-Knox Art Gallery, people from around the world come together to examine values that have shaped the past, share experiences that define the present, and create ideas that will inspire the future. Our goal is to engage

an ever-expanding audience, within and outside our walls, and to create welcoming spaces for reflection and exploration. We are committed to a vision of the museum, your museum, as an important catalyst in the creation of a brighter future in Buffalo and beyond.

Here, art not only prompts us to investigate the world, it also serves as the foundation for our collaborative work to make a better one. Art provides common ground on which we can forge new collaborations, partnerships, and ideas, and the Albright-Knox's exhibitions, programs, and special events are designed with this in mind. We strive to reflect and augment the sense of ownership and pride we see in our local communities and to be a part of the region's ongoing economic and social growth. The AK Public Art Initiative, for example, has allowed us to reach beyond our campus to highlight and celebrate the many facets of our region's rich history. These site-specific projects rely on and aim to strengthen the existing social fabric while also helping to attract new residents and businesses to our area.

When you encounter a work of art that inspires you, at the Albright-Knox or elsewhere, I invite you to start a conversation about it with family and friends, or even with someone you have never met. You will no doubt learn a lot—about others and perhaps even about yourself.

In 2016–17, we at the Albright-Knox have had the privilege of beginning a number of such enriching conversations, the fruits of which I am delighted to share with you in the following pages.

### OUR EXHIBITIONS

This year's exhibitions demonstrated the depth of the Albright-Knox's collection and featured a number of innovative collaborations with local and national artists. A comprehensive list of exhibitions on view from July 2016 through June 2017 begins on page 15. Here are a few memorable highlights.

The 2016–17 exhibition cycle began with *Defining Sculpture* (June 18–October 9, 2016). Featuring works drawn exclusively from the Albright-Knox's collection, this exhibition offered a fresh

perspective on the remarkable evolution of the medium, from the postwar Pop sculptures of Marisol and Claes Oldenburg to the contemporary abstractions of Tara Donovan and Katharina Grosse. This exhibition was followed by *Rosalyn Drexler: Who Does She Think She Is?* (October 22, 2016–January 29, 2017), a long-overdue survey of Drexler's multidisciplinary artistic practice that revealed her unique contributions to the Pop art movement.

*Picasso: The Artist and His Models* (November 5, 2016–February 29, 2017) explored the evolution of this pivotal artist's practice from the early twentieth century through the 1960s. Welcoming more than 36,000 visitors to the Albright-Knox during the winter months, it inspired positive reviews in the press and across social media. In this exhibition, the Albright-Knox's significant holdings of works by Picasso—paintings, sculptures, drawings, and prints—were joined by iconic paintings by the artist from museums across Europe and the United States. Further illumination and context were provided through a complementary selection of paintings and sculpture by Picasso's contemporaries drawn from the Albright-Knox's collection.

I am grateful to Godin-Spaulding Curator & Curator for the Collection Holly E. Hughes, who brought this exhibition to life, and to all of the members of Team AK, from our remarkable art preparators and registrars to our indefatigable Guest Services staff, whose boundless energy and dedication made *Picasso: The Artist and His Models* a resounding success.

Our winter and spring slate of exhibitions showed a special focus on younger artists actively working today. These projects at the Albright-Knox were often the artists' first solo exhibitions in a museum setting. *Matt Hoyt: Recent Past, 2010–2016* (October 22, 2016–February 5, 2017) featured more than one hundred intimately scaled sculptural objects, which often evoke improbable growths from the natural world. In February 2017, four solo exhibitions—by Tamar Guimarães and Kasper Akhøj, Jacob Kassay, Eric N. Mack, and Willa Nasatir—continued our proud tradition of supporting artists relatively early in their careers.

In the spring, *Menagerie: Animals on View* (March 11–June 4, 2017) brought together more than fifty paintings, drawings, sculptures, photographs, and videos from the collection to showcase the varied ways in which artists have utilized animals in their works, not only to tell stories, but also to echo the human psyche. This family-friendly exhibition was accompanied by a series of events and classes inspired by the works on view.

Other exhibitions opening in the spring provided a timely

crossover with the AK Public Art Initiative. *Shark Girl: Never Quite There* (May 27–October 1, 2017) explored the history of one of Buffalo’s best-known citizens. From Casey Riordan Millard’s earliest representations of her signature character to sculptural installations designed specifically for the Albright-Knox, the works in this exhibition provided insight into Shark Girl, revealing her to be a slightly humorous yet heroically determined persona of the artist.

*Shantell Martin: Someday We Can* (March 11–June 25, 2017) marked the first time an artist working with our Public Art Initiative installed work both inside the museum and out in the community. For her installation in the museum’s Sculpture Court, Martin transformed a wall and a group of toys with her signature white surfaces and black linework, creating a uniquely powerful and optimistic statement. In June, as her exhibition at the museum drew to a close, the artist completed a large mural, *Dance Everyday*, at 537 East Delavan Avenue in Buffalo, leaving a public and more permanent reminder of her belief that action filtered through imagination and creative activity can result in transformational positive change.

The year ended on a high note with *Joe Bradley* (June 24–October 1, 2017), a beautiful exhibition conceived and choreographed by Chief Curator Cathleen Chaffee (more on her promotion below). Deftly illustrating Bradley’s pivots between abstraction and figuration, this mid-career survey delved into a multifaceted artist’s unique path through the evolutions of his style. In his *Voices in Contemporary Art* talk at the public exhibition opening, Bradley offered insights on the work of artists he admires and on his everyday inspirations—from found amateur sculpture to comics, fanzines, and yearbooks. The exhibition went on to travel to the Rose Art Museum at Brandeis University in Waltham, Massachusetts (October 15, 2017–January 28, 2018).

A new position was added to the Curatorial Department this year, increasing our capacity to organize noteworthy and stimulating exhibitions. Following a national search, in May 2017 we welcomed Dr. Tina Rivers Ryan as Assistant Curator. Dr. Ryan, who previously held the position of Curatorial Research Assistant in the Department of Modern and Contemporary Art at The Metropolitan Museum of Art, brings her expertise in contemporary art and new media to the Albright-Knox’s team. Additionally, in July 2017 the Curatorial Department was pleased to welcome Andrea Alvarez, a PhD candidate at Virginia Commonwealth University, as the Albright-Knox’s twelve-month Curatorial Fellow, a position supported by the New York State Council on the Arts Regional Economic Development Council.

I am also delighted to share with you that the Albright-Knox once again has a Chief Curator at the helm of our illustrious Curatorial Department. As many of you know, in March 2017 our longtime Chief Curator and Chief Curator Emeritus since 2014, Dr. Douglas Dreishpoon, was appointed Director of the Helen Frankenthaler Catalogue Raisonné at the Helen Frankenthaler Foundation. During the spring and summer that followed,

then–Senior Curator Dr. Cathleen Chaffee and I engaged in a series of conversations about leadership, curatorial vision, and the importance of scholarship in a world that is often obsessed with instant gratification and inconsequential digital buzz. True talent and diehard dedication can be difficult to find today. We are fortunate to have it in Dr. Chaffee. In September 2017, I promoted her to the position of Chief Curator, the highest station in our Curatorial Department.

## OUR ACQUISITIONS

Many museums and collectors around the world look to the Albright-Knox to discover and learn about the latest trends in contemporary art. Our acquisitions can be like a spotlight piercing through darkness and casting light on under-recognized works that may become tomorrow’s masterpieces. We have a long legacy to uphold in this regard.

Over the past year the museum’s renowned collection was enhanced with new, intriguing works by emerging voices as well as additions to our holdings of works by artists already familiar to us in Buffalo. Among these are an installation by Eric N. Mack and photographs by Willa Nasatir that were on view during their solo exhibitions in the spring; Joe Bradley’s large-scale abstraction *Good World*, a highlight of his traveling mid-career retrospective organized by the museum; a large-scale sculpture by Nari Ward; and works on paper by Millie Chen, Olafur Eliasson, Jasper Johns, and Sopheap Pich.

Several generous gifts that were added to the collection this year, including an impressive series of photographs by Bruce Jackson; prints and sculptures by George Segal; paintings by Tony DeLap, Stephen Hannock, and Olivier Mosset; and works on paper by Burhan Doğançay and Ursula von Rydingsvard.

On April 25, 2017, the museum announced that one of the leading postwar sculptors and Pop artists, Marisol, had bequeathed her estate to the museum based on her longstanding ties with our institution. These ties reach back to 1962, when the Albright-Knox became the first museum to formally acquire her work. Through the artist’s generosity, the Albright-Knox is the recipient of more than one hundred sculptures spanning the entirety of her sixty-year career, more than one hundred fifty works on paper, thousands of photographs and slides, and a small group of works by other artists she had collected. The bequest also includes the artist’s archive, library, studies, tools, and even her New York loft apartment. We will soon begin the lengthy process of carefully cataloguing and photographing the bequest with the goal of making images of and information about the works accessible to the public through our website. In the years to come, we will also create traveling exhibitions with accompanying publications dedicated to Marisol’s work. It is quite wonderful and historically poetic, I think, that the signature gift the Albright-Knox received from an artist in the second half of the twentieth century was the donation in 1964 of thirty-one works by Clyfford Still, a man who pioneered



Abstract Expressionism through his dramatic visions. Similar wonder and poetry are imbedded in the fact that the major gift we have received from an artist in the first half of the twenty-first century—to date—comes from a visionary and brave woman who was born to Venezuelan parents in Paris, and who made her renowned career in an often-cantankerous and male-dominated New York art world.

A comprehensive list of works brought into the Albright-Knox's collection during the past fiscal year begins on page 27. This list does not include works in the Marisol bequest, as it will take us years to compile a comprehensive list of the gift.

A large part of a museum's operations occur in the background of our many public façades and spaces. The Albright-Knox is a collecting institution with a robust budget allocated for this purpose. Our mission is to acquire works that can stand the test of time, and we have the fiscal and intellectual capacity to deliver on this mission. Our mission is also to be a good shepherd of the artworks that are in our custody. In order to be that, we need state-of-the-art facilities, both on-site and off-site. In the fall of 2016, we broke ground on a new Collection and Conservation Center, which was dedicated in September 2017. This facility will enable us to take good care of our growing collection for decades to come.

## AK PUBLIC ART INITIATIVE

In just its third full year, the AK Public Art Initiative has cemented its position as a vital part of our region's cultural landscape. The Public Art Initiative is empowered by and through a collaborative partnership between the Albright-Knox Art Gallery, Erie County, and the City of Buffalo. By bringing together local and national artists, community organizations, corporate partners, and the county and city, the Public Art Initiative has integrated art into a wide range of communities in Western New York, sparking new conversations and creating inclusive spaces that honor our shared history and our dreams for the future.

Late in the summer of 2016, artist Amanda Browder and the Public Art team, led by Aaron Ott, enveloped several landmark buildings across Buffalo with massive swaths of fabric. Titled *Spectral Locus*, the project began in April 2016 with a public call for fabric donations, followed by a series of community sewing days held during the summer across Erie County. Hundreds of volunteers cut, pinned, and sewed giant expanses of multicolored fabrics, which were then draped over the façades of three buildings. The installations immediately began to draw appreciative spectators, many of whom shared photographs and supportive words on social media. Though the installations were only up for one month, they focused the attention of our entire region on the transformative power of art in public life.

In the spring of 2017, after a long period of planning and fabrication, artist Shasti O'Leary Soudant and the Albright-Knox's team, working in conjunction with Rigidized Metals Corporation in Buffalo, brought to life her *Gut Flora*: a group of six colorful

eleven-foot-tall stainless-steel sculptures installed at the Niagara Frontier Transportation Authority (NFTA) Allen/Medical Campus Station. Inspired by the visual imagery of bacteria, these works suggest a link between the body's circulatory and digestive systems and the tunnels and stations of the city's public transportation network.

The spring and summer of 2017 also saw the planning and execution of four murals. The first of these, Shantell Martin's *Dance Everyday* at 537 East Delavan Avenue, created in conjunction with Martin's exhibition at the museum, as noted earlier in this report, was the product of a grant from the University at Buffalo's Creative Arts Initiative. Many thanks go to Bruce Jackson and David Felder for pioneering this cultural lever. The artist worked with the Public Art team, UB students, and East Side community representatives to identify the final location for the mural.

Next, artist Bunnie Reiss installed the aptly titled *Magic Buffalo* at 1322 Hertel Avenue with support from the City of Buffalo, Council Member Joel Feroletto, and Joe's Deli. Reiss's signature dreamlike imagery is informed by mythological themes and the folk art and fairytales of her Russian and Polish heritage. Reiss has stated, "Mural painting has a real function in a community. It beautifies neighborhoods, shares stories, encourages people to interact and gather, and helps people slow down their busy lives." This sentiment could well be a credo for the entire Public Art Initiative.

Keir Johnston and Ernel Martinez were selected by the Public Art Initiative and East Side community representatives to create *Welcome Wall* at 751 Fillmore Avenue. The building's owners, in partnership with the Broadway Fillmore Neighborhood Housing Services (BFNHS) and Fillmore District Common Council Member David Franczyk, imagined a mural that would incorporate the word "welcome" in the thirteen languages representative of the diverse neighborhood in which the project is located. The Philadelphia-based team of Johnston and Martinez brought with them an innovative method of creating murals on Polytab, or parachute cloth. This technique facilitated public painting days, allowing community members of all artistic skill levels to contribute to the mural.

The monumental *Freedom Wall* project also began to take shape in early 2017. This mural, created by Buffalo-based artists John Baker, Julia Bottoms-Douglas, Chuck Tingley, and Edreys Wajed, depicts twenty-eight local and national civil rights leaders. Situated on the wall surrounding the NFTA's Cold Spring Bus Maintenance Depot, at the corner of East Ferry Street and Michigan Avenue, it now marks the entrance to the Michigan Street African American Heritage Corridor. Multiple public meetings yielded nearly three hundred suggested subjects for the heroic portraits, and a guidance committee helped the Public Art team and the participating artists identify a final list of portrait subjects. *The Freedom Wall* galvanized heartfelt, thoughtful dialogues, resulting in a powerful and participatory work that will

We are committed to a vision of the museum, your museum, as an important catalyst in the creation of a brighter future in Buffalo and beyond.

continue to inspire conversations about civil rights, human rights, and the struggle for equality for years to come.

Sixteen incredible projects have been completed across Buffalo and Erie County since the launch of the Public Art Initiative in 2014. With our tireless team leading the charge, and many more projects already in the planning stages, we look forward to a bright future for public art in Western New York. The AK Public Art Initiative is made possible thanks to a partnership between the Albright-Knox, Erie County, and the City of Buffalo. I offer thanks to our forward-thinking partners in government for their support: Erie County Executive Mark Poloncarz, Mayor of the City of Buffalo Byron Brown, and their teams. We also thank the New Era Cap Foundation and the Rich Family Foundation for their generous support of our AK Public Art murals.

## EDUCATION

An important part of the museum's mission is to engage and empower our audiences through programs designed to promote lifelong learning. Toward this end, the Albright-Knox's Education and Community Engagement Department offers a wide variety of participatory opportunities at the museum and in the community. Two of our longest-running educational programs, Art'scool and AK Teens, present activities for students throughout the year. This year, through the Art'scool program, which is made possible by BlueCross BlueShield of Western New York, 16,243 students were able to experience the museum, many for the first time. AK Teens, presented by KeyBank, allows young artists to develop and exhibit their work and connects them with arts and museum professionals as they prepare for college. The offerings under the AK Teens umbrella include workshops and classes, as well as the annual Future Curators program for students in grades eleven and twelve. This year's AK Teens: Future Curators exhibition, *Exposition*, was on view at the Albright-Knox and the Buffalo Center for Arts and Technology (BCAT). The realization of an actual museum exhibition is always a transformational event. In the course of this endeavor, our team of brilliant young curators, empowered by KeyBank's generosity, learn how a museum actually works. They must also embrace and internalize lessons about leadership and decision-making, skills that are transferable to diverse realms of human endeavor.

Our Education and Community Engagement Department developed a number of new programs in conjunction with our flagship special exhibition *Picasso: The Artist and His Models*, including Art'scool Educators' Workshops and studio art classes for adults and families. The department also created interpretive Family Guides for *Picasso: The Artist and His Models*, *Menagerie*:

*Animals on View*, and *Joe Bradley* and oversaw programs, events, and classes related to our perennially popular M&T FIRST FRIDAYS @ THE GALLERY program, which offered free admission this year to 16,470 visitors.

In an effort to provide art education to students across our region, the Albright-Knox partnered with the Buffalo Public Schools on a pilot program called Art on the Go! Made possible by a grant from the National Endowment for the Humanities (NEH), Art on the Go! has brought students greater awareness of the arts through after-school programs across the city. Through partnerships with cultural organizations including Frank Lloyd Wright's Martin House Complex and Say Yes to Education—Buffalo, Art on the Go! aims to engage students in interdisciplinary projects focused on the humanities.

## SCHOLARSHIP AND PUBLICATIONS

The Albright-Knox's Publications Department launched a completely redesigned website in November 2016 following more than a year of extensive research and development. Designed by the Emmy award-winning digital agency Bluecadet under the management of the Publications team, it has become a trusted resource for information pertaining to all facets of the museum's operations. Through the website, visitors can plan a visit to the museum around the events and exhibitions that are happening on any given day. The new website also helps you learn about the museum's history and collection, the AK360 Campus Development and Expansion Project, current and upcoming exhibitions, membership offerings, ongoing programs, public art projects, and much more.

A focal point of the new website is a robust Search the Collection tool, which enables users to find works in the Albright-Knox's collection and filter search results by object type, date range, medium, and more. Visitors can also see which works are on view, browse highlights from the collection, and learn about the museum's recent acquisitions. In most cases, users can even enlarge and download images of works from the collection for personal and educational use. This section of the website was made possible, in part, through funding from the Institute of Museum and Library Services (IMLS). Representatives from the Albright-Knox and Bluecadet presented the Search the Collection tool to a field of national and international museum professionals at the 2017 Museums and the Web conference in Cleveland and received a very positive response.

The Publications team also produced the exhibition catalogue *Joe Bradley*, which includes reproductions of nearly one hundred paintings, sculptures, and drawings, many of which were featured



in the artist's mid-career survey at the Albright-Knox. Published in association with D.A.P., the volume includes an introduction by Chief Curator Cathleen Chaffee, new essays by Kim Conaty and Dan Nadel, and an interview with Bradley by the artist Carroll Dunham.

## INNOVATION

The AK Innovation Lab is the museum's in-house think tank. Founded in 2014 with leadership support from The John R. Oishei Foundation, The Seymour H. Knox Foundation, and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, the Innovation Lab has over the past three years evolved into a dynamic hub, making possible a number of invigorating collaborations with local and national educational organizations and community partners.

In the 2016–17 year, through a partnership with local artist and University at Buffalo professor of architecture Dennis Maher, the Albright-Knox secured a \$100,000 award from the National Endowment for the Arts (NEA) Our Town program in support of a project that provides desirable and much-needed workforce training while helping reinvigorate the legacy of artistic and design excellence in our region. The project's intellectual nexus is the Society for the Advancement of Construction-Related Arts, or SACRA, a joint venture between the Albright-Knox and Assembly House 150. SACRA, which builds on Buffalo's architectural excellence, allows local tradespeople, developers, craftspeople, and artisans to teach key skills needed in the contemporary construction market to trainees recruited by The Erie County Department of Social Services (DSS). Keep your eye on this exciting initiative, which has the potential to be a catalyst for positive change on many fronts.

In May 2017, the Innovation Lab brought together 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 (OCAD U), and Vanderbilt University for a panel discussion titled "Visual Literacy and Perception in the Contemporary World." This unique event, which was held on the campus of OCAD U in Toronto, was organized as part of the Innovation Lab's Art of Visual Comprehension project, which explores the crossroads between art, vision, perception, and cognition. This ongoing collaborative effort seeks to advance understanding in these areas and to break new ground in the study of the processes integral to the development of a human's visual intelligence.

The Innovation Lab is also working with Roswell Park Cancer Institute on a study to determine the role art may play in the healing process of post-operative cancer patients. To date, there have been no rigorous scientific studies on art's impact on healing. The Art Heals project seeks to fill this void and to make a significant contribution to healthcare practices, scientific understanding, and the museum field.

## COMMUNICATIONS

The Albright-Knox's Communication Department, dedicated to ensuring that our exhibitions and programs are known far and wide, achieved a number of important milestones over the past year. Our April 25, 2017, announcement of Marisol's bequest to the Albright-Knox garnered national and international coverage in a number of major outlets, including *The New York Times*, while extensive local and national media coverage continued throughout the year on our evolving AK360 project. In addition, *The Buffalo News* and other local news organizations continued their in-depth reporting on AK Public Art Initiative projects.

During 2016–17, more than 230 articles, 250 television spots, and 30 radio news spots were dedicated to the Albright-Knox and its programs, with a total estimated value of \$1,856,000.

## FINANCES

I am happy to share the news that we ended the 2016–17 fiscal year with a budget surplus, a result of the dedication of our staff and the generosity of our donors. We could not sustain the museum's financial health, which in turn enables everything we do in our community, without the support and commitment of our Members. Thank you for your devotion and your unstinting willingness to give! Your gifts are the lifeblood of the museum, and thanks to you, the Albright-Knox remains a vibrant center of our region's artistic and social life. In 2016–17, the Advancement Department raised nearly \$5.3 million dollars, including \$756,600 in gifts to the Annual Fund. Additionally, we received more than \$2.2 million in support from our corporate and foundation partners, around \$750,000 in public sector grants, and just more than \$1 million in revenue from special events. Every dollar raised at the museum helps us carry out our important work each day.

As always, I offer thanks to our Board of Directors for their unwavering and wide-ranging commitment this year. They lead gracefully and give munificently, and they accomplish it all with dedication and enthusiasm. It is my honor to work with a Board that not only devotes time to the museum in the boardroom and participates in its daily operations, but also sparks collaborations with our community partners. Please join me in thanking this talented and generous group for truly leading by example.

## AK360

When we announced the AK360 project in 2014, we did so with the belief that its outcome would be monumental, and that the journey there would also leave a defining and lasting memory. This is why we feel that transparency in the process and feedback from you—our membership community—is essential.

In June of this year, we shared with the public initial site concepts developed by our design architect Shohei Shigematsu and his team at OMA. The eventual realization of these preliminary concepts would double prime exhibition space, add urgently needed functionality and operating facilities, address critical visitor accessibility issues, and return green space to our

## As we imagine the expanded museum's program, we honor the legacy of the three master architects of the existing campus: Edward B. Green, Gordon Bunshaft, and Frederick Law Olmsted.

park setting. These enhancements are urgently needed so that the museum can better serve its visitors and properly and safely house its world-renowned and growing collection.

As we imagine the expanded museum's program, we honor the legacy of the three master architects of the existing campus: Edward B. Green, Gordon Bunshaft, and Frederick Law Olmsted. To that end, OMA has engaged two well-established preservation consultants: Buffalo-based Preservation Studios, led by Tom Yots, and New York-based PBDW Architects, led by Scott Duenow and Anne Holford-Smith. Together, we will work with the Buffalo Preservation Board, the New York State Historic Preservation Office (SHPO), the Buffalo Olmsted Parks Conservancy, and other key stakeholders to arrive at a design that celebrates our future as much as it honors our past.

All of these steps have evolved through an ongoing conversation with you and the entire Western New York community. You may remember that we launched this conversation in 2014 with a series of Town Hall-style meetings. In the intervening years, we have held twelve Member and public forums to gain not only feedback about the primary needs of AK360 but also fresh input about the aspirations and priorities of our community. We will soon announce our next round of public meetings, and we hope to see you there.

The AK360 project is enormous, but we are well and truly underway. Last fall, you cheered with us when we announced the results of Jeffrey Gundlach's transformative matching challenge, which yielded more than \$100 million, including his unprecedented gift of \$42.5 million. Now, one year later, we are pleased to share that the realization of our goals is even closer. As of October 19, 2017, campaign commitments total more than \$121 million. We are not yet over the finish line—projected costs and estimates currently put our campaign goal at \$155 million—but the campaign's extraordinary momentum buoys our spirits and keeps us moving forward.

Our preliminary timeline estimates an initial groundbreaking in the spring of 2019. It is still a bit early to estimate exactly how long this project, which includes sensitive historic renovation components, will take, but we look forward to sharing those details with you as they crystallize. We currently project a construction period of two to two and a half years.

We will continue to call on you, our valued Members, to collaborate with us on AK360, and we will continue to apprise you of our progress. In the near future you will also be invited to contribute philanthropically to our efforts in whatever way is meaningful to you. Whether that means renewing your membership or making a leadership gift, you have the

opportunity to lend your support to an initiative that will shape our region's cultural and creative future. We thank you in advance for your engagement in this project of generational importance.

In closing, I would like to extend my heartfelt thanks to our amazing Board President, Tom Hyde, and once again to our entire Board of Directors. They are the finest partners a museum director could hope to have, and it is an honor and a privilege to reach for the stars together with them. Tom has served as Board President for four years now, and at the Annual Meeting on October 25, 2017, he will pass the baton to his successor, Alice Jacobs. During Tom's four-year presidency we have accomplished great things, including the selection of OMA as our architectural partner and the raising of more than \$120 million for the AK360 Capital Campaign. Over the past year alone, our operating endowment has grown from \$35 million to \$56 million. And between 2013 and now, museum attendance has grown by 30%, the full-time staff from 63 to 80, or 27%, and our operating budget by 26%, from \$7.2 million to \$9.1 million. Meanwhile, we have launched the Public Art Initiative and the Innovation Lab and, among other things, constructed the off-site Collection and Conservation Center, which more than triples our off-site footprint. None of these fundamental improvements and enhancements would have been possible without Tom's leadership. Thank you, Tom, for your vision and for being a great leader. I also thank my wife Sonja and our children, Gabriela, Jonatan, and Sophie, for providing an endless source of energy and support. Last but not least, at this auspicious moment in the history of our region and our museum, I thank you, the members of The Buffalo Fine Arts Academy, for your support of the Albright-Knox and for your generosity. Together we shall build a museum of and for the twenty-first century.



**JANNE SIRÉN, PHD**

Peggy Pierce Elfvig Director

## EXHIBITIONS AND PROGRAMS AT THE ALBRIGHT-KNOX



The Albright-Knox welcomed nearly 5,000 guests at Rockin' 2017, which featured Our Lady Peace and Collective Soul with special guest Tonic on June 29, 2017. Photograph by Mike Krupski.

### EXHIBITIONS

#### **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

#### **Joan Linder: Operation Sunshine**

July 9–October 30, 2016

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

This project has been supported by Faculty Fellowships at the University at Buffalo's Humanities Institute and Techné Institute for Arts and Emerging Technologies and residencies at Yaddo in Saratoga Springs, New York, and the Montalvo Arts Center in Saratoga, California. The artist would also like to acknowledge Nina Freudenheim Gallery and Mixed Greens for their support of this project.

#### **Rosalyn Drexler: Who Does She Think She Is?**

October 22, 2016–January 29, 2017

Organized by the Rose Art Museum at Brandeis University and co-organized by Katy Siegel and Caitlin Julia Rubin. The exhibition is organized at the Albright-Knox by Senior Curator Cathleen Chaffee.



## EXHIBITIONS AND PROGRAMS AT THE ALBRIGHT-KNOX

### **Claudia Joskowicz: Every Building on Avenida Alfonso Ugarte—After Ruscha**

October 1, 2016–February 5, 2017

Organized by Curatorial Assistant Jasmine Magaña  
Equipment and technical support provided by Advantage TI.

### **Matt Hoyt: Recent Past, 2010–2016**

October 22, 2016–February 5, 2017

Organized by Senior Curator Cathleen Chaffee

### **Picasso: The Artist and His Models**

November 5, 2016–February 19, 2017

Conceived by Peggy Pierce Elfvig Director Dr. 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 has been provided by Ferrero USA Inc. and Fondazione Ferrero Onlus; Superior Group; The Ralph C. Wilson, Jr. Foundation Funds at the Community Foundation for Greater Buffalo; Amy and Harris Schwalb; Woods Oviatt Gilman LLP; C2 Paint; and by an indemnity from the Federal Council on the Arts and the Humanities.

### **Stop Me If You've Heard This One: Humor and Satire from the Collection**

November 19, 2016–March 19, 2017

Organized by Curatorial Assistant Jasmine Magaña.

### **Menagerie: Animals on View**

March 11–June 4, 2017

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

Supported by The Seymour H. Knox Foundation and an anonymous donor.

Equipment and technical support provided by Advantage TI.

### **Tamar Guimarães and Kasper Akhøj: Studies for A Minor History of Trembling Matter**

February 18–June 18, 2017

Organized by Senior Curator Cathleen Chaffee

Made possible through the generosity of the Fundación Jumex Arte Contemporáneo and The Seymour H. Knox Foundation.  
Equipment and technical support provided by Advantage TI.

### **Jacob Kassay: ONTY**

February 18–June 18, 2017

Organized by Senior Curator Cathleen Chaffee

Made possible through the generosity of the Fundación Jumex Arte Contemporáneo and The Seymour H. Knox Foundation.  
Equipment and technical support provided by Advantage TI.

### **Eric Mack: Vogue Fabrics**

February 18–June 18, 2017

Organized by Senior Curator Cathleen Chaffee

Made possible through the generosity of the Fundación Jumex Arte Contemporáneo and The Seymour H. Knox Foundation.  
Equipment and technical support provided by Advantage TI.

### **Willa Nasatir**

February 18–June 18, 2017

Organized by Senior Curator Cathleen Chaffee

Made possible through the generosity of the Fundación Jumex Arte Contemporáneo and The Seymour H. Knox Foundation. Equipment and technical support provided by Advantage TI.

### **Camille Henrot: October 2015 Horoscope**

February 18–July 7, 2017

Organized by Senior Curator Cathleen Chaffee

Equipment and technical support provided by Advantage TI.

### **Shantell Martin: Someday We Can**

March 11–June 25, 2017

Organized by Curator of Public Art Aaron Ott

Made possible through funding provided by the Creative Arts Initiative of the University at Buffalo. The toys in this exhibition were generously donated by Fisher-Price.

### **Shark Girl: Never Quite There**

May 27–October 1, 2017

Organized by Curator of Public Art Aaron Ott

Supported by The Seymour H. Knox Foundation.

### **Joe Bradley**

June 24–October 1, 2017

Organized by Senior Curator Cathleen Chaffee

Made possible through the generosity of Gagosian, The Seymour H. Knox Foundation, Morgan Stanley and the Blue Rider Group at Morgan Stanley.

## PUBLIC ART PROJECTS

The Public Art Initiative was established and is supported by leadership funding from the County of Erie and the City of Buffalo.



### **Alice Mizrachi (American, born 1977)**

*Dream Keepers*, 2016

Acrylic paint

Commissioned by the Albright-Knox Art Gallery, Public Art Initiative, 2016

This mural is part of the Public Art Public School Voices program, a collaborative educational program developed by the Albright-Knox and the Buffalo Center for Arts and Technology with support from the Community Foundation for Greater Buffalo.

On view at the Buffalo Center for Arts and Technology (BCAT), 1221 Main Street

### **Daniel Galas (American, born 1982)**

*72 Jewett*, 2016

Acrylic paint

Commissioned by the Albright-Knox Art Gallery, Public Art Initiative, 2016

Made possible through the generous support of Bank of America. Additional support has been provided by Tri-Main Development LLC and Koch Metal Spinning Co, Inc.  
On view at Koch Metal Spinning, 74 Jewett Avenue

## EXHIBITIONS AND PROGRAMS AT THE ALBRIGHT-KNOX



Bunnie Reiss created *Magic Buffalo*, 2017, part of the AK Public Art Initiative, at the Hertel Avenue location of Joe's Deli (1322 Hertel Avenue) in June 2017. Photograph by Tom Loonan.

**Shasti O'Leary Soudant** (American, born 1967)

*Gut Flora*, 2017

Powder-coated steel

Commissioned by the Albright-Knox Art Gallery, Public Art Initiative, 2016

This project has been made possible through the support of the Niagara Frontier Transportation Authority, with additional support provided by Colleagues, Friends, and Family in memory of John E. Friedlander, First Chief Executive Officer of Kaleida Health, 1998–2001.

On view at the Niagara Frontier Transportation Authority's Allen/ Medical Campus Station

**John Baker, Julia Bottoms-Douglas, Chuck Tingley, and Edreys Wajed** (American, born 1964, 1988, 1983, and 1974)

*The Freedom Wall*, 2017

Commissioned by the Albright-Knox Art Gallery Public Art Initiative in partnership with the Niagara Frontier Transportation Authority, 2017

AK Public Art mural projects are generously underwritten by the New Era Cap Foundation. Additional support for this mural has been provided by Hyatt's Graphic Supply Company.

On view at the NFTA Cold Spring Bus Maintenance Depot

**Shantell Martin** (British, born 1980)

*Dance Everyday*, 2017

Acrylic and spray paint

Commissioned by the Albright-Knox Art Gallery, Public Art Initiative, 2017

Funding was provided by the Creative Arts Initiative of the University at Buffalo. AK Public Art mural projects are generously underwritten by the New Era Cap Foundation.

On view at 537 East Delavan Avenue

**Keir Johnston** (American, born 1979) and **Ernel Martinez** (American, born Belize, 1975)

*Welcome Wall*, 2017

Acrylic on Polytab

AK Public Art mural projects are generously underwritten by the New Era Cap Foundation.

On view at 751 Fillmore Avenue



## EXHIBITIONS AND PROGRAMS AT THE ALBRIGHT-KNOX

### **Bunnie Reiss** (American, born 1975)

*Magic Buffalo*, 2017

Acrylic paint

Commissioned by the Albright-Knox Art Gallery, Public Art Initiative, 2017

Made possible in part by the City of Buffalo and Council Member Joel Feroletto. Additional support has been provided by Joe's Deli.

AK Public Art mural projects are generously underwritten by the New Era Cap Foundation.

On view at Joe's Deli, 1322 Hertel Avenue

### **Betsy Casañas** (American, born 1974)

*Patria, Será Porque Quisiera Que Vuelas, Que Sigue Siendo Tuyo Mi Vuelo (Homeland, Perhaps It Is Because I Wish to See You Fly, That My Flight Continues to Be Yours)*, 2017

Acrylic on Polytab

Commissioned by the Albright-Knox Art Gallery Public Art Initiative in partnership with the Rich Family Fund for Community Access, 2017

This mural was created in partnership with the Rich Family Foundation and the Hispanic Heritage Council of Western New York. Funding for this project was provided by the Rich Family Foundation and M&T Bank.

On view at 585 Niagara Street

## EDUCATION DEPARTMENT HALLWAY EXHIBITIONS

### **The Cleve Hill Collection**

Cleveland Hill Middle School

June 28–July 24, 2016

### **The Art of Friendship**

Big Brothers Big Sisters of Erie County

August 30–September 25, 2016

### **Illuminating the Exceptional**

October 4–30, 2016

### **Student Artists of St. Christopher School**

November 2–20, 2016

### **Albright-Knox Art Gallery Staff Exhibition**

November 25–December 31, 2016

### **The Creative End of RULER**

January 4–22, 2017

### **Bookends: Springville Elementary School & Springville-Griffith Institute High School**

February 28–March 19, 2017

### **Between Buildings**

International Preparatory School at Grover and South Park High School

April 4–23, 2017

### **Art on the Go!**

May 2–21, 2017

### **Abstract to Architecture: Artwork from the Frontier Central School District**

May 31–June 18, 2017

## PROGRAMS

### **Access AK**

- Creative Connection
  - Verbal Description Sensory Tours
  - Veterans Connecting through Art
  - Veterans Connecting through Art Reception: March 5, 2017
- Access AK is made possible through the generous support of the James H. Cummings Foundation, Inc. Endowment; 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 13, 2016

Albright-Knox Trivia Night

December 6, 2016

Holiday Reception: Celebrating *Picasso: The Artist and His Models*

March 7, 2017

Albright-Knox Public Art Initiative

May 2, 2017

*Menagerie: Animals on View*

*Made possible through the participation of our Corporate Members.*

### **AK Teens**

AK Teens Portfolio Review Day: April 30, 2017

AK Teens Building a Portfolio Art Classes: July 18–29, 2016

AK Teens College Art Career Day: February 11, 2017

AK Teens Future Curators—*Exposition*, April 21–May 14, 2017, Albright-Knox Art Gallery; April 7–27, 2017, Buffalo Center for Arts and Technology

*AK Teens is presented by KeyBank.*

### **The Buffalo News Summer Jazz Series**

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

### **Director's Lecture Series 2016–2017**

Each of this season's six lectures provided a unique opportunity to join presenters for a deep, hour-long study of a single work of art.

September 20, 2016: Lucas Samaras's *Mirrored Room*, 1966, by Senior Curator Cathleen Chaffee

October 18, 2016: Joán Miró's *Harlequin's Carnival*, 1924–25, by Deputy Director Joe Lin-Hill

November 15, 2016: Paul Gauguin's *The Yellow Christ*, 1889, by Peggy Pierce Elfin Director Janne Sirén

February 7, 2017: Hanne Darboven's 408 drawings in 10 chapters, 1972–73, by Senior Curator Cathleen Chaffee

April 4, 2017: Martin Wong's *Liberty Mourning the Death of Her Sister—Beijing*, 1989, by Deputy Director Joe Lin-Hill

April 18, 2017: Theaster Gates's *Civil Tapestry 5*, 2012, by Peggy Pierce Elfin Director Janne Sirén



*The Director's Lecture Series is made possible, in part, through the generous support of HSBC Bank USA, N.A. Additional support has been provided by WSF Industries, Inc.*

### **Docent Program**

A team of 59 active docents gave 1,447 tours to a total of 21,479 visitors.

### **Museum Internship Program**

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

### **Educator and School Programs**

Quarterly Educators' Newsletter: September 2016, December 2016, March 2017, and May 2017

#### Tours

- Public Tour: 2,451 participants
- Tour AK: 1,941 participants
- Art'scool: 16,243 participants
- Family Fun Tour: 337 participants

ArtCart: Kids and families are invited to explore our mobile ArtCart with interactive art activities throughout the museum. Presented by BlueCross BlueShield of Western New York.

Art'scool Educators' Open House: September 21, 2016

Art'scool Educators' Workshop for *Picasso: The Artist and His Models*: December 1, 2016.

Art'scool Educators' Workshop for Four Solo Exhibitions: March 9, 2017

Art'scool Educators' Workshop for *Menagerie: Animals on View*: May 4, 2017

*The Art'scool program is presented by BlueCross BlueShield of Western New York. Additional support is provided by an anonymous donor, the Robert J. & Martha B. Fierle Foundation, Lawley, Karen and Richard Penfold, the Buffalo Bills Foundation, the Allentown Village Society, and Anne Conable. This program is designed to support the development of the critical and creative thinkers of tomorrow.*

### **PUBLIC PROGRAMS**

August 20 and September 17, 2016  
Gallery Talks for *Defining Sculpture*

August 22, 2016  
Balance: The Art of Mind and Body with Power Yoga Buffalo

September 8, 2016  
Talk: "Who Is Clyfford Still and Why Does He Matter?" by Dean Sobel

September 27, 2016  
AK360 Public Meeting at the Buffalo Niagara Convention Center

October 16, 2016  
Gallery Talk for *Joan Linder: Operation Sunshine*

November 1, 2016  
AK360 Public Meeting at the Buffalo Niagara Convention Center

December 8, 2016  
Talk: "Never Afraid of Influence: The Intimate Rivalry Between Picasso and Matisse, 1906–1917" by Sebastian Smee

January 26, 2017  
Artist Talk: "Geopoetics: Choreographing the Moving Image" by Isaac Julien

April 17–23, 2017  
Erie County Free Admission Week

May 18, 2017  
International Museum Day

June 21, 2017  
AK360 Public Meeting at the Buffalo Niagara Convention Center

### **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.

### **Five Dollar Family Funday**

On Five Dollar Family Funday, the second Sunday of every month, museum admission for the entire family is just \$5 and includes an array of activities for both children and adults.

### **WORKSHOPS AND CLASSES**

Studio Art Classes  
Art Baby Stroller Tour  
Art with Artists Classes  
Art with Artists Summer Program  
M&T FIRST FRIDAYS @ THE GALLERY Classes for All Ages  
Meditation at the Museum  
Storytime Family Workshops  
Studio Art Classes for Adults

### **COMMUNITY FESTIVALS/EVENTS**

Disability Pride Festival, July 2016  
Buffalo Philharmonic Orchestra Youth Concert Series: Drums Around the World, February 2017  
Buffalo Philharmonic Orchestra Youth Concert Series: Heroes and Heroines, April 2017  
Buffalo Philharmonic Orchestra Youth Concert Series: BPO Zool, May 2017  
Darwin Martin House, June 2017

### **Art Alive**

On Saturday, June 3, 2017, students, teachers, families, and friends created living representations of works of art from the Albright-Knox's collection and beyond for our annual living art contest.

### **Art of Jazz**

The Albright-Knox's Art of Jazz series has been bringing the world's best jazz artists to Buffalo for more than fifteen years, with a series of four concerts annually.  
October 29, 2016: Steve Coleman and Five Elements  
November 19, 2016: Dafnis Prieto Sextet  
January 29, 2017: Mary Halvorson's Reverse Blue  
March 19, 2017: Steven Bernstein's Sexmob  
Art of Jazz is produced by Jon Nelson and organized by the Albright-Knox Art Gallery. It is supported by Hunt Real Estate.

## EXHIBITIONS AND PROGRAMS AT THE ALBRIGHT-KNOX

### Buffalo Chamber Players at the AK

As the Albright-Knox's resident music ensemble, the Buffalo Chamber Players presents an annual series of concerts in the museum's Auditorium, as well as pop-up performances as part of other programs.

October 13, 2016: Opening Concert with JoAnn Falletta

December 1, 2016: An Evening with Krzysztof Penderecki

March 30, 2017: Opus Number Zoo

May 25, 2017: Music and Dance

Buffalo Chamber Players at the AK is a partnership between the Albright-Knox Art Gallery and the Buffalo Chamber Players.

Buffalo Chamber Players concerts are made possible by a grant from the Cullen Foundation, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, the support of Buffalo Chamber Players donors, and the generosity of Albright-Knox Art Gallery patrons. We thank ABC-Amega, Inc. for its generous corporate support.

### Voices in Contemporary Art

The Albright-Knox's Voices in Contemporary Art Lecture Series lends a microphone to contemporary artists exhibiting at the museum. The Series will connect these artists and their work to Western New Yorkers while fostering discussion on the societal and cultural trends they represent. Together with the talented curators who collaborated on their exhibitions, these artists will share details about their process, presentation, and inspiration.

February 17, 2017

Voices in Contemporary Art: Tamar Guimarães and Kasper Akhøj, Jacob Kassay, Eric N. Mack, and Willa Nasatir in Conversation with Senior Curator Cathleen Chaffee

June 23, 2017

Voices in Contemporary Art: Joe Bradley in Conversation with Senior Curator Cathleen Chaffee

## SPECIAL EVENTS

### The Artist and His Models Gala

November 11, 2016

Presenting sponsorship generously provided by Delaware North Companies.

Chairpersons: Alice and Jeremy Jacobs Jr. and Jody and Gerald Lippes

Committee: Monica Angle and Sam Magavern, Cynthia and Frank Ciminelli, Dr. Elad and Cindy Levy, Meg and Jed Hunter, Tom and Martha Hyde, Lisa and Ted Pierce, Amy Habib Rittling and Mark Rittling, Sarah Williams and Bob Bojdak

Additional support provided by Alice and Jeremy Jacobs Jr., Roberta and Michael Joseph, Jody and Gerald Lippes / Lisa and Scott Friedman, M&T Bank, and Superior Group

### Annual Christmas Tree Lighting and Concert

December 11, 2016

This year's ceremony was beautifully held in the Auditorium for the first time and featured sing-alongs with the Buffalo Gay Men's Chorus directed by Garrett F. Martin and Dr. Abigail Rockwood-Puehn.

### The Art of Dining: The Spanish Hearth

February 8, 2017

Chairpersons: Michelle and Dave Busch, Drs. Kathleen Dyson and Matthew Budzinski, Dr. Brian L. Kawaler

Sponsored by Mr. Donald E. Will, BlueCross BlueShield of Western New York, David Burgio, CPA of Custom Wealth Strategies, I-Evolve, Eric Mower + Associates, Orchard Park Pediatrics & Young Adult Medicine

Additional support provided by Seabar, Oliver's Restaurant, Rue Franklin, Toutant, Petrichor, Moët Hennessy USA, and Magic Hat Brewing Company and North American Breweries.

### Rockin' at the Knox 2017

June 29, 2017

Featuring Our Lady Peace and Collective Soul with special guest Tonic

Presenting sponsorship generously provided by M&T Bank and Rich's Catering & Special Events.

Sponsored by Hodgson Russ LLP; Land Rover Buffalo, part of Northtown Automotive Companies; Clover Group; Life Storage; NEPC, LLC; and NOCO Natural Gas and Electric.

Additional support provided by At Your Disposal Dumpster Service, Buffalo Place, Buffalo Spree Magazine, Business First of Buffalo, Casady Design, Delaware Camera & Video, Empire Building Diagnostics Inc., G&R Tent Rental, Hotel Henry Urban Resort and Conference Center, KATZ Americas, LAMAR Outdoor Advertising, Latina Boulevard Foods, Lockhouse Distillery and Bar, Niagara Sign Factory, North American Breweries, The Public, Southern Glazer's Wine & Spirits, Tarantino Foods, LLC, Tony Walker & Co., Try-It Distributing, Co., and Zenger Group.

### Members' Openings

Beverage sponsor: North American Breweries

Friday, October 21, 2016

Rosalyn Drexler: *Who Does She Think She Is?*

Friday, February 17, 2017

Four Solo Exhibitions: Jacob Kassay: *OTNY*; Eric Mack: *Vogue Fabrics*; Tamar Guimarães and Kasper Akhøj: *Studies for A Minor History of Trembling Matter*; Willa Nasatir

Sunday, April 9, 2017

Menagerie: *Animals on View*

Friday, June 23, 2017

Joe Bradley

### Special Members' Event

Wednesday, October 26, 2016

154th Annual Meeting of The Buffalo Fine Arts Academy

### AK Director's Travel Series

October 3–8, 2016

Explore Frieze and Frieze Talks (London, England)

May 6–12, 2017

Journey to Spain: Barcelona, Bilbao, and San Sebastián

May 19, 2017

Deborah Ronnen Fine Art Gallery, Memorial Art Gallery, and George Eastman Museum (Rochester, New York)

## The Board of Directors of the Albright-Knox Art Gallery extends deep gratitude to each of its generous donors who supported the Albright-Knox's Annual Giving Campaign from July 1, 2016, to June 30, 2017.

The following list comprises those individuals, corporations, foundations, and other organizations that have donated at levels of \$500 or more to support the annual operations of the Albright-Knox Art Gallery. It does not include AK360 Capital Campaign gifts or pledges, which are recognized separately in the Annual Report. The names below appear in accordance with the preferences noted by donors at the time of their contributions.

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for students and adults  
In honor of Tom Loonan  
In honor of Joan Roebuck on her 80th  
birthday  
In honor of Rachel Stenlik's birthday  
In honor of Mont Stern's 60th birthday



## THE AK360 CAPITAL CAMPAIGN

The AK360 Capital Campaign is an endeavor to raise \$155 million to transform the Albright-Knox Art Gallery into our region's museum of the twenty-first century and a global destination. An estimated \$125 million will be earmarked for historic refurbishment, new construction, parking enhancements, and integration of the museum campus with the surrounding Delaware Park landscape. An additional \$25–30 million will be allocated to the museum's operating endowment to ensure the sustainability of future activities and programs. As of June 30, 2017, campaign totals reach nearly \$120 million.

**The Board of Directors extends deep gratitude to each of the generous donors who have made gifts and pledges to the campaign. Gifts of \$1,000 or more are listed here.**

In particular, the Board wishes to recognize the extraordinary generosity of Mr. Jeffrey Gundlach, whose unprecedented gift of \$42.5 million inspired more than \$50 million in matching pledges over a period of eleven weeks during the summer of 2016. In honor of Mr. Gundlach's catalytic gesture, the Board of Directors drew upon the Albright-Knox's tradition of adjusting its name to celebrate its great benefactors and voted to rename the museum the Buffalo Albright-Knox-Gundlach Art Museum, or Buffalo AKG Art Museum. The new name will be activated when our campus reopens to the public after the AK360 Campus Development Project is complete—likely in 2021.

The Board of Directors would also like to express appreciation to Mr. Robert G. Wilmers for his leadership of the capital campaign endeavor, and for his and Elizabeth Roche Wilmers's gracious generosity.



Photograph by Tom Loonan.





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 Cathleen Chaffee  
 The Louis P. Ciminelli Family Foundation  
 Debra and George W. Couch III  
 Jeanne and John Donovan  
 Cynthia K. Doolittle  
 Judith and Alan Duchan  
 The Fatta Foundation  
 Ilene and Peter Fleischmann  
 Dr. and Mrs. Robert Gatewood  
 Joan and Ted Geier  
 Maid of the Mist Corporation  
 and the Glynn Family  
 Mark Goldman  
 Jeffrey Gundlach  
 Mark R. Hammer  
 Marie and Fred Houston  
 Barbara Howe  
 John Hulley and Elizabeth Rydzynski-  
 Hulley Fund at the Community  
 Foundation for Greater Buffalo  
 Bruce Jackson and Diane Christian  
 Lawton and Linda Johnson  
 D. Bruce and Gail Johnstone  
 Jillian and Eric Jones  
 Jerald J. and Terri Katz Kasimov  
 Anthony and Suzanne Kissling  
 Foundation  
 Dr. Alphonse Kolodziejczak  
 Legacy II Fund at the Community  
 Foundation for Greater Buffalo  
 Cindy Abbott Letro and  
 Francis Letro  
 Holly and Jordan Levy  
 Lewis Family Fund  
 Joe and Nicole Lin-Hill  
 Phillip B. Lind and Ellen Roland  
 Mr. and Mrs. Brian and  
 Deborah Lipke  
 Judith and Stanford Lipsey  
 Olga and Theodore Lownie  
 Bill and Linda Magavern  
 Dr. Paul Marks and  
 Dr. Shawna Granovsky  
 Mr. and Mrs. Sheldon Merritt  
 Mr. and Mrs. Robert Lang Miller

Maria and David Morreale  
 Margery and Sanford Nobel  
 François Odermatt  
 The Pearce Family in memory  
 of Bill and Betsy Pearce  
 Mr. and Mrs. George F. Phillips, Jr.  
 Lawrence Quinn  
 Pinky and Bill Regan  
 Susie and Rick Rieser  
 Joan Lyke Roebuck  
 Deborah Ronnen  
 John Sayegh-Belchatowski  
 Susan B. Schoellkopf  
 Douglas G. Schultz  
 Carole and Joseph Sedita  
 Janne and Sonja Sirén  
 The Spaulding Foundation  
 Karen Spaulding In Honor  
 of Louis Grachos  
 The Staff of the Albright-Knox Art Gallery  
 Nancy and Gregory Stevens  
 Mary G. Therrien  
 Carole and Eugene Vukelic  
 Peter Andrew Vukelic  
 Michal and Jim Wadsworth  
 Connie and Jack Walsh  
 Virginia Wettlaufer Tomenson  
 and Walter S. Tomenson  
 Jon and Heather Williams, The OSC  
 Charitable Foundation  
 Wayne and Janet Wisbaum  
 Leslie and Howard Zemsky

### **Corporations and Foundations**

Akin Gump Strauss Hauer & Feld LLP  
 The Peter C. Cornell Trust  
 The Cullen Foundation  
 James H. Cummings Foundation  
 Community Foundation for Greater  
 Buffalo  
 D-B Trust  
 Delaware North and the Jacobs Family  
 First Niagara Foundation in partnership  
 with KeyBank  
 Goldman Titanium  
 The Seymour H. Knox Foundation, Inc.  
 The Patrick P. Lee Foundation  
 The M&T Charitable Foundation  
 The John R. Oishei Foundation  
 Rich Family Foundation  
 The Margaret L. Wendt Foundation  
 The Western New York Foundation  
 The Ralph C. Wilson Foundation

### **Government**

County of Erie  
 State of New York

## MARISOL BEQUEST



Upon her death in 2016, Marisol (María Sol Escobar, Venezuelan and American, born France, 1930–2016), bequeathed her estate to the Albright-Knox, based on her longstanding ties with the museum.

Through the artist's generosity, the museum is the recipient of more than 100 sculptures spanning the entirety of Marisol's 60-year career, more than 150 works on paper, thousands of photographs and slides, and a small group of works by other artists Marisol had collected. The bequest also includes the artist's archive, library, studies, tools, and New York loft apartment.

### The Albright-Knox was the first museum to formally acquire Marisol's work.

The Albright-Knox was the first museum to formally acquire Marisol's work, having purchased the sculptures *The Generals*, 1961–62, from her solo show at the Stable Gallery in 1962 and *Baby Girl*, 1963, in 1964.

With this bequest, the Albright-Knox now holds the world's most significant collection of Marisol's work, bringing remarkable depth and richness to the museum's superb collection of Pop art and modern sculpture.



**A** Photograph of Marisol, ca. 1966. Collection of the artist's estate. Image courtesy of the Albright-Knox Art Gallery Digital Assets Collection and Archives, Buffalo, New York. © Albright-Knox Art Gallery. Photographer unknown

**B** View of Marisol's New York studio. Image courtesy of the Albright-Knox Art Gallery Digital Assets Collection, Albright-Knox Art Gallery, Buffalo, New York. © Estate of Marisol. Photograph by Jason Mandella

**C** Marisol retouching *The Generals*, 1961–62, at the Albright-Knox in November 1963. Image courtesy of the Albright-Knox Art Gallery Digital Assets Collection and Archives, Buffalo, New York. © Albright-Knox Art Gallery

## GIFTS TO THE ALBRIGHT-KNOX

### PAINTINGS

#### Tony DeLap

American, born 1927  
*The Fakir of Oola*, 1975  
Acrylic on canvas mounted on wood  
57 x 57 inches (144.8 x 144.8 cm)  
Gift of Sylvia Shay Casat and Meridith Casat, 2016  
2016:25

#### Stephen Hannock

American, born 1951  
*The Great Falls; for Xu Bing (MassMoca #180)*, 2013  
Polished mixed media on canvas  
72½ x 144½ inches (184.2 x 367 cm)  
Gift of the artist in honor of Robert and Elisabeth Wilmers, 2017  
2017:16

#### Martin Kline

American, born 1961  
*In the Lab (Revisited)*, 2015  
Encaustic on linen  
52 x 90 inches (132.1 x 228.6 cm)  
Gift of Barbara Rose and Richard DuBoff, 2016  
2016:32

#### Scott Lyall

Canadian, born 1964  
*Nude*, 2012  
Ink and UV radiation on cotton, acrylic latex on MDF  
66 x 46¾ inches (167.6 x 118.8 cm)  
Gift of Jacob Kassay, 2016  
2016:27.1

#### Olivier Mosset

Swiss, born 1944  
*Untitled*, 2011  
Polyurethane on canvas  
96½ x 48½ inches (245.1 x 123.2 cm)  
Gift of Jacob Kassay, 2016  
2016:27.2

#### Jon R. Schueler

American, 1916–1992  
*Sunday: The Sound of Sleat*, 1970  
Oil on canvas  
12 x 14 inches (30.5 x 35.6 cm)  
Gift from the Collection of the Joan Mitchell Foundation, 2016  
2016:29

#### Jonas Wood

American, born 1977  
*Sunporch at Night*, 2015  
Oil and acrylic on canvas  
94 x 98 inches (238.8 x 248.9 cm)  
Gift from the Collection of Jay Goldman, 2016  
2016:35

### SCULPTURE

#### George Segal

American, 1924–2000  
*Girl on a Chair*, 1970  
Cast plaster and painted wood, edition 12/150  
36 x 24 x 11⅞ inches (91.4 x 61 x 30.2 cm)  
Bequest of Marilyn J. Gohr McTaggart, 2016  
2016:33.1

#### Man on Wood Scaffold, 1976

Plaster, wood, and paint  
144 x 120 x 60 inches (365.8 x 304.8 x 152.4 cm)  
Gift of The George & Helen Segal Foundation, Inc., 2017  
2017:15

#### Ernest Trova

American, 1927–2009  
*Manscape*, 1971  
Chrome with Plexiglas box, edition 149/150  
7 x 7½ x 11½ inches (17.8 x 19.1 x 29.2 cm)  
Bequest of Marilyn J. Gohr McTaggart, 2016  
2016:33.2

#### Mary Ann Unger

American, 1945–1998  
*Pieta/Monument to War*, 1990  
Hydrocal over steel with cheesecloth, graphite, pigment, and wax  
85 x 61 x 54 inches (215.9 x 154.9 x 137.2 cm)  
Gift of Geoffrey Biddle and Eve Biddle, 2016  
2016:34a–c

### DRAWINGS/UNIQUE WORKS ON PAPER

#### Burhan Doğançay

Turkish and American, 1929–2013  
*Door in Need of Fresh Paint*, 1966  
Gouache and collage on cardboard  
20 x 15⅞ inches (50.8 x 38.4 cm)  
Gift of Angela Dogançay, 2016  
2016:26

#### Ursula von Rydingsvard

German, born 1942  
[no title], 2003  
Graphite and methyl cellulose on vellum  
21½ x 14½ x 3½ inches (54.6 x 36.8 x 8.9 cm)  
Gift of the Family of Mildred and Martin Friedman, 2017  
2017:1

### PRINTS/MULTIPLES

#### George Segal

American, 1924–2000  
[Three untitled serigraphs] from the portfolio *Six Serigraphs*, 1970  
Set of three serigraphs on wove paper, edition 10/125  
Serigraph on wove paper, edition 10/125  
32¾ x 24½ inches (83.2 x 62.2 cm) each  
Bequest of Marilyn J. Gohr McTaggart, 2016  
P2016:14.2.1–3

## GIFTS TO THE ALBRIGHT-KNOX

### Ernest Trova

American, 1927–2009  
*F.M. Manscapes*, 1969  
Portfolio of ten screenprints, edition 47/175  
28 x 28 inches (71.1 x 71.1 cm) each  
Bequest of Marilyn J. Gohr McTaggart, 2016  
P2016:14.1.1–10

## PHOTOGRAPHS

### Bruce Jackson

American, born 1936

*Inside the Wire: Photographs from Texas and Arkansas Prisons*,  
1964–1979 (printed 2017)

Set of 111 black-and-white inkjet prints, edition 1/4

11 prints: 8½ x 11 inches (21.6 x 27.9 cm) each

100 prints: 13 x 19 inches (33 x 48.3 cm) each

Gift of the artist, 2017

P2017:6.2.1–111

*Cargills Elevator*, 2010 (printed 2017)

Giclée print, edition 1/3

43⅞ x 59⅞ inches (111.6 x 152.1 cm)

Gift of the artist, 2017

P2017:1.1

*American Elevator, bridge to Perot Grain Elevator, with American  
Elevator moveable marine tower*, 2011 (printed 2017)

Giclée print, edition 2/4

44 x 66 inches (111.8 x 167.6 cm)

Gift of the artist, 2017

P2017:6.1

*Marine Tower, American Elevator*, 2011 (printed 2017)

Giclée print, edition 1/3

43¼ x 59¼ inches (110 x 151.8 cm)

Gift of the artist, 2017

P2017:1.2

*Perot Elevator and Standard Elevator*, 2012 (printed 2017)

Giclée print, edition 1/3

44 x 65¾ inches (111.8 x 167 cm)

Gift of the artist, 2017

P2017:1.3

*Marine A*, 2016 (printed 2017)

Giclée print, edition 1/3

44 x 55¾ inches (111.8 x 141.6 cm)

Gift of the artist, 2017

P2017:1.4

*Marine A*, 2016 (printed 2017)

Giclée print, edition 1/3

44 x 65¾ inches (111.8 x 167 cm)

Gift of the artist, 2017

P2017:1.5

### Jacqueline Thurston

American, born 1939  
*Dioramas*, 1986  
Portfolio of seventeen gelatin silver prints, edition 14/14  
10 x 8 inches (25.4 x 20.3 cm) each  
Gift of Susan and Eugene Spiritus in honor of Betty Korn, 2016  
P2016:13.1–17

## INSTALLATION

No Activity Recorded

## TEXTILES

### Cheryl Donegan

American, born 1962  
*Untitled (Two Orange Gingham)*, 2015  
Cloth on MDF  
30 x 24 inches (76.2 x 61 cm)  
Gift of The Alex Katz Foundation, 2017  
2017:12

## VIDEO/MEDIA

No Activity Recorded



## ALBRIGHT-KNOX PURCHASES

### PAINTINGS

#### Joe Bradley

American, born 1975  
*Good World*, 2017  
Oil on canvas  
86 $\frac{1}{8}$  x 75 inches (218.8 x 190.5 cm)  
By exchange: Gift of Mrs. George A. Forman, Albert H. Tracy Fund, Charles W. Goodyear Fund and George B. and Jenny R. Mathews Fund, 2017  
2017:2

#### Vicky Colombet

American, born France, 1953  
*Antarctica*, 2015  
Pigment, oil, alkyd, and wax on canvas  
78 x 78 inches (198.1 x 198.1 cm)  
Charlotte A. Watson Fund, by exchange and Gift of the Winfield Foundation, by exchange, 2016  
2016:24

#### Pam Glick

American, born 1956  
*Large Sums of Money Flow Easily to Me*, 2015  
Oil on canvas  
72 x 72 inches (182.9 x 182.9 cm)  
Albert H. Tracy Fund, by exchange, 2017  
2017:5.1

*Life Starts from Now (page from MM Diary)*, 2015  
Oil and enamel on canvas  
72 x 72 inches (182.9 x 182.9 cm)  
Albert H. Tracy Fund, by exchange, 2017  
2017:5.2

#### Tom Holmes

American, active twenty-first century  
*untitled Arrangement*, 2015–17  
Oil, acrylic ink, and graphite on inkjet-printed canvas  
93 $\frac{3}{4}$  x 174 $\frac{1}{2}$  inches (238.1 x 443.2 cm)  
Pending Acquisition Funds, 2017  
2017:13a–h

#### Rashid Johnson

American, born 1977  
*Falling Man*, 2015  
Mirrored tile, white ceramic tile, spray enamel, vinyl, black soap, and wax  
96 $\frac{5}{8}$  x 72 $\frac{7}{8}$  x 17 $\frac{1}{8}$  inches (245.4 x 185.1 x 4.8 cm)  
Bequest of Arthur B. Michael, by exchange, 2016  
2016:31

#### Liza Lou

American, born 1969  
*Carbon / Solid*, 2012–14  
Woven glass beads  
65 x 65 inches (165.1 x 165.1 cm)  
By exchange: Sherman S. Jewett Fund, Edmund Hayes Fund and Gift of Mrs. Seymour H. Knox, Sr., 2017  
2017:6

#### W. C. Maggio

American, born 1939

*The Other Side #10*, 2014  
Latex house paint on canvas mounted on wood panel  
23 $\frac{7}{8}$  x 24 inches (60.6 x 61 cm)  
By exchange: Gift of Seymour H. Knox, Jr. and the Stevenson Family, Charlotte A. Watson Fund and Gift of Mrs. Richard J. Sherman, 2017  
2017:8.1

*Nontitled #3*, 2015  
Latex house paint on canvas mounted on wood panel  
24 x 24 inches (61 x 61 cm)  
By exchange: Gift of Seymour H. Knox, Jr. and the Stevenson Family, Charlotte A. Watson Fund and Gift of Mrs. Richard J. Sherman, 2017  
2017:8.2

*Verbiage #3*, 2016  
Latex house paint on canvas mounted on wood panel  
24 x 24 inches (61 x 61 cm)  
By exchange: Gift of Seymour H. Knox, Jr. and the Stevenson Family, Charlotte A. Watson Fund and Gift of Mrs. Richard J. Sherman, 2017  
2017:8.3

### SCULPTURE

#### Yuji Agematsu

American and Japanese, born 1956

*untitled*, ca. 1993  
Leather shoes on cobblestone  
7 $\frac{1}{2}$  x 11 x 9 $\frac{1}{4}$  inches (19.1 x 27.9 x 23.5 cm)  
Pending Acquisition Funds, 2017  
2017:17

*zip: 01.01.06 . . . 06.30.06*, 2006  
Set of six: mixed media in cellophane wrappers on wood-backed acrylic shelves  
31 $\frac{5}{8}$  x 376 $\frac{3}{4}$  x 5 $\frac{1}{4}$  inches (80.3 x 957 x 13.3 cm)  
Pending Acquisition Funds, 2017  
2017:19a–f

#### Kevin Beasley

American, born 1985  
*Untitled (hollow)*, 2016  
Resin, housedresses, and kaftans  
80 x 73 x 36 inches (203.2 x 185.4 x 91.4 cm)  
Albert H. Tracy Fund, by exchange, 2016  
2016:30

#### Eric N. Mack

American, born 1987  
*Willow within the Form of Prose*, 2016  
Velour blanket, paper, dye, acrylic, straw hat, willow branch pyramids, cotton window shade, wooden bowl, rope, zip ties, and bamboo fence  
72 x 172 x 69 inches (182.9 x 436.9 x 175.3 cm)  
Gift of Baroness Alphonse de Rothschild, by exchange and Albert H. Tracy Fund, by exchange, 2017  
2017:7

## ALBRIGHT-KNOX PURCHASES

### Nari Ward

American, born Jamaica, 1963  
*Loisaidas LiquorsouL*, 2011  
Metal, Plexiglas, fluorescent sign, PVC pipe with artificial flowers, shoelaces, and show tips  
144 x 30 x 24 inches (365.8 x 76.2 x 61 cm)  
Pending Acquisition Funds, 2017  
2017:14

## DRAWINGS/UNIQUE WORKS ON PAPER

### Millie Chen

Canadian, born Taiwan, 1962

Prototype 1970:

*War, children, its just a shot away*

*Four dead in Ohio*

*I Love Beijing Tiananmen*

*Excuse me while I kiss the sky*, 2016

Gouache, watercolor, ink, and graphite on Rives BFK Arches paper

31 x 23¼ inches (78.7 x 59.1 cm)

Prototype 1971: *Bangladeshi women freedom fighters smuggle grenades under water hyacinths while May Day protesters congregate in West Potomac Park*, 2016

Watercolor, gouache, ink, and graphite on Rives BFK paper  
17 x 24½ inches (43.2 x 62.2 cm)

Prototype 1972: *Londonderry/Munich/Trang Bang*, 2016  
Watercolor, gouache, ink, and graphite on Rives BFK paper  
31 x 24 inches (78.7 x 61 cm)

Prototype 1973:

*03/27/1973 Wounded Knee, U.S.A.*

*09/11/1973 Santiago, Chile*, 2016

Watercolor, gouache, ink, and graphite on Rives BFK paper  
12¼ x 32 inches (31.1 x 81.3 cm)

Prototype 1974: *Letebirhan Haile, Mairéad Farrell, and Patti Smith emit powerful ray bursts, destroying existing stars and spurring the growth of new stars*, 2016

Watercolor, gouache, and graphite on Stonehenge White Vellum  
17 x 17 inches (43.2 x 43.2 cm)

Prototype 1975:

*mother with her sons*

*(Lebanese Civil War, Western Sahara War, Angolan Civil War, Cambodian Genocide)*, 2016

Watercolor, gouache, and graphite on Rives BFK paper  
17 x 17 inches (43.2 x 43.2 cm)

Prototype 1976: *Antoinette Sithole, Mbuyisa Makhubo and Hector Pieterse cast shadows on Mars landing*, 2016

Watercolor, gouache, and graphite on Rives BFK paper  
17 x 17 inches (43.2 x 43.2 cm)

Prototype 1977: *Police Room 619, Sanlam Building, Port Elizabeth, Eastern Cape, South Africa, Office of Harvey Milk, San Francisco City Hall, U.S.A. Nowhere Bus*, 2016

Watercolor, gouache, ink, and graphite on Rives BFK paper  
32 x 14 inches (81.3 x 35.6 cm)

Prototype 1978:

*Love Canal, USA (from 5km), Jonestown, Guyana (from 20km)*, 2016

Watercolor, gouache, and graphite on Stonehenge White Vellum  
17 x 17 inches (43.2 x 43.2 cm)

Prototype 1979: *Road between Afghanistan and Soviet*

*Union: Managua, Nicaragua; Shahyad Square, Tehran, Iran; Greensboro, North Carolina, USA; New York City, USA*, 2016

Watercolor, gouache, and graphite on Rives BFK paper  
23¼ x 31 inches (59.1 x 78.7 cm)

Charlotte A. Watson Fund, by exchange and Gift of Miss Amelia E. White, by exchange, 2017

2017:11.1–10

### Njideka Akunyili Crosby

Nigerian, born 1983

*"The Beautiful Ones" Series #5*, 2016

Acrylic, transfers, colored pencils, pastel, graphite, collage, and commemorative fabric on paper  
61 x 42½ inches (154.9 x 108 cm)

Bequest of John Mortimer Schiff, by exchange, 2017  
2017:3

### Olafur Eliasson

Danish and Icelandic, born 1967

*Yellow outcome*, 2015

Watercolor and pencil on paper

89⅞ x 60⅞ x 2¼ inches (227.2 x 154.62 x 5.7 cm) framed  
Bequest of Arthur B. Michael, by exchange, 2017

2017:4

### Sopheap Pich

Cambodian, born 1971

*Tones #1*, 2016

Red iron oxide and gum arabic on Arches watercolor paper  
63¼ x 51½ inches (160.7 x 130.8 cm)

Pending Acquisition Funds, 2017

2017:18

## PRINTS/MULTIPLES

### Tauba Auerbach

American, born 1981

*Mesh Moire I–VI*, 2012

Set of six color soft-ground etchings, edition TP/E  
40¼ x 30 inches (102.2 x 76.2 cm) each

George B. and Jenny R. Mathews Fund, 2017  
P2017:2.1–6

### Huma Bhabha

Pakistani, born 1962

*Reconstructions*, 2007

Portfolio of sixteen photogravures and two woodblock prints with text printed on vellum, frontispiece, and colophon page, edition 30/35.

Woodblocks: 25 x 34 inches (63.5 x 86.4 cm) each;

photogravures: 29⅞ x 36½ inches (74 x 92.7 cm) each

By exchange: Elisabeth H. Gates Fund, Charles Clifton Fund and George Cary Fund, 2016

P2016:15a–s

## ALBRIGHT-KNOX PURCHASES

### Jasper Johns

American, born 1930  
*Four Panels from Untitled* 1972, 1973–74  
Set of four color lithographs with embossing, edition 19/45  
40 x 28½ inches (101.6 x 72.4 cm) each  
Pending Acquisition Funds, 2017  
P2017:5a–d

### Julia Rommel

American, born 1980  
*Homes, Including My Own*, 2014  
Intaglio on folded and collaged paper, edition 9/26  
17 x 15 inches (43.2 x 38.1 cm)  
Castellani Family Fund, 2016  
P2016:11.1

*Family Vacation*, 2015  
Lithograph in three colors with die-cut on folded paper, edition 10/28  
36 x 26 inches (91.4 x 66 cm)  
Castellani Family Fund, 2016  
P2016:11.2

## PHOTOGRAPHY

### Rodney Graham

Canadian, born 1949  
*Artist in Artist's Bar, 1950s*, 2016  
Transmounted chromogenic transparency in painted aluminum lightbox, edition 3/4  
95⅞ x 71¾ x 7¼ inches (241.6 x 182.3 x 18.4 cm)  
Bequest of Arthur B. Michael, by exchange, 2016  
P2016:10

### William Mackrell

British, born 1983  
*Gulp*, 2016  
Etching in digital print mounted on aluminum panel  
35⅞ x 28⅞ inches (91.1 x 72.1 cm)  
Fellows for Life Fund, by exchange, 2017  
2017:10

### Willa Nasatir

American, born 1990  
*Boy*, 2017  
Chromogenic color print on panel and tacks  
82 x 67 x 2 inches (208.3 x 170.2 x 5.1 cm), framed  
Pending Acquisition Funds, 2017  
P2017:3.1

*Rat King Escape*, 2017  
Chromogenic color print on panel and tacks  
82 x 67 x 2 inches (208.3 x 170.2 x 5.1 cm), framed  
Pending Acquisition Funds, 2017  
P2017:3.2

*Red Room*, 2017  
Chromogenic color print on panel and tacks  
82 x 67 x 3 inches (208.3 x 170.2 x 7.6 cm), framed  
Pending Acquisition Funds, 2017  
P2017:3.3

### Torbjørn Røland

Norwegian, born 1970  
*Hard Fruit*, 2015  
Chromogenic color print mounted on Dibond aluminum, edition 1/3  
56⅞ x 44⅜ x 1½ inches (142.6 x 112.7 x 3.8 cm), framed  
By exchange: Gift of A. Conger Goodyear, Gift of Mrs. Georgia M. G. Forman and Gift of Mr. and Mrs. Thomas Robins, Jr., 2016  
P2016:12.1

*Matthew Mark Luke John*, 2015  
Chromogenic color print mounted on Dibond aluminum, edition 1/3  
55⅞ x 44⅜ x 1½ inches (142.1 x 112.7 x 3.8 cm), framed  
By exchange: Gift of A. Conger Goodyear, Gift of Mrs. Georgia M. G. Forman and Gift of Mr. and Mrs. Thomas Robins, Jr., 2016  
P2016:12.2

### Ursula Schulz-Dornburg

German, born 1938  
*San Juan de Busa (East)* from the series "Sonnenstand (Solar Positions), Spain," 1991  
Seventeen gelatin silver prints fry-mounted on aluminum, edition 1/5  
16 x 12 inches (40.6 x 30.5 cm) each  
Pending Acquisition Funds, 2017  
P2017:4a–q

## INSTALLATION

No Activity Recorded

## TEXTILES

### Mika Tajima

American, born 1975  
*Negative Entropy (Kazue Kobata, Purple, Hex)*, 2016  
Cotton, wood, and acoustic baffling felt on wood panel  
108 x 53½ inches (274.3 x 135.9 cm)  
Charles W. Goodyear Fund and Gift of Mrs. Georgia M. G. Forman, by exchange, 2017  
2017:9

## VIDEO/MEDIA

No Activity Recorded



## STATEMENT OF ACTIVITIES

This report is prepared from the audited financial statements of The Buffalo Fine Arts Academy for the years ended June 30, 2017, and June 30, 2016.

	2017	2016
<b>SUPPORT AND REVENUE</b>		
<b>GIFTS AND GRANTS</b>		
Governmental Grants	\$ 766,484	\$ 674,181
Corporate and Foundation Support	2,287,611	2,100,288
Annual Giving	756,448	784,667
All other gifts and grants	127,260	225,004
<b>TOTAL GIFTS AND GRANTS</b>	<b>3,937,803</b>	<b>3,784,140</b>
Exhibitions	37,019	554,623
Memberships	484,525	433,844
Investment income allocated to operations	2,637,916	1,933,600
Education and other related programs	669,851	687,163
Revenue from auxiliary activities	1,778,983	1,591,760
<b>TOTAL SUPPORT AND REVENUE</b>	<b>9,546,097</b>	<b>8,985,130</b>
<b>EXPENSES</b>		
Program Services	3,203,063	3,126,934
Supporting Services		
Management and General	4,354,120	4,653,105
Fundraising	1,309,881	1,111,739
Auxiliary Services	888,634	819,222
<b>TOTAL EXPENSES</b>	<b>9,755,698</b>	<b>9,711,000</b>
<b>NON-OPERATING ACTIVITIES</b>		
Investment Income, net	15,677,585	(3,102,717)
Restricted Contributions	68,869,963	173,580
Change in beneficial interest in Trust	22,515	(44,564)
Investment income and gains allocated under spending policy to operations	(2,637,916)	(1,933,600)
Acquisition, preservation, and conservation of works of art; other non-operating expenses	(5,974,884)	(6,489,105)
Net change in obligations under trust agreements	(19,202)	(19,051)
<b>TOTAL NON-OPERATING ACTIVITIES</b>	<b>75,938,061</b>	<b>(11,415,367)</b>
<b>CHANGE IN NET ASSETS</b>	<b>\$ 75,728,460</b>	<b>\$(12,141,237)</b>
<b>NET ASSETS, BEGINNING OF YEAR</b>	<b>\$131,188,028</b>	<b>\$143,329,265</b>
<b>NET ASSETS, END OF YEAR</b>	<b>\$206,916,488</b>	<b>\$131,188,028</b>

## ALBRIGHT-KNOX ART GALLERY STAFF

June 30, 2016

### **Janne Sirén**

Peggy Pierce Elfvin Director

### **Kari Achatz**

Education Studio Class Teacher

### **Crista Agnello**

Assistant Manager, Shop AK

### **Melissa Arena**

Chief Financial Officer

### **Alexandra Asenjo**

Server, AK Café

### **James Baker**

Marketing Coordinator

### **William Bergmann**

Art Preparator

### **Brenda Bieger**

Digital Collections and Services Assistant

### **Jamie Blumrick**

Shop AK Associate

### **Zack Boehler**

Public Art Projects Coordinator

### **Marcia Bohn**

Education Studio Class Teacher

### **Stephen Boyd**

Assistant Editor

### **Ariana Bradley**

Pantry Chef, AK Café

### **Scott Bye**

Art Preparator

### **Emily Cady**

Shop AK Associate

### **Brian Campbell**

Stationary Engineer

### **Claudia Carballada**

Art Preparator

### **Gabrielle Carlo**

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### **Kelly Carpenter**

Digital Media Manager

### **Louis Cerrato**

Operations Coordinator

### **Cathleen Chaffee**

Senior Curator

### **Klara Chomicka**

Shop AK Associate

### **Victoria Clafin**

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### **John Connelly**

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### **Matthew Connors**

Security Officer

### **Troy Crawford**

Security Officer

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Education Studio Class Teacher

### **Emily Darragh**

Collections Management Assistant

### **Russell Davidson**

Innovation Lab and Special Projects Manager

### **Christian De Jesus-Nieves**

Protective Services Ambassador

### **Gregory Dunham**

Protective Services Ambassador

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Accessibility and Community Programs Coordinator

### **Steven Duval**

Education Studio Class Teacher

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Education Studio Class Teacher

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Shop AK Associate

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### **Jillian Jones**

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### **John Kenneally**

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### **Imran Khan**

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### **Carly Kirchberger**

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### **Edward Knibloe**

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June 30, 2016

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Humanities Program Teacher

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### **Jeffrey Wilson**

Payroll Coordinator and Accountant

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### **Megan Woloszyn**

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### **Cherlindrea Wright**

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Art Preparator





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