



The Buffalo Fine Arts Academy
Albright-Knox Art Gallery

ANNUAL REPORT 2008-2009



EXPERIENCE THE UNEXPECTED.

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Albright-Knox Art Gallery

MISSION

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

VISION

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

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

Through its outstanding programs, creative collaborations, and an extraordinary new addition that will address pressing space issues and important programming initiatives, the Gallery will attract a growing national and international audience to the Buffalo/Niagara region.

The Buffalo Fine Arts Academy gratefully acknowledges the legal services provided by the law firm of Magavern Magavern Grimm LLP.

In an effort to conserve costs and preserve the environment, this is the second year that the Annual Report has been made available online. No copies of the Annual Report have been printed for distribution. A copy may be viewed at the Gallery's Membership Desk or at the G. Robert Strauss, Jr., Memorial Library.

DIRECTOR'S REPORT

OVER THE LAST SEVEN YEARS, we have been fortunate to have Charles W. Banta as President of the Board of Directors of The Buffalo Fine Arts Academy. He has been a dedicated and focused leader, and his tenure has been marked by vitality, innovation, and a serious enhancement of the Gallery's world-renowned Permanent Collection. As we look back at his presidency, we should all be proud to acknowledge that many important goals outlined in the Gallery's 2001 Strategic Plan have been reached. A review of the past year's exhibitions, programs, activities, and events provides many fine examples of the ways in which our amazing Board of Directors and our incredibly hard-working staff strive every day to realize the commitment outlined in the Strategic Plan: to be the one of the world's best and most dynamic modern and contemporary art institutions.

A key part of this commitment is our goal to organize and present exhibitions that make a significant contribution to the field, and once again this year we enjoyed an ambitious program. A major highlight was the critically acclaimed and award-winning *Action/Abstraction: Pollock, de Kooning, and American Art, 1940–1976*, organized by the Gallery in association with The Jewish Museum, New York, and the Saint Louis Art Museum, which explored the history and critical reception of Abstract Expressionism and included some of the most well-known works from the Albright-Knox's Permanent Collection. The concurrent exhibition *The Brave Buffalo: Abstract Expressionism and the City*, exclusively drawn from materials housed in the Gallery's rich archives, further highlighted the Albright-Knox's history with this important movement and reminded us of the importance of our archival collections. *Action/Abstraction* also gave us the opportunity to host two memorable events: a lively symposium on abstract art organized by Chief Curator Douglas Dreishpoon—a consulting curator for the exhibition—which included the scholars Michael Brenson, Robert Hobbs, Richard Shiff, and Katy Siegel; and *Converge at the Albright-Knox*, a gala event that raised much-needed funds and further celebrated the Gallery's historical relationship with the vanguard. This year we also prepared for the major exhibition *ROBERT MANGOLD Beyond the Line I Paintings and Project 2000–2008*, which—along with its stunning catalogue—celebrates the career of one of the world's most esteemed abstract artists, who happens to be from North Tonawanda, New York. We are thrilled to be able to present Mangold's recent work and celebrate his commission for the stained glass windows in Buffalo's new United States Courthouse, which is scheduled for completion in 2010.

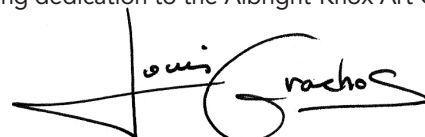
We have once again been extremely honored by additions to the Permanent Collection in the form of significant gifts. Of special note are those by the family of Fletcher Benton; Natalie and the late Irving Forman, whose landmark gift to the Gallery was celebrated with the beautiful exhibition *Works on Paper: The Natalie and Irving Forman Collection*; Connie Lembark; and Dr. and Mrs. Giovanni Panza di Biumo. We were also thrilled to learn that the Gallery has been selected to receive a gift of fifty works of contemporary art from New York collectors Dorothy and Herbert Vogel, with the help of the National Gallery of Art, the National Endowment for the Arts, and the Institute of Museum and Library Services. The collection has been further enriched by acquisitions of important works by modern and contemporary artists, from Dan Flavin, Robert Irwin, Joseph Kosuth, Norman Lewis, and Anne Truitt to Vik Muniz, Jason Rhoades, and Robert Therrien. Also joining the collection are two new installations, at the Elmwood Desk and in **muse**, by Liam Gillick, whose work is now featured prominently throughout the Gallery and on the grounds.

Community involvement forms the heart of many of the Gallery's programs. Some of the past year's highlights in this area include our Artist-in-Residence Program, whose inaugural artist, Ingrid Calame, worked at sites in the region to create artwork that commemorates Buffalo's great industrial past; *Art'scool*, presented by BlueCross BlueShield of Western New York, which gives thousands of local schoolchildren the formative experience of appreciating art firsthand; *Gusto at the Gallery*, which celebrated its fifth year; **At work**, an innovative new business partnership program that allows the Gallery to continue building strong ties to the Buffalo/Niagara business community; and our *Matter at Hand* program, offering museum tours to visitors who are blind or visually impaired, which was featured in 2008 in an award-winning documentary short film, *Art in Darkness*.

Collaborative enterprises also abound at the Gallery, and this year's highlights include the exhibition *From Tusk to Tail: Animals in Art*, organized in partnership with the Buffalo Museum of Science; and the film programs *Aurora at the Albright-Knox*, presented with the Aurora Theatre, and *3 x 3 @ AKAG*, organized in collaboration with film scholars Bruce Jackson and Diane Christian. We are always pleased to collaborate with our international colleagues, and in June, we were very happy to have the opportunity to host two large groups, from the Institute of Museum and Library Services and the Association of Art Museum Directors. As always, the entire staff worked tirelessly to show all of these guests exactly what makes the Albright-Knox and the Buffalo/Niagara region so incredibly special.

This year we began work on a new Master Plan for the Gallery and continued to prepare for reaccreditation by the American Association of Museums. Both of these processes will take place over the next fiscal year and will involve every aspect of Gallery operations.

As we welcome a new President of the Board of Directors of The Buffalo Fine Arts Academy, once again I would like to extend appreciation to Charles W. Banta for his hard work and his continuing dedication to the Albright-Knox Art Gallery.



LOUIS GRACHOS

Director, Albright-Knox Art Gallery

LETTER FROM THE PRESIDENT

WHEN I BECAME PRESIDENT OF THE BOARD in October 2002, and when Louis Grachos became Director shortly thereafter, we inherited an intelligent, ambitious, and comprehensive Strategic Plan published in 2001 under the leadership of Board President Charles E. Balbach and Director Douglas G. Schultz. Along with succeeding Boards and staff, we earnestly pursued every major objective in that Strategic Plan.

REAFFIRMING THE MISSION

Consequently, the last seven years have been a period of dynamic change . . . change driven by a conscious effort to reaffirm our historic mission to be, as stated in the 2001 Strategic Plan, "one of the world's best and most dynamic modern and contemporary art institutions." As I have mentioned many times, this has in fact been The Buffalo Fine Arts Academy's mission since its incorporation in 1862. The Academy's birth was influenced by several contemporary artists. Thomas Le Clear was the Academy's first Superintendent, a position that was a precursor to today's Director. Lars Sellstedt was one of the original incorporators and served as Superintendent between 1863 and 1889. The incorporators did not look backwards into time to build an instant collection of old master paintings and antiquities. Instead they looked forward and acquired art of their time with the anticipation that many of those artists would become the old masters of the future. This has been the defining process of building the Permanent Collection from the beginning, and it has been brilliantly applied by successive directors, curators, Board presidents, and key Board members.

THE PAST SEVEN YEARS

Here are seven important accomplishments that have occurred over the last seven years.

FIRST: BUILDING THE PERMANENT COLLECTION

The Albright-Knox Art Gallery has beautiful, historic buildings registered with the National Register of Historic Places. However, people across the globe do not travel to the Albright-Knox to see our buildings; they travel to see our world-renowned collection of modern and contemporary art. Over the last seven years, Louis and I have taken a number of important steps to enhance the Permanent Collection.

A. Increasing the Endowment for the Purchase of Works of Art: The deaccession project of 2007 quadrupled the endowment restricted for the purchase of works of art, ensuring that the Albright-Knox will be able to continue building its Permanent Collection on a large scale and to keep pace with the rest of the contemporary art museum world for generations to come. The deaccession project is one of the most important legacies we will leave.

B. Filling Lacunae: No Director has the prescience to acquire works by all of the key contemporary artists of each decade. At the beginning of my term as President of the Board, one of the first things Louis, the curatorial staff, the Chair of the Art Committee Steven Biltekoff, and I did was to look at the collection and identify important holes to fill. We then pursued a long list of critical artworks through purchases, shared acquisitions, and gifts, including:

- Matthew Barney
- Burgoyne Diller (Gift of Natalie and Irving Forman)
- Robert Gober
- Jim Hodges
- Robert Irwin (disc) (Gift of Count Giuseppe Panza di Biumo)
- Joseph Kosuth (Gift of Count Giuseppe Panza di Biumo)
- John McCracken
- Bruce Nauman (Purchased jointly with the Whitney Museum of American Art, New York)
- Tony Oursler
- Fred Sandback
- Leon Polk Smith (Gift of Natalie and Irving Forman)
- Philip Taaffe
- Robert Therrien (One acquisition, along with four works that were gifts of Count Giuseppe Panza di Biumo)
- James Turrell
- Jeff Wall
- Kara Walker
- Rachel Whiteread (Purchased jointly with the Carnegie Museum of Art, Pittsburgh)

C. Looking Forward: Simultaneously, the pace of contemporary acquisitions was greatly accelerated. Over the last seven years, more than six hundred works of art have entered the collection as acquisitions or gifts. Once again, our significantly larger endowment restricted for the purchase of works of art made this possible. The endowment has empowered us to continue acquiring during this recent period of economic turbulence when many other art museums cannot. Important acquisitions of contemporary art over the last seven years include:

- Janine Antoni
- Mark Bradford
- Gregory Crewdson
- Tara Donovan
- Olafur Eliasson
- Teresita Fernandez
- Liam Gillick

- Mona Hatoum
- Arturo Herrera
- Isaac Julien
- Byron Kim
- Jim Lambie
- Liz Lerner
- Mariko Mori
- Sarah Morris
- Vik Muniz
- Ernesto Neto
- Catherine Opie
- Roxy Paine
- David Reed
- Jason Rhoades
- Tom Sachs
- Gary Simmons
- Jennifer Steinkamp
- Sarah Sze
- Leo Villareal
- Gillian Wearing
- Carrie Mae Weems
- Franz West
- Andrea Zittel

D. Shared Acquisitions: For the first time in its history the Albright-Knox entered into a series of shared acquisitions of major artworks with other well-known museums. All of these are important acquisitions that were beyond the reach of each museum alone, and we were honored to collaborate with these prominent art institutions:

Carnegie Museum of Art, Pittsburgh—Rachel Whiteread, *Untitled (Domestic)*, 2002

Carnegie Museum of Art, Pittsburgh—Phil Collins, *the world won't listen*, 2004–07

Whitney Museum of American Art, New York—Bruce Nauman, *Green Horses*, 1998

We expect to see more shared acquisitions like these in the future, including an important work by Felix Gonzalez-Torres, *"Untitled" (Double Portrait)*, 1991, which has been initiated as a joint acquisition.

E. National and International Gifts: For the first time in the Albright-Knox's history, important national and international collectors donated large portions of their personal art collections to the Gallery. In the past, well-known patrons who have donated works of art to the Albright-Knox were generally Buffalo natives with long family histories in Western New York who also sat on the Board, such as A. Conger Goodyear and Seymour H. Knox, Jr. Over the last seven years, families who do not live in Buffalo and who do not sit on the Board have chosen the Albright-Knox as the best repository for their personal and brilliant legacies of art collecting, including:

i. *The Natalie and Irving Forman Collection:* Natalie and the late Irving Forman, from Chicago and Santa Fe, where they met Louis, assembled a deep, intellectually coherent collection of Minimalist art and monochrome paintings over fifty years. In 2005, they chose the Albright-Knox as the home for their entire collection of 360 paintings and works on paper, as well as their

entire personal and extremely well-documented archives. Key works include those by Josef Albers, John Beech, Burgoyne Diller, Marcia Hafif, James Howell, Joseph Marioni, John Meyer, Winston Roeth, Phil Sims, Leon Polk Smith, and Peter Tollens.

ii. *The Panza Collection:* Count Giuseppe Panza di Biumo and his family reside in Varese, Italy; Milan, Italy; and Lugano, Switzerland. Count Panza has been collecting art for more than fifty years and had already gifted important segments of his internationally acclaimed collection to the Museum of Contemporary Art in Los Angeles, the Guggenheim Museum in New York, and the Hirshhorn Museum and Sculpture Garden in Washington, D.C. Louis, Chief Curator Doug Dreishpoon, my wife Penny, and I visited with Count Panza and his family over a six-year period, which resulted in a wonderful exhibition entitled *The Panza Collection: An Experience of Color and Light* at the Albright-Knox in 2007. In 2008, Count Panza, assisted by his art-knowledgeable wife, Rosa, their daughter, Maria Giuseppina Caccia Dominiononi Panza, and their son, Alessandro Panza di Biumo, decided to gift all seventy-one works in that exhibition to the Albright-Knox, including an entire room of works by Joseph Kosuth, an entire room of works by Dan Flavin, a wonderful selection of early period pieces by Robert Therrien, and a seminal "disc" piece by Robert Irwin. Louis and I would like to thank the artist Phil Sims and Charlotte Jackson, of Charlotte Jackson Fine Art, in Santa Fe, for reintroducing the Albright-Knox Art Gallery to the Panza family.

iii. *The Dorothy and Herbert Vogel Collection:* Dorothy and Herbert Vogel are well-known art collectors from New York. On their modest salaries from the United States Postal Service and the Brooklyn Public Library, they built an astonishing collection of more than 4,500 works of Minimalist art. With the help of the National Gallery of Art, the National Endowment for the Arts, and the Institute of Museum and Library Services, the Vogels devised a program called *Fifty Works for Fifty States*, through which fifty works of art will be gifted to a single art institution in each of the fifty states. New York State has some fairly well-known art institutions, like the Museum of Modern Art, the Metropolitan Museum of Art, the Guggenheim Museum, the Whitney Museum of American Art, DIA Beacon . . . the list is very long. The Vogels chose the Albright-Knox, an incredible honor. Wonderful works by Richard Artschwager, Lynda Benglis, Charles Clough, Larry Poons, and Richard Tuttle are part of this prestigious gift, which will enter the Permanent Collection next year and will be reflected in the coming year's Annual Report.

F. Important Relationships with Artists: One of the most celebrated relationships between an artist and the Albright-Knox is represented in Clyfford Still's gift of thirty-one paintings to the Gallery in 1964. Now Fletcher Benton, a sculptor from San Francisco, joins the ranks of important artists whose works are represented in depth in the Gallery's collection. Members of the Albright-Knox's Board and staff, along with Louis and I, made several pilgrimages out to Benton's studio in San Francisco, a remarkable experience. As you have no doubt noticed, two of Benton's large-scale outdoor sculptures, *Folded Square Alphabet O*, 1989 (Anonymous Gift), and *Folded Circle T*, 1999 (Lent Anonymously), are now installed on the Elmwood and Delaware lawns. A series of smaller bronze sculptures (gifts of

Ashlie Benton-Smith and Fletcher Benton III, the artist's children) are on view in the Gallery for Small Sculpture as a part of the exhibition *Fletcher Benton: The Alphabet*. Further, a good friend of Benton's and a collector of his work, Connie Lembark, has gifted an important early kinetic sculpture by the artist, *Swinging Discs*, 1971–91. A major collector and benefactor of Benton's, James J. Curtis, has also placed on long-term loan the artist's entire "Alphabet" and "Numerical" series, along with the corresponding maquettes, which are also on view in *Fletcher Benton: The Alphabet*. Benton's works are whimsical yet structurally complex, beautiful yet conceptually deep. They are a wonderful and welcome addition to the Albright-Knox's Permanent Collection.

Along with A. Conger Goodyear, Seymour H. Knox, Jr., and other key benefactors, Natalie and Irving Forman, the Panza family, Dorothy and Herbert Vogel, the Benton family, Connie Lembark, and James J. Curtis have become an important part of the Albright-Knox's history . . . and their legacy will live for eternity as their gifts are exhibited and curated by future generations of Albright-Knox directors and curators.

Much has been accomplished over the last seven years. However, nothing is more important than the impact of these acquisitions and gifts on the Permanent Collection and the expansion of the endowment restricted for the purchase of works of art to continue building the Permanent Collection in the future at the proper scale and level of excellence.

SECOND: EXHIBITIONS

We have invested much time and energy into revitalizing the Albright-Knox's annual schedule of modern and contemporary art exhibitions.

A. REMIX Exhibitions of the Permanent Collection: An important 2001 Strategic Plan objective was to "reinstall the collection in a dynamic context with regular rotations." Louis and the curatorial staff have done a brilliant job with continuous reinstallations of the Permanent Collection through an ongoing program called *REMI*X. One *REMI*X exhibition entitled *Op Art: Selections from the Albright-Knox Art Gallery* has traveled extensively to other museums, including The New York State Museum, Albany; and The San Jose Museum of Art. Visitors have seen beautiful works from the collection that have not been on view for years or decades, and they have seen stimulating juxtapositions of our modern masterpieces with more recent contemporary works. *REMI*X is a shining example of how dazzling the Albright-Knox's Permanent Collection is in the hands of an innovative and thought-provoking director and curatorial staff.

B. Other Special Exhibitions: With Louis's arrival, the Albright-Knox experienced an exciting schedule of thematic exhibitions, some originated by the Albright-Knox and some originated by other art museums. The following are among the exhibitions that have enriched the aesthetic experience at the Albright-Knox over the last seven years:

Julie Mehretu: Drawing into Painting (organized by the Walker Art Center, Minneapolis)

Bodily Space: New Obsessions in Figurative Sculpture (organized by the Albright-Knox)

Georgia O'Keeffe and New Mexico: A Sense of Place (organized by the Georgia O'Keeffe Museum, Santa Fe, New Mexico)

The Natalie and Irving Forman Collection (organized by the Albright-Knox)

Extreme Abstraction (organized by the Albright-Knox).

The *Extreme Abstraction* exhibition was particularly important. First, it was Louis's first major aesthetic statement as a new director. Second, for the first time in recent history, the installation of the exhibition utilized the entire campus . . . all three buildings, the Clifton Hall Link, and the outside grounds. Third, a number of artists were asked to create site-specific works, some of which are now part of the Albright-Knox's Permanent Collection. Fourth, several artists were asked to curate part of the Albright-Knox's Permanent Collection around their own installations. This exhibition was a memorable tour de force.

The Wall: Reshaping Contemporary Chinese Art (organized by the University at Buffalo Art Galleries in conjunction with the Millennium Art Museum, Beijing; and the Albright-Knox)

Chuck Close: Self-Portraits 1967–2005 (organized by the Walker Art Center, Minneapolis; and the San Francisco Museum of Modern Art)

Francis Bacon: Paintings from the 1950s (initiated by the Sainsbury Centre for Visual Arts at the University of East Anglia, Norwich, UK)

The Panza Collection: An Experience of Color and Light (organized by the Albright-Knox)

Jennifer Steinkamp (organized by the San Jose Museum of Art)

Action/Abstraction: Pollock, de Kooning, and American Art, 1940–1976 (organized by The Jewish Museum, New York in collaboration with the Albright-Knox Art Gallery, Buffalo and the Saint Louis Art Museum.)

ROBERT MANGOLD Beyond the Line I Paintings and Project 2000–2008 (organized by the Albright-Knox)

THIRD: COLLABORATION AND OUTREACH

The 2001 Strategic Plan called for a new position, a Community Liaison, to improve the Gallery's outreach to the community. Louis did not like this idea of outsourcing outreach to one employee. Instead, he said he would personally perform this role, and, by example, the entire Albright-Knox staff would be involved in community outreach in one form or another. This was a brilliant move, and this is exactly what has happened. Over the last seven years, the Albright-Knox has staged many new exciting programs and events that have captured the imagination of our local community and drawn crowds of all ages and backgrounds, reminiscent of the days of the famous *Festival of the Arts* in 1965 and 1968, when Seymour H. Knox, Jr. was President of the Board and Gordon Smith was Director. Marquee events include:

A. Gusto at the Gallery: *Gusto* has been an extraordinary success. The concept was to open up the Albright-Knox with free admission for all on Fridays beginning at 3 pm. Each Friday has an incredible event, whether it is music, dance, an art lecture, or

a literary symposium . . . the list is endless. With lead sponsorship and operational support provided by *The Buffalo News*, The John R. Oishei Foundation, and The Margaret L. Wendt Foundation, *Gusto* has transformed the Albright-Knox into a cultural hub on Friday nights for the entire community. The Gallery is very much a “happening place” on Friday night, buzzing with large crowds (often exceeding one thousand attendees per event) composed of people with incredibly diverse backgrounds.

B. Art’scool: Funded by BlueCross BlueShield of Western New York, this new and exciting school tour program is designed to create the critical and creative thinkers of tomorrow. Educators can bring their students for a one-time introductory tour, or choose the two-visit program for a more in-depth view of the museum and a curriculum-focused selection. All guided school tours are free, include a transportation subsidy, and are guided by specially trained docents.

C. Beyond/In Western New York: *In Western New York* was a biennial exhibition that existed for decades . . . 100% originated by the Albright-Knox in 1977. Under Louis’s leadership, the Albright-Knox staff totally reformatted this into a collaborative exhibition with twelve other Western New York culturals and a variety of other regional art institutions outside of Western New York. Watch for this biennial exhibition to eventually evolve into what we anticipate will be one of the world’s prominent international art expos.

D. Rockin’ at the Knox: Prior to 2002, *Rockin’ at the Knox* was a great event staged inside the Albright-Knox gallery spaces. Louis and the staff expanded it into a major outdoor concert with attendance that can reach more than five thousand per event. *Rockin’ at the Knox* has been transformed into a major community happening and a spectacular success.

FOURTH: DONOR SUPPORT

Donor support has increased significantly in all areas over the last seven years.

A. Private Sector: Significant strides have been made to increase donor support from the private sector.

Corporate giving has historically been a challenge for the Gallery. A concerted effort was made to create more compelling sponsorship opportunities for corporations. As a result, a long list of companies, including Paul William Beltz P.C.; BlueCross BlueShield of Western New York; *The Buffalo News*; Entercom Buffalo, LLC; Gibraltar Industries; Hodgson Russ LLP; HSBC Bank; Independent Health; Kaleida Health; Magavern Magavern Grimm LLP; Metalico Buffalo; Mod-Pac Corporation; Moog Inc.; M&T Bank; NOCO Energy Corporation; Nottingham Advisors; and WNED have become consistent benefactors. The Albright-Knox is grateful for their support.

Foundation giving has also risen, not only in absolute dollars, but in the number of foundations as well. The Cameron and Jane Baird Foundation, the Robert J. and Martha B. Fierle Foundation, the General Mills Foundation, the Seymour H. Knox Foundation, The John R. Oishei Foundation, The Peter and Elizabeth C. Tower Foundation, the Eileen and Rupert Warren Charitable Fund, The Margaret L. Wendt Foundation, and many others have a deep understanding of the Albright-Knox’s missions and needs. Their support is critical to our operations and is greatly appreciated.

Individual giving has always been fundamental to the Albright-Knox’s success. The number of non-Board individuals giving to the Albright-Knox has increased, and a large number of individuals have increased their giving to impressive levels. I could add one hundred pages to this letter to acknowledge all of our loyal, generous individual donors, but I would like to mention a few: Carol and Charles Balbach; Debra and George W. Couch III; James J. Curtis; Dana and Rick Dirickson; Peggy Pierce Elfvin and the late Judge John T. Elfvin; Mrs. Harold M. Esty, Jr.; John A. Esty; Mr. and Mrs. Peter B. Flickinger; Robert K. Freeland; Patricia A. Goldwater; Ms. Katherine Gower and Dr. John B. Simpson; Jacqueline K. Holland; Karen and Kevin W. Kennedy; Jean and Michael Klein; Valerie R. Koch; Norman E. Mack II; Nancy and Dr. Robert C. Magoon; Margie and Sandy Nobel; Carin and George Phillips; Anne and Ron Pizzuti; Corinne and Victor Rice; Anne and Philipp Rimmler; Elizabeth and Peter Tower, and Samuel Ward.

B. Public Sector: The Albright-Knox is a tax-exempt, not-for-profit organization. One hundred percent of our endowment comes from private dollars. Ninety-one percent of our annual operating budget comes from private dollars; nine percent comes from public funding, specifically the County of Erie and the New York State Council on the Arts. We are fortunate to have their support and their understanding that the Albright-Knox is a central part of the fabric of Western New York’s quality of life and the keystone to building a vibrant cultural tourism economy.

FIFTH: FINANCIAL ACCOUNTING AND OPERATING BUDGETS

A. Financial Accounting: When most people enter the Albright-Knox and experience the thrill of standing in front of Picasso’s *La Toilette* or Jackson Pollock’s *Convergence*, they do not think about the quality of the institution’s financial accounting. The Gallery has been well managed for virtually its entire 147-year history. However, when I was elected President of the Board, it became immediately apparent to me that our financial accounting systems needed to be modernized. The first new Board member I cultivated was John Sanderson, formerly Managing Partner of Ernst & Young’s Buffalo office and currently President of Sanderson & Company, a money-management and tax-consulting firm. John serves as the Board’s Treasurer and has been instrumental in helping the Gallery identify very good financial accounting personnel. There are not enough words to explain the pervasive influence of the Chief Financial Officer and the financial accounting team on any organization, including the Albright-Knox. They create the annual operating budgets, account for all of the complexities of the endowment and individual donor accounts, keep proper records for annual art acquisition budgets, and account for ancillary functions like the Collectors Gallery, parking revenue, and the Gallery Shop. I commend John Sanderson; Patrick Kilcullen, the Gallery’s CFO/COO from 2004 to 2008; Mark Hoffman, the Gallery’s current CFO; and Melissa Brainard, Controller, for bringing the Albright-Knox’s financial accounting into the twenty-first century.

B. Operating Budgets: The Albright-Knox has two annual budgets.

The first is the annual art acquisition budget, supported by the endowment restricted for the purchase of works of art.

Because of the deaccession project of 2007, the Albright-Knox is in a position to continue acquiring art for the Permanent Collection despite the current difficult economic environment.

The second is the annual operating budget. Traditionally only twenty-five percent of this budget is funded with the endowment allocated to support operations; seventy-five percent must come from annual contributions from the Board, individuals, corporations, foundations, ticket sales, sales in the Gallery Shop, government funding, and the like. It is a formidable task to balance this operating budget each year.

The Albright-Knox is not in the business of making a profit each year, and it is not in the business of losing money each year. Our objective is to provide a world-class modern and contemporary art experience and to balance out the operating surpluses and deficits over a period of years. In the past two fiscal years, we have been able to report an operating surplus. This fiscal year, due to the severe economic downturn, we are reporting a deficit. As a result, we have had to make some difficult decisions about reducing expenses while still retaining the institution's standards for artistic and aesthetic excellence.

Looking toward the future, we have adopted a new and innovative budgeting approach in which we project three-year budgets. This allows for more intelligent planning of major exhibitions, which require long lead times and significant financial commitments years in advance. This will also allow us to manage toward balanced operating budgets in the aggregate over a longer, blended period of time.

SIXTH: OFF-SITE STORAGE FACILITY

When most people walk through the Albright-Knox marveling at the modern masterpieces and the more recent contemporary art in the Permanent Collection, they do not think about where the rest of the Permanent Collection is stored. The Gallery's exhibition space only allows two to three percent of the Permanent Collection to be displayed at any point in time. The rest must be carefully and properly stored.

The Albright-Knox campus has limited storage capacity in underground vaults. The significant excess of works in the Permanent Collection were stored in Elmira, New York, 120 miles (a three-hour drive) from Buffalo. The monthly rental expense was considerable. Each time a work was moved into or out of storage, the handling fees were also considerable.

In 2006, Charles E. Balbach, in his role as former President of the Board and then a current Board member, and H. Ernest Montgomery II, a former Board member and Chair of the Board's House and Grounds Committee, initiated a project to build an off-site storage facility very close to the Albright-Knox campus. Richard Garman, a former Board member, agreed to help. Dick provided a very generous \$250,000 grant, and then his company offered to construct this phenomenal state-of-the-art storage facility.

Dick Garman probably has not received the full credit he really deserves for all of this. This new storage facility eliminates all of the Elmira rental and handling costs. This new storage facility also makes the popular, captivating, and frequent *REMIX* exhibitions possible.

I am proud that this project occurred under my watch, and

we are all grateful to Charles Balbach, Ernie Montgomery, and especially Dick Garman for making it all possible.

SEVENTH: BOARD OF DIRECTORS

Over the last seven years, we have transformed the Board of Directors into a larger, younger, more diverse, and more generous body.

First, the Board was expanded from thirty members to thirty-six after the publication of the 2001 Strategic Plan.

Second, the composition of the Board has changed dramatically; it has become more diverse. Along with the Governance Committee, created after the 2001 Strategic Plan and first chaired by John N. Walsh III and then Leslie H. Zemsky, The Buffalo Fine Arts Academy has gone to great lengths to build an intelligent, multi-talented, diverse, and at the same time cohesive Board. I believe it is one of the best non-profit boards in Western New York. The Board changes composition slightly each year due to three members rotating off the Board, a practice laid out in our bylaws. Over the last seven years, Board members have voted on and supported some very important decisions, including the deaccession project of 2007 and our annual operating budgets, which must address our challenging economic times yet preserve the artistic integrity of the institution.

Third, Board giving has increased tenfold from 2002 to date, creating a new foundation of financial support that has not been at these levels in the institution's history.

At the end of this letter, I have included a list of all of the individuals who have sat on the Board during my tenure as President, October 2002 to October 2009. Each person has contributed to our many successes and achievements over the last seven years. I want to thank each of them for their generous support and wise counsel, particularly when we collectively had to vote on difficult and transforming decisions.

SUPPORT SYSTEMS: BOARD OF DIRECTORS

The many accomplishments at the Albright-Knox during my Presidency have been, in large part, a function of being surrounded by a very strong and talented team of Board members and former Board members.

I want to recognize two special Board members.

First, Gerald S. Lippes. Gerald will be stepping off the Board after serving for twenty-two years and setting an example as one of our most generous benefactors. Gerald has been the Chair of the Finance Committee for thirteen years and has been at the center of all of The Buffalo Fine Arts Academy's key decisions during his Board tenure. Gerald is an extremely bright attorney who is also extraordinarily facile with numbers and financial matters. He is a highly creative problem solver and has provided invaluable counsel for me. His powerful presence on the Board will be missed, but I know he will continue to be a great supporter of the Albright-Knox.

Second, Charles E. Balbach. In my "Letter from the President" last year, I wrote extensively about Charles. He was a great President of the Board . . . and is a great ex-President of the Board. Even though he offered to resign from the Board after he stepped down as President, I asked Charles to continue to serve on the Board. He has been an especially close confidant and

a source of advice and support for me as I navigated my way through some of the more challenging moments during the last seven years. Charles has played an important role in the history of The Buffalo Fine Arts Academy as a Board member (between 1987 and 1995), as President of the Board (between 1996 and 2002), and as the immediate past President of the Board while still serving on the Board (between 2003 and 2008). Charles stepped down from the Board last year, but continues to be a generous supporter of the Albright-Knox and a respected voice when big decisions confront us.

SUPPORT SYSTEMS: OUTSIDE THE BOARD

In addition to Board members and former Board members, I have also been fortunate to have had an incredible support system of staff, friends of the Albright-Knox, and family.

I am not allowed the space in this letter to name everyone who has played an instrumental role in revitalizing the Albright-Knox over the last seven years. However, I do want to recognize a few people who have not sat on the Board during that period and have provided me with critical advice and/or support for our most challenging issues:

- Penny Banta, my lovely wife. For me, the position of President of the Board was entered into as a couple. Penny has been fully engaged, from entertaining to fundraising and providing unconditional support and valuable advice during critical projects.
- Charles U. Banta, my father and a Buffalo Fine Arts Academy Board member for twenty-six years, who provided valuable institutional knowledge about the Albright-Knox.
- Melissa Brainard, Controller, Albright-Knox
- Hazard Campbell, Chairman of the Board, Seymour H. Knox Foundation
- Edmund Cardoni, Executive Director of Hallwalls Contemporary Arts Center; John Massier, Visual Arts Curator of Hallwalls; and their staff
- Bob Carr, President of Carr Marketing
- Jessica DiPalma, Associate, Deputy Director's Office, Albright-Knox
- Douglas Dreishpoon, Chief Curator, Albright-Knox
- Joe Gerace, Head of Guest Services, Albright-Knox
- Mark Hoffman, CFO, Albright-Knox
- Richard Hopkins, Chair of The Buffalo Fine Arts Academy Board Investment Committee. This committee has done an outstanding job managing the endowment.
- Bruce Jackson, SUNY Distinguished Professor and Samuel P. Capen Professor of American Culture at the University at Buffalo
- Patrick Kilcullen, former CFO, Albright-Knox
- Robert Kresse, Special Counsel, Hiscock & Barclay, LLP and Secretary/Treasurer of The Margaret L. Wendt Foundation
- Celeste Lawson, Executive Director, The Arts Council in Buffalo and Erie County
- Laurence A. Levite, Publisher of *Buffalo Spree* magazine, and his staff
- Stanford Lipsey, Publisher, *The Buffalo News*
- Tom Loonan, Media Specialist, Albright-Knox
- William J. Magavern II, Managing Partner of Magavern

- Magavern Grimm LLP; former Buffalo Fine Arts Academy Board Member for thirty-two years; and legal counsel to the Gallery
- Richard A. Moore, Partner, Magavern Magavern Grimm LLP
- Philippa Polskin, President, Ruder Finn Arts & Communications Counselors, New York
- Elaine Pyne, Director of Advancement, Albright-Knox
- Danielle Sansanese, Executive Associate, Director's Office, Albright-Knox
- John Sare, Partner, Patterson Belknap Webb & Tyler LLP, New York
- Jennifer Shaw, Executive Assistant, Mercury Capital Partners
- Karen Lee Spaulding, Deputy Director, Albright-Knox
- Susana Tejada, Head of Research Resources, Albright-Knox
- Jim Wadsworth, Partner, Hodgson Russ LLP and Chair of The John R. Oishei Foundation
- Howard Zemsky, Past President of the Board, Martin House Restoration Corporation

DIRECTOR

The relationship between the President of the Board and the Director is important. If the chemistry is right, great things can happen.

Seymour H. Knox, Jr. was President of the Board for fifty-two years. Even though he worked with six different directors, most people think of Mr. Knox and Director Gordon Smith as the team that defined Mr. Knox's era. They had a special relationship and accomplished a great deal together. Their most important contributions were building the Permanent Collection with key works of Abstract Expressionism, Pop Art, Op Art, and Minimalism.

I have been very fortunate to have the opportunity to work with Director Louis Grachos. I was Chair of the Search Committee before I was Board President, and was able to play a major role in bringing Louis to the Albright-Knox. We both understand the Albright-Knox's history and mission, and we have a common vision on how to manage the Gallery toward large objectives. We instinctively agree upon the Albright-Knox's priorities. Some of the most important were funding the Albright-Knox's ability to continue building its Permanent Collection over generations through the deaccession project of 2007 and then proactively making important acquisitions to strategically build the collection so that it not only properly represents the history of modern art but also the important contemporary artists of our time. Louis is an outstanding Director, a bundle of energy, a wealth of imaginative ideas, and a perfect person for me to collaborate with. Louis will continue to leave an important mark on the Albright-Knox.

DEPUTY DIRECTOR

Deputy Director Karen Lee Spaulding has worked at the Albright-Knox Art Gallery for thirty-two years. Highly intelligent, gracious, and understated, Karen has been involved in the administration of every aspect of the institution. She has also demonstrated a gift for deftly managing the entire spectrum of personalities at the Albright-Knox. Karen has been a wonderful one-person support system for me and many others at the Gallery.

SUCCESSION

After seven years as President, I believe most of what Louis and I set out to do has been accomplished. I feel it is time to step down and let the next generation of Board members assume the leadership of this venerable institution. The one objective in the 2001 Strategic Plan that we initiated but did not complete is the construction of a new wing or some form of expanded exhibition and administrative space for the Albright-Knox and its growing Permanent Collection. If I were to stay on as President to oversee the completion of this project, I might be in that role for another seven to eight years. That would make me a fifteen-year-plus Board President. While I am willing to serve the Albright-Knox in any way, I feel it is most important for me to encourage the next generation of leaders to emerge from a Board that has so many strong, capable, intelligent individuals. This is the logical point in time to pass the baton to another leader who has the will, the intelligence, the background, and the desire to oversee this next phase of the Albright-Knox's development.

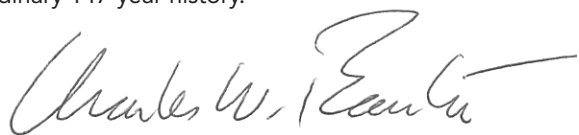
HISTORIC OCTOBER 2009 ANNUAL MEETING

The October 21, 2009, Buffalo Fine Arts Academy Annual Meeting will mark an historic moment. I will step down as President of the Board. After extensive consultation with the entire Board of Directors, I have proposed Leslie Zemsky to succeed me as the first female President of the Board in The Buffalo Fine Arts Academy's 147-year history. The Governance Committee has unanimously proposed Leslie to succeed me. Immediately after the Annual Meeting, the Board of Directors will vote to appoint a new slate of officers for the next year that includes Leslie as President. I will be available to help her in any way she wants as she writes the next exciting chapter for the Albright-Knox Art Gallery.

CONCLUSION

I have been honored to be your Board President. When I took on the position, I felt I had been preparing for it my whole life, given my family's involvement with The Buffalo Fine Arts Academy since its inception in 1862 and my background in the worlds of art and business. I have enjoyed every moment, even those that were most challenging. The Albright-Knox Art Gallery is truly one of the world's great art institutions, and I am proud to have played a role in its history.

Meanwhile, I am eternally grateful to all of you who are members of The Buffalo Fine Arts Academy. The Albright-Knox Art Gallery is a special place in different ways for each of us. It has truly become a gathering place for our entire community . . . and for the national and international art world as well. Like you, I will continue to support this great institution and to build upon its extraordinary 147-year history.



CHARLES W. BANTA

President, The Buffalo Fine Arts Academy

The Buffalo Fine Arts Academy Board of Directors 2002–2009

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EXHIBITIONS AND PROGRAMS AT THE ALBRIGHT-KNOX

EXHIBITION GALLERIES

REMIK the Collection

On view throughout the year

Op Art Revisited: Selections from the Albright-Knox Art Gallery

July 18, 2008–January 25, 2009

Works on Paper: The Natalie and Irving Forman Collection

August 15–October 19, 2008

Exhibition catalogue, four color, 120 pages, published by The Buffalo Fine Arts Academy

Made possible with leadership funding from Judge and Mrs. John T. Elfvn and Carol and Charles Balbach. Additional funding has been provided by Mr. and Mrs. Charles W. Banta, Catherine and Stephen Foley, Roberta and Michael Joseph, Gerald S. Lippes and Jody B. Ulrich, and Leslie and Howard Zemsky.

From Tusk to Tail: Animals and Art

August 29, 2008–January 25, 2009

Organized in partnership with the Buffalo Museum of Science.

REMIK Inner Space: Photography from the Collection

September 12, 2008–January 4, 2009

REMIK The Third Dimension

November 7, 2008–January 18, 2009

BRUCE JACKSON Cummins Wide: Photographs from the Arkansas State Prison

January 23–May 10, 2009

Supported by a generous gift from Dr. Albert L. Michaels.

Action/Abstraction: Pollock, de Kooning, and American Art, 1940–1976

February 13–June 14, 2009

Organized by The Jewish Museum, New York in collaboration with the Albright-Knox Art Gallery, Buffalo and the Saint Louis Art Museum. Leadership support has been provided by the Weissman Family Foundation, The National Endowment for the Humanities, a federal agency, and the Peter Jay Sharp Foundation. **The exhibition is sponsored by the Jerome L. Greene Foundation.**

The exhibition is made possible in Western New York through the generous support of M&T Bank; the late Judge John T. Elfvn and Peggy Pierce Elfvn; The Seymour H. Knox Foundation; The John R. Oishei Foundation; The Margaret L. Wendt Foundation; the New York Council for the Humanities, a state affiliate of the National Endowment for the Humanities; Deborah Ronnen; and Sotheby's. The media sponsor for the exhibition is WNED. Any

views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the New York Council for the Humanities or the National Endowment for the Humanities.

Converge at the Albright-Knox, May 30, 2009, a special event in celebration of the exhibition, made possible through the generous support of Penny and Charles Banta, Paul William Beltz PC, Drs. Helen and Andy Cappuccino/Buffalo Spine Surgery, Annmarie and John Maxwell, Mod-Pac, and NOCO.

The Brave Buffalo: Abstract Expressionism and the City

February 13–June 14, 2009

Frida Kahlo Through the Lens of Nickolas Muray: From the Collection of the Nickolas Muray Archives

May 8–July 5, 2009

Organized with the courtesy of the Collection of the Nickolas Muray Archives.

Strange Brew: The 1960s

May 29–September 20, 2009

COLLECTORS GALLERY

JOZEF BAJUS The Combing Wave: Recent Works

October 3–November 2, 2008

The New York Collection

October 31–November 2, 2008

The New York Collection: Director's Choice

Opened November 6, 2008

CLEVE GRAY Interplay: Works on Paper

February 20–May 10, 2009

Annual Area Artists Collection 2009

May 15–17, 2009

Selected Highlights of the Area Artists Collection 2009

Opened June 2009

Affinity of Form: Photographs by Stanford Lipsey

June 25–August 18, 2009

Made possible through the leadership support of Jaeckle Fleischmann & Mugel, LLP; Elisabeth Roche Wilmers and Robert Wilmers; and Leslie and Howard Zemsky; with additional support from Donna and Frank McGuire.

EDUCATION DEPARTMENT EXHIBITIONS

Just Another Day: The Third Annual Albright-Knox Art Gallery Staff Show

July 9–August 3, 2008

Works from the AIR Calame Academy

Community Projects from the Albright-Knox's First Artist-in-Residence Program

August 13–October 13, 2008

Made possible with major funding from the MetLife Foundation Museums and Community Connections Program and through the generous support of Sandy and Margie Nobel.

First Impressions: Young Artists Explore Modern Art

Presented by Elmwood Franklin School

November 24, 2008–January 7, 2009

Adventures in Art

Presented by Tapestry Charter School

January 14–February 1, 2009

Shaping Up: Discovering Shapes, Creating Shapes, and Shaping our World

Presented by Matter at Hand

February 13–March 13, 2009

Seeing Is Believing

Presented by Windermere Boulevard Elementary School in a Museum

March 25–April 26, 2009

We.Are.Here: Future Curators 2009

April 24–May 7, 2009

Unique Visions: Student Work from the Autistic Services Education Program

Presented by Autistic Services, Inc.

May 6–31, 2009

Defining the Form

Presented by Tapestry Charter School

June 10–28, 2009

PROGRAMS

3 x 3 @ AKAG

Presented by Bruce Jackson and Diane Christian. 3 x 3 @ AKAG received additional support from the UB Humanities Institute and Capen Chair in American Culture.

Artist-in-Residence Program

Inaugural artist: Ingrid Calame

Made possible with major funding from the Metlife Foundation Museums and Community Connections Program and through the generous support of Sandy and Margie Nobel. Sincere thanks are extended to the local management of ArcelorMittal Inc. and River Wright, Inc. for their participation in the AIR Calame Project, and to Windermere Boulevard Elementary School, Valley Community Center, and Elmwood Village Charter School, whose students participated in educational programming before and during the residency.

Art'scool

Made possible through a generous grant from BlueCross BlueShield of Western New York. The *Art'scool* program is helping to develop Western New York's critical and creative thinkers of tomorrow by fostering visual literacy in our region's schools.

Aurora at the Albright-Knox Film Series

In collaboration with the Aurora Theatre

Made possible through the generous support of The Seymour H. Knox Foundation

The Buffalo News Summer Jazz Series

The Gallery is grateful to *The Buffalo News* for its twenty-seventh year of sponsoring the Summer Jazz Series.

The Brain and the Brush: Exploring Mental Life through Art

In partnership with the Department of Psychiatry, University at Buffalo

Docent Program

Guided Tours

Docent Training Course

Continuing Education/Training Sessions

Educator Programs

Workshop for *Action/Abstraction: Pollock, de Kooning, and American Art, 1940–1976*

Art'scool Educators' Night Out

Workshop for *Op Art: Selections from the Albright-Knox Art Gallery*

Future Curators Teen Program

Gusto at the Gallery

Sponsored by *The Buffalo News* with ongoing program support from the General Mills Foundation, the Robert J. and Martha B. Fierle Foundation, the Literature Program of the New York State Council on the Arts, and the Buffalo Bills Youth Foundation, and media support from WNED.

Hunt Real Estate Art of Jazz 2008–2009 Series

Produced by Bruce Eaton

Supported, in part, by a generous grant from Hunt Real Estate

Matter at Hand: Art Sense-Ations

Made possible through the generous support of the Eileen and Rupert Warren Charitable Fund, the James H. Cummings Foundation, Inc. Endowment, and HSBC–North America

WORKSHOPS AND CLASSES

Art and Yoga
Art with Artists Classes
Art with Artists Summer Camp
Connecting with Contemporary Art
Landscape Painting
Pastel Drawing
Sticky Fingers

OUTSIDE LECTURES

Aswan, Egypt
Aurora Theater, East Aurora
Buffalo Psychiatric Center
Dante Alighieri Club
Grand Island Rotary
Hellenic Festival
Julia Boyer Reinstein Library, Cheektowaga
Larkin Center
Twentieth Century Club

COMMUNITY FESTIVALS/EVENTS

Allentown Arts Festival
Career Development Office and Volunteer and Service Learning Program, Buffalo State College
City Honors Words of Art Community Arts Festival
Elmwood Avenue Art Festival
Hamburg Spring Festival for the Arts
Jog for the Jake
Lydia Wright School of Excellence
Music is Art
NFJC's Walk for COMMUNITY
NHL Buffalo Sabres Draft Party
Niagara Falls International Marathon Expo
Takin' It to the Streets
Williamsville East High School's Career Day

SPECIAL EVENTS

Rockin' at the Knox 2008

September 27, 2008

Made possible through the generous leadership support of Independent Health, M&T Bank, Star 102.5, The Lake 107.7, Gibraltar Industries, and Time Warner Cable.

The Armory Show and The FLAG Art Foundation, New York City

March 6 and 7, 2009

Made possible through the generosity of Glenn Fuhrman and Amanda Steck and V.O.S.

Art Alive

June 6, 2009

Sponsored by the Junior Group and the Members' Council. Made possible through the generous leadership support of BlueCross BlueShield of Western New York and Vanner Insurance.

Association of Art Museum Directors/Canadian Art Museum Directors Organization

June 16, 2009

Program Session, AAMD Annual Meeting, Toronto, Ontario

Institute of Museum and Library Services Forum

June 16 and 17, 2009

National Conference Forum, "Stewardship of America's Legacy: Answering the Call to Action"

The Board of Directors of The Buffalo Fine Arts Academy and the Albright-Knox Art Gallery extend deep gratitude to each of its generous donors who supported the Gallery from July 1, 2008, to June 30, 2009.

The following list comprises those individuals, corporations, foundations, and other organizations that have donated at levels of \$500 or more through gifts of all types, such as contributions to the Annual Giving Fund, membership, programs and events, endowment funds, capital funds, gifts of cash, gifts-in-kind, and appreciated stock. The names below appear in accordance with the preferences noted by donors upon the time of their contribution.

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 Lilia Tomchinsky
 Mr. and Mrs. Peter R. Travers, Jr.
 Try-It Distributing Co., Inc.
 Uniland Development Company
 Vanner Insurance
 Mary and Paul Wachter
 Michal and James M. Wadsworth
 Walsh Insurance Group
 Valerie B. Warren
 Susan and Jeffrey Wellington
 Margaret and Lawrence Whistler
 B. Dale Wilson, M.D.
 Janet K. and Wayne D. Wisbaum
 Amy P. Wopperer
 Shirley and Sam Zemsky

\$500-999

David Kellogg Anderson and Rebecca Reed
 Vera B. Arrison
 Judy and David Beech
 Dorothy and Richard Bergman
 Lupe and Martin Breen
 Elaine and Mel Brothman
 Sharyn and Bruce Buyers

Susan and Joseph Cardamone
 Collucci & Gallaher PC
 Ellen Todd Cooper
 Dr. Bernie P. Davis
 Adele and George DeTitta
 Dr. and Mrs. David A. Dooley
 Barbara S. and John Drenning
 Jeanne C. Eaton
 Erie Canal Way Heritage Corridor
 Dr. and Mrs. Richard T. Evans
 Elizabeth S. and Robert A. Evans
 The Fatta Foundation
 Ruth and Robert Fleming
 Dr. Margaret Frainier
 Joan H. and Theodore C. Geier
 Richard Gilbert
 Goldman Titanium, Inc.
 Bonnie Gordon and John Pfahl
 Dr. Barbara Henderson
 Francine Hermelin and Adam Levite
 Dr. and Mrs. Curtis F. Holmes
 Allison and Richard Hopkins
 Linda A. Kahn
 Juliet E. Kline
 C. F. and A. F. Kurtz
 Lehigh Construction Group, Inc.
 Joelle and Gerald Logue
 Donald C. Lubick
 Audrey and Thomas Lunt
 Drs. Lori and Frank Luzi
 Mader Construction Co. Inc.
 Merrill Lynch & Co. Foundation
 Dr. and Mrs. Herman S. Mogavero, Jr.
 Alexandra Montante
 Dr. and Mrs. James P. Nolan
 Marion and Robert North, Jr.
 Nussbaumer & Clarke, Inc.
 Dr. Kathleen A. O'Leary and
 Mr. Michael J. Collins
 Mr. and Mrs. Kevin O'Leary
 Cheryl and Arthur Orlick
 Dr. Joseph A. Paris
 Ralph F. Peo Foundation, Inc.
 Madeline and Edward Pesanti
 The Phillippi Family
 Judy and Richard G. Reynolds
 Ann L. Ross
 Rue Franklin
 Anne Schneider and Ronald L. Frank
 Susan B. Schoellkopf
 Catherine and Larry J. Skerker
 William C. Smith
 Dr. and Mrs. Albert T. Steegmann, Jr.
 Sylvia M. and Paul A. Tokasz
 Trubee, Collins & Company
 Helen C. Vafiopoulos

Gifts to the Gallery

PAINTINGS

Tom Benson

English, born 1963

Ability, 2000

oil on aluminum and acrylic sheet

17 1/4 x 12 1/4 inches (43.8 x 31.1 cm)

Gift of Natalie and Irving Forman, 2008

2008:52.1

Nancy Dwyer

American, born 1954

Kill Yourself, 1989

flashe on canvas

70 x 90 inches (177.8 x 228.6 cm)

Gift of Olivia Badrutt, 2008

2008:46

Jody Lomberg

American, born 1956

Slip 11, 1993

mixed media on canvas

36 x 50 inches (91.4 x 127 cm)

Gift of Natalie and Irving Forman, 2008

2008:52.2

Ed Malina

American, born 1952

103b, 1991

acrylic on wood panel

19 x 23 inches (48.3 x 58.4 cm)

Gift of Natalie and Irving Forman, 2008

2008:52

3919, 2008

acrylic on wood panel

30 x 28 inches (76.2 x 71.1 cm)

Gift of Ivan and Alana Malina, 2008

2008:34

John Meyer

American, 1943–2002

Untitled "Deconstructed Painting," 1991

oil on linen

36 x 36 inches (91.4 x 91.4 cm)

Gift of Natalie and Irving Forman, 2008

2008:52.4

Untitled, 1994

tempera on mahogany

18 1/2 x 37 inches (47 x 94 cm)

Gift of Natalie and Irving Forman, 2008

2008:52.5

Florence Pierce

American, 1918–2007

Untitled #9, 1994

resin on mirrored plexiglass

24 x 24 inches (61 x 61 cm)

Gift of Natalie and Irving Forman, 2008

2008:52.6

Untitled #43, 1992

resin on mirrored plexiglass

16 x 16 inches (40.6 x 40.6 cm)

Gift of Natalie and Irving Forman, 2008

2008:52.7

Untitled #109, 1994

resin on mirrored plexiglass

32 x 32 inches (81.3 x 81.3 cm)

Gift of Natalie and Irving Forman, 2008

2008:52.8

Untitled #118, 1995

resin on mirrored plexiglass

24 x 24 inches (61 x 61 cm)

Gift of Natalie and Irving Forman, 2008

2008:52.9

Michael Rouillard

American, born 1955

Untitled, 1994

acrylic, plexiglass, and steel

48 x 30 inches (121.9 x 76.2 cm)

Gift of Natalie and Irving Forman, 2008

2008:52.10

Untitled, 1994

acrylic, plexiglass, and steel

44 1/2 x 28 inches (113 x 71.1 cm)

Gift of Natalie and Irving Forman, 2008

2008:52.11

David Simpson

American, born 1928

Interference Copper, 1993

acrylic on canvas on plywood

12 x 12 inches (30.5 x 30.5 cm)

Gift of Natalie and Irving Forman, 2008

2008:52.12

New Primary (Yellow), 1991

acrylic on canvas on plywood

12 x 12 inches (30.5 x 30.5 cm)

Gift of Natalie and Irving Forman, 2008

2008:52.13

Port Royal, 1994

acrylic on canvas

48 x 48 inches (121.9 x 121.9 cm)

Gift of Natalie and Irving Forman, 2008

2008:52.14

Phil Sims

American, born 1940

Square Root Orange #356, 1999

oil on linen

20 x 20 inches (50.8 x 50.8 cm)

Gift of Mary and Ronald Bencke, 2008

2008:54

Heiner Thiel

German, born 1957
Untitled (sphere, r=6.6 ft.) WVZ 20/98/289, 1998
 anodized aluminum
 38 1/2 x 38 1/2 x 4 1/2 inches (97.8 x 97.8 x 11.4 cm)
 Gift of Natalie and Irving Forman, 2008
 2008:52.15

MV/94, e.a., Nr. 2, 1994
 graphite on steel
 15 1/8 x 15 1/8 inches (38.4 x 38.4 cm)
 Gift of Natalie and Irving Forman, 2008
 2008:52.16

MIV/94, 7/9, 1994
 graphite on steel
 15 1/8 x 15 1/8 inches (38.4 x 38.4 cm)
 Gift of Natalie and Irving Forman, 2008
 2008:52.17

Joan Witek

American, born 1943
Untitled, 2007
 gesso, acrylic paint, pencil, and oil stick on canvas
 48 x 34 inches (121.9 x 86.4 cm)
 Gift of the artist, 2009
 2009:7

SCULPTURE/CONSTRUCTION**Fletcher Benton**

American, born 1931
One Legged Table Maquette No. 2, 1990
 steel
 10 x 7 x 3 inches (25.4 x 17.8 x 7.6 cm)
 Gift of Ashlie Benton-Smith and Fletcher Benton III, 2008
 2008:45.1

Swinging Discs, 1971–91
 aluminum and plexiglass
 64 x 48 x 10 inches (162.6 x 121.9 x 25.4 cm)
 Gift of Connie Lembark, 2009
 2009:11a-g

Going around the Corner Maquette No. 9, 2003
 steel and laquer
 5 1/2 x 6 x 2 1/2 inches (14 x 15.2 x 6.4 cm)
 Gift of Ashlie Benton-Smith and Fletcher Benton III, 2008
 2008:45.2

Blocks on Blocks Maquette No. 33, 2003
 steel and laquer
 12 x 3 1/2 x 3 1/2 inches (30.5 x 8.9 x 8.9 cm)
 Gift of Ashlie Benton-Smith and Fletcher Benton III, 2008
 2008:45.3

Blocks on Blocks Maquette No. 27, 2005
 steel
 11 x 3 x 3 inches (27.9 x 7.6 x 7.6 cm)
 Gift of Ashlie Benton-Smith and Fletcher Benton III, 2008
 2008:45.4

Blocks on Blocks, Two Wedges, 2005
 steel and paint
 16 x 3 1/2 x 4 inches (40.6 x 8.9 x 10.2 cm)
 Gift of Ashlie Benton-Smith and Fletcher Benton III, 2008
 2008:45.5

Studies from Greek Trip No. 3, 2008
 steel and laquer
 9 x 7 x 5 inches (22.9 x 17.8 x 12.7 cm)
 Gift of Ashlie Benton-Smith and Fletcher Benton III, 2008
 2008:45.6

Matthew McCaslin

American, born 1957
Instrument of Reflection, 1999
 Greenfield flexible cable, porcelain light fixtures, switch, receptacles, and standard electrical hardware
 54 x 25 x 13 inches (137.2 x 63.5 x 33 cm)
 Gift of Dr. Donald Rothfeld, 2008
 2008:35

Lucas Samaras

American, born Greece 1936
Model for Room No. 2, 1966
 Mylar on wood
 12 1/2 x 12 1/2 x 15 inches (31.8 x 31.8 x 38.1 cm)
 Gift of Milly and Arne Glimcher, 2008
 2008:48a-c

DRAWINGS/WORKS ON PAPER**Peter Agostini**

American, born 1913
Untitled, 1956
 watercolor on paper
 3 1/4 x 4 3/4 inches (8.3 x 12.1 cm)
 Gift of Judith Stein and Linda Rubinstein in memory of Dorothy Weiss Bernstein, 2008
 2008:29.1

Untitled, 1956
 watercolor on paper
 3 3/4 x 2 1/2 inches (9.5 x 6.4 cm)
 Gift of Judith Stein and Linda Rubinstein in memory of Dorothy Weiss Bernstein, 2008
 2008:29.2

Untitled, 1956
 watercolor on paper
 3 1/4 x 2 3/4 inches (8.3 x 7 cm)
 Gift of Judith Stein and Linda Rubinstein in memory of Dorothy Weiss Bernstein, 2008
 2008:29.3

Untitled, 1956
 watercolor on paper
 3 1/4 x 4 3/4 inches (8.3 x 12.1 cm)
 Gift of Judith Stein and Linda Rubinstein in memory of Dorothy Weiss Bernstein, 2008
 2008:29.4

Untitled, 1956
 watercolor on paper
 4 3/4 x 5 1/4 inches (12.1 x 13.3 cm)
 Gift of Judith Stein and Linda Rubinstein in memory of Dorothy Weiss Bernstein, 2008
 2008:29.5

Untitled, 1956
watercolor
4 1/4 x 3 1/4 inches (10.8 x 8.3 cm)
Gift of Judith Stein and Linda Rubinstein in memory of Dorothy Weiss Bernstein, 2008
2008:29.6

Untitled, 1956
watercolor
3 1/4 x 4 3/4 inches (8.3 x 12.1 cm)
Gift of Judith Stein and Linda Rubinstein in memory of Dorothy Weiss Bernstein, 2008
2008:29.7

Untitled, 1961
watercolor
8 1/2 x 11 inches (21.6 x 27.9 cm)
Gift of Judith Stein and Linda Rubinstein in memory of Dorothy Weiss Bernstein, 2008
2008:29.8

Fletcher Benton

American, born 1931
Graphite Drawing of the Number 2, 2004
graphite on paper
18 x 18 inches (45.7 x 45.7 cm)
Gift of Ashlie Benton-Smith and Fletcher Benton III, 2008
2008:45.7

Graphite Drawing of the Number 5, 2004
graphite on paper
18 x 18 inches (45.7 x 45.7 cm)
Gift of Ashlie Benton-Smith and Fletcher Benton III, 2008
2008:45.8

Robert Brinker

American, born 1971
Gossip Queen, 2007
graphite, paper, and Mylar
50 x 76 inches (127 x 193 cm)
Gift of Roberta and Michael Joseph, 2008
2008:31

Matthew McCaslin

American, born 1957
Untitled, 1999
graphite on vellum
11 x 8 1/2 inches (27.9 x 21.6 cm)
Gift of Dr. Donald Rothfeld, 2008
2008:36

Steve Miller

American, born 1951
Yearning/Earning, 1982
acrylic and pencil on paper
Approximately 18 x 12 inches (45.7 x 30.5 cm)
Gift of Olivia Badrutt, 2008
2008:47

Donald Sultan

American, born 1951
Black Egg Dec 3 1987, 1987
charcoal on paper
60 x 48 inches (152.4 x 121.9 cm)
Gift of Deborah Ronnen, 2008
2008:50

Mehrdad Yazdani

Iranian, born 1959
[no title], 2008
ink on paper
19 1/8 x 16 1/8 inches (48.5 x 41 cm)
Gift of Mark Mendell, 2008
2008:51

PHOTOGRAPHS

Ralston Crawford

American, born Canada. 1906–1978
(Prisoner's clothes), 1938
gelatin silver print
8 x 9 15/16 inches (20.3 x 25.2 cm)
Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.24

(New Orleans Parade), 1956
gelatin silver print
8 x 9 15/16 inches (20.3 x 25.2 cm)
Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.1

(Net, Wall), 1957
gelatin silver print
7 15/16 x 9 15/16 inches (20.2 x 25.2 cm)
Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.4

(Junk Cars with Center White Shape), 1958
gelatin silver print
13 15/16 x 11 inches (35.4 x 27.9 cm)
Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.7

(Gored Horse), 1950s–1960s
gelatin silver print
10 15/16 x 13 15/16 inches (27.8 x 35.4 cm)
Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.18

(Lobster Pots), 1962
gelatin silver print
8 x 9 15/16 inches (20.3 x 25.2 cm)
Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.6

(#93), 1963
gelatin silver print
11 3/16 x 16 7/8 inches (28.4 x 42.9 cm)
Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.20

(Man in Front of Poster), 1964

gelatin silver print

11 x 13 7/8 inches (27.9 x 35.2 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.8

(Torn Signs), 1964

gelatin silver print

10 15/16 x 16 7/8 inches (27.8 x 42.9 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.19

(Pete and Jacks, New Orleans), 1966

gelatin silver print

9 11/16 x 7 13/16 inches (24.6 x 19.8 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.5

(2 Cs Bar, New Orleans), 1966

gelatin silver print

8 x 9 15/16 inches (20.3 x 25.2 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.2

(White Street markings, NYC), 1968

gelatin silver print

10 15/16 x 14 inches (27.8 x 35.6 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.10

(Garbage Can), 1960s–1970s

gelatin silver print

8 x 9 15/16 inches (20.3 x 25.2 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.3

(Seville, Seville), 1960s–1970s

gelatin silver print

14 x 10 15/16 inches (35.7 x 27.8 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.9

(Clothes Line), 1970

gelatin silver print

8 x 9 15/16 inches (20.3 x 25.2 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.22

(Pamplona, 1970), 1970

gelatin silver print

11 x 13 15/16 inches (27.9 x 35.4 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.11

(Large Pie, Coulee Dam), 1971

gelatin silver print

10 15/16 x 14 inches (27.8 x 35.6 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.12

(Bow, Rope, Stornaway), 1972

gelatin silver print

15 7/8 x 19 15/16 inches (40.3 x 50.6 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.21

(Penitentes, Seville), 1972

gelatin silver print

10 15/16 x 14 inches (27.8 x 35.6 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.13

(Propeller and Rudder), 1973

gelatin silver print

8 x 9 15/16 inches (20.3 x 25.2 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.23

(Street, Shadows, New Orleans), 1973

gelatin silver print

10 15/16 x 13 15/16 inches (27.8 x 35.4 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.14

(Erotic Sculpture Khajuraho), 1974

gelatin silver print

13 15/16 x 10 7/8 inches (35.4 x 27.6 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.16

(Rocks, Shadows), 1974

gelatin silver print

10 15/16 x 13 15/16 inches (27.8 x 35.4 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.15

(Wall, Window, Plant, Spain), 1975

gelatin silver print

10 15/16 x 13 7/8 inches (27.8 x 35.2 cm)

Jointly owned by the Albright-Knox Art Gallery and the Whitney Museum of American Art, New York; Gift of John Crawford, 2009
P2009:2.17

Bruce Jackson

American, born 1936

Cummins Prison Farm, Grady, Arkansas, 1975; printed 2008

digital print

18 x 39 3/8 inches (45.7 x 100.3 cm)

Gift of the artist, 2009

P2009:8.1

Cummins Prison Farm, Grady, Arkansas, 1975; printed 2008
digital print
18 x 39 3/8 inches (45.7 x 100.3 cm)
Gift of the artist, 2009
P2009:8.2

Luisa Lambri

Italian, born 1969
Darwin D. Martin House #06, 2007
digital print
29 1/8 x 23 inches (74 x 58.4 cm)
Gift of the artist, 2008
P2008:18

Noelle Tan

American, born The Philippines 1969
Untitled #5, 2001–02
gelatin silver print edition 4/10
21 1/8 x 25 1/8 inches (53.6 x 63.8 cm)
Gift of Mark Mendell, 2008
P2008:23

PRINTS/MULTIPLES

Peter Agostini

American, born 1913
Untitled, 1944
linocut
12 1/4 x 6 1/2 inches (31.1 x 16.5 cm)
Gift of Judith Stein and Linda Rubinstein in memory of Dorothy Weiss Bernstein, 2008
P2008:21

Sol LeWitt

American, 1928–2007
A sphere lit from the top, four sides, and all their combinations., 2004
pigment print edition 9/19
28 x 40 inches (71.1 x 101.6 cm)
Gift of Deborah Ronnen in memory of Sol LeWitt, 2008
P29008:22

VIDEO/MEDIA

Shahzia Sikander

Pakistani, born 1969
Pursuit Curve, n.d.
digital animation, color, and sound
running time approximately 7 minutes
edition 1/5
Gift of Deborah Ronnen, 2008
2008:49

INSTALLATION

No Activity Reported

Gallery Purchases

PAINTINGS

Anne Appleby

American, born 1954
Untitled (Flame Series) No. 5, 1992
oil and wax on canvas
59 x 40 inches (149.9 x 101.6 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.1

Untitled (Flame Series) No. 8, 1992
oil and wax on canvas
59 x 40 inches (149.9 x 101.6 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.2

Swaney's Meadow, 1999
oil and wax on canvas
68 1/2 x 106 inches (174 x 269.2 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.3

Coyote Meadow, 1999
oil and wax on canvas
68 1/2 x 106 inches (174 x 269.2 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.4

Peace Valley, 1999
oil and wax on canvas
68 1/2 x 106 inches (174 x 269.2 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.5

Japanese Maple I, 2004
oil and wax on canvas
72 x 106 inches (182.9 x 269.2 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.6

Stuart Arends

American, born 1950
Untitled (Blue), 1991
oil and wax on wood
3 1/2 x 3 1/2 x 3 1/4 inches (8.9 x 8.9 x 8.3 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.7

Untitled (Green), 1991

oil and wax on wood

3 1/2 x 3 1/2 x 3 1/4 inches (8.9 x 8.9 x 8.3 cm)

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

2008:53.8

Untitled (Red), 1991

oil and wax on wood

3 1/2 x 3 1/2 x 3 1/4 inches (8.9 x 8.9 x 8.3 cm)

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

2008:53.9

O.S. No. 11, 1993

oil on steel

3 1/2 x 3 1/2 x 3 1/2 inches (8.9 x 8.9 x 8.9 cm)

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

2008:53.10

O.S. No. 6, 1992

oil on steel

3 1/2 x 3 1/2 x 3 1/2 inches (8.9 x 8.9 x 8.9 cm)

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

2008:53.11

O.S. 21, 1993

oil on steel

3 1/2 x 3 1/2 x 3 1/2 inches (8.9 x 8.9 x 8.9 cm)

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

2008:53.12

Alfonso Frattegiani Bianchi

Italian, born 1952

Senza Titolo, Blu, 2004

pigment on stone

28 1/2 x 23 1/16 inches (72.3 x 58.5 cm)

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

2008:53.13

Senza Titolo, Blu, 2004

pigment on stone

21 3/10 x 11 9/10 inches (54 x 30.1 cm)

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

2008:53.14

Senza Titolo, Rosso, 2004

pigment on stone

28 1/2 x 33 1/16 inches (57 x 51 cm)

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

2008:53.15

Senza Titolo, Rosso, 2004

pigment on stone

28 1/2 x 23 1/16 inches (57 x 58.6 cm)

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

2008:53.16

Senza Titolo, Rosso, 2004

pigment on stone

21 1/4 x 11 13/16 inches (54 x 30.1 cm)

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

2008:53.17

Senza Titolo, Verde, 2004

pigment on stone

20 1/10 x 10 1/5 inches (51 x 26.8 cm)

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

2008:53.18

Robert Bordo

Canadian, born 1949

Open Sky, 2008

oil on linen

36 x 45 inches (91.4 x 114.3 cm)

Elisabeth H. Gates Fund, by exchange, 2009

2009:1

Louis Cameron

American, born 1973

Apple & Eve, 100% Apple Juice, 2006–07

acrylic on canvas on wood panel

72 x 156 inches (182.9 x 396.2 cm)

George B. and Jenny R. Mathews and George Cary Funds, 2008

2008:32a

Max Cole

American, born 1937

Manzano, 1993

acrylic on linen

52 x 62 inches (132.1 x 157.5 cm)

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

2008:53.19

Piute, 1979

acrylic on canvas

52 x 62 inches (132.1 x 160 cm)

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

2008:53.20

Shade, 1990

acrylic on canvas

52 x 62 inches (132.1 x 157.5 cm)

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

2008:53.21

Kayenta, 1982
acrylic on canvas
68 x 162 inches (172.7 x 411.5 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.22

Ruth Ann Fredenthal

American, born 1938
Untitled No 163, 1993–95
oil on oyster linen
66 x 66 inches (167.6 x 167.6 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.27

Untitled No 176, 1997–98
oil on oyster linen
66 x 66 inches (167.6 x 167.6 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.28

Untitled No 178, 1997–98
oil on oyster linen
66 x 66 inches (167.6 x 167.6 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.29

Frederick Hammersley

American, 1919–2009
Bilingual, 1965
oil on linen
51 x 34 inches (129.5 x 86.4 cm)
Albert H. Tracy Fund, by exchange, 2009
2009:2.1

Twist of Lemon, 1992
oil on linen on wood
5 5/8 x 5 5/8 inches (14.3 x 14.3 cm)
Gift of Baroness Alphonse de Rothschild, by exchange, 2009
2009:2.2

Norman Lewis

American, 1909–1979
Street Music, 1950
oil on canvas
25 7/8 x 24 inches (65.7 x 61 cm)
Bequest of Arthur B. Michael, by exchange, 2009
2009:8

Timothy Litzmann

American, born 1963
Blade, 1996
acrylic on cast acrylic
35 13/16 x 35 13/16 inches (91 x 91 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.36

Nance, 1996
acrylic on cast acrylic
36 x 36 inches (91.4 x 91.4 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.37

Tarp, 1996
acrylic on cast acrylic
36 x 36 inches (91.4 x 91.4 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.38

Untitled (Purple with Dark Grey Edge), 1997
acrylic on cast acrylic
46 x 46 inches (116.8 x 116.8 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.39

Untitled (Magenta with Green Edge), 1997
acrylic on cast acrylic
46 x 46 inches (116.8 x 116.8 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.40

Untitled (Yellow with Grey Edge), 1997
acrylic on cast acrylic
8 x 96 3/4 inches (20.3 x 245.7 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.41

Light Blue Violet with Blue and Black, 2004
acrylic on cast acrylic
10 x 94 inches (25.4 x 238.8 cm.)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.42

Vik Muniz

Brazilian, born 1961
Verso (Nighthawks), 2008
mixed media edition 1/3
44 1/8 x 70 3/8 x 2 1/8 inches (112 x 178.7 x 5.2 cm) with blocks
2 carpeted blocks: 1 3/4 x 6 x 4 inches (4.4 x 15.2 x 10.2 cm) each
Charles W. Goodyear Fund, by exchange and George B. and Jenny R. Mathews Fund, by exchange, 2009
2009:9a-c

Winston Roeth

American, born 1945

Divider, 1990

tempera on fiberglass

60 x 48 7/16 inches (152.4 x 23 cm)

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

2008:53.43

Totem (Fire Ice), 1990

tempera on fiberglass

two panels: 24 x 24 inches (61 x 61 cm) each; 50 x 24 inches (127 x 61 cm) overall

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

2008:53.44a-b

Aside, 1991

tempera on particle board

two panels: 21 15/16 x 23 inches (58.8 x 58.4 cm) each;

21 15/16 x 47 1/2 inches (55.8 x 120.7 cm) overall

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

2008:53.45a-b

Massa, 1993

tempera on canvas

36 x 48 inches (91.4 x 121.9 cm)

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

2008:53.46

Alternator, 1993

tempera on fiberglass

two panels: 52 x 78 inches (132 x 198.1 cm) each;

52 x 156 inches (132 x 362.2 cm) overall

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

2008:53.47a-b

Elevator, 1997

tempera on fiberglass

112 x 48 inches (284.5 x 121.9 cm)

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

2008:53.48

Kate Shepherd

American, born 1961

For Silda, Copper Open Rain, 2008

acrylic and acrylic lacquer on panel

72 x 42 inches (182.9 x 106.7 cm)

Bequest of John Mortimer Schiff, by exchange, 2008

2008:37

David Simpson

American, born 1928

Schizma Rosa, 1998

acrylic on canvas

108 x 75 inches (274.3 x 190.5 cm)

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

2008:53.49

Out of the Blue, 1998

acrylic on canvas

108 x 75 inches (274.3 x 190.5 cm)

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

2008:53.50

Libera Me, 1998

acrylic on canvas

108 x 75 inches (274.3 x 190.5 cm)

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

2008:53.51

June 21, 1998

acrylic on canvas

108 x 75 inches (274.3 x 190.5 cm)

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

2008:53.52

Sub Rosa, 1998

acrylic on canvas

108 x 75 inches (274.3 x 190.5 cm)

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

2008:53.53

Rococo, 1999

acrylic on canvas

108 x 75 inches (274.3 x 190.5 cm)

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

2008:53.54

Phil Sims

American, born 1940

Untitled, 1996

oil on linen

108 x 36 inches (274.3 x 91.4 cm)

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

2008:53.55

Untitled, 1996

oil on linen

108 x 36 inches (274.3 x 91.4 cm)

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

2008:53.56

Marienbad One, 1996

oil on linen

144 x 144 inches (365.8 x 365.8 cm)

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.57

Marienbad Two, 1996

oil on linen

144 x 144 inches (365.8 x 365.8 cm)

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.58

Red Painting, 1998

oil on linen

144 x 144 inches (365.8 x 365.8 cm)

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.59

Verona Painting Yellow, 2001

oil on canvas

144 x 72 inches (365.8 x 182.9 cm)

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.60

Verona Painting Green, 2001

oil on canvas

144 x 72 inches (365.8 x 182.9 cm)

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.61

Gary Simmons

American, born 1964

D.C. Pavillion, 2007

pigment, oil paint, and cold wax on canvas

84 x 120 inches (213.4 x 304.8 cm)

George B. and Jenny R. Mathews Fund, by exchange, 2008
2008:38

Erik Spehn

American, born 1970

Stop, 2008

acrylic on canvas mounted on board

72 x 75 inches (182.9 x 190.5 cm)

Charles Clifton and Harold M. Esty, Jr. Funds, 2009
2009:6

SCULPTURE/CONSTRUCTION

Dan Flavin

American, born 1933

untitled (to the citizens of the Swiss cantons) 1, 1987

red and daylight fluorescent light

4 feet (122 cm) long on the diagonal

Edition: 5

Fabricated: 1

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.23

untitled (to the citizens of the Swiss cantons) 2, 1987

red and cool white fluorescent light

4 feet (122 cm) long on the diagonal

Edition: 5

Fabricated: 2

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.24

untitled (to the citizens of the Swiss cantons) 3, 1987

red and warm white fluorescent light

4 feet (122 cm) long on the diagonal

Edition: 5

Fabricated: 3

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.25

untitled (to the citizens of the Swiss cantons) 4, 1987

red and soft white fluorescent light

4 feet (122 cm) long on the diagonal

Edition: 5

Fabricated: 2

The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.26

Liam Gillick

English, born 1964

Expanded production horizon, 2007

powder coated aluminum and transparent Plexiglas

six parts: 59 x 59 x 2 inches (149.9 x 149.9 x 5.1 cm) each

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

2008:41a-f

Grouped on an old production line, 2007

polished aluminum

sixty parts: 78 3/4 x 1 3/8 x 5 15/16 inches (198.1 x 3 x 15.2 cm) each

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

2008:42a-z;aa-zz;aaa-hhh

Robert Irwin

American, born 1928
Plastic Disc, 1968–69
cast acrylic disc with acrylic color coating, four placed lamps
Diameter: 53 inches (134.6 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.30

Joseph Kosuth

American, born 1945
'Three Color Sentence,' 1965
red, blue, and green neon tubing
48 1/2 inches (123.2 cm) long
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.31

'One and Eight—a Description' [Blue], 1965
blue neon tubing
120 1/2 inches (306.1 cm) long
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.32

'One and Eight—a Description' [Green], 1965
green neon tubing
122 inches (309.9 cm) long
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.33

'One and Eight—a Description' [Red], 1965
red neon tubing
119 1/2 inches (303.5 cm) long
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.34

Jorge Pardo

Cuban, born 1963
Untitled, 2008
glass and aluminum
dimensions variable
Sherman S. Jewett Fund, by exchange, and Edmund Hayes Fund, 2009
2009:10a-g

Jason Rhoades

American, 1965–2006
Highway to Heaven, 2003
neon glass, plexiglass, neon transformers, metal shelving, ceramic donkeys, aluminum blocks, neon GTO cable, 10-outlet surge suppressor, rubber end caps, metal hooks, and orange extension cord
52 x 20 x 41 inches (132.1 x 50.8 x 104.1 cm)
Sarah Norton Goodyear Fund, 2009
2009:5a-z;aa-dd

Tom Sachs

American, born 1966
Trojan, 2008
cast silicon bronze and photo-etching with ammonium sulfide
edition 3/5
88 x 30 x 18 inches (223.5 x 76.2 x 45.7 cm)
Gift of Mrs. George A. Forman, by exchange, 2008
2008:44

Robert Therrien

American, born 1947
No Title (red chapel relief), 1985
enamel on wood
33 3/4 x 11 1/2 x 4 1/2 inches (85.7 x 29.2 x 12.1 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.62

No Title (snowman), 1989
silver on bronze
34 x 16 x 16 inches (86.4 x 40.6 x 40.6 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.63

No Title (yellow hat), 1986
wood, bronze, and enamel paint
50 1/2 x 12 1/2 x 5 1/2 inches (128.3 x 31.8 x 14 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.64

No Title (silver pitcher), 1985
tin on bronze
60 x 29 x 29 inches (152.4 x 73.7 x 73.7 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.65

Anne Truitt

American, born 1921
Damask, 1980
acrylic on wood
72 1/4 x 8 x 8 inches (183.5 x 20.3 x 20.3 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.66

Quick Spring, 1999
acrylic on wood
81 x 8 x 8 inches (205.7 x 20.3 x 20.3 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.67

Magnet, 1999
acrylic on wood
81 x 8 x 8 inches (205.7 x 20.3 x 20.3 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.68

Early, 2001
acrylic on wood
60 x 5 1/4 x 4 inches (152.4 x 13.3 x 10.2 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.69

Stand, 2003
acrylic on wood
81 x 8 x 8 inches (205.7 x 20.3 x 20.3 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.70

Nouvelle, 2001
acrylic on wood
70 1/4 x 8 x 8 inches (178.4 x 20.3 x 20.3 cm)
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.71

DRAWINGS/WORKS ON PAPER

Richard Huntington

American, born 1936
Robo de las carretas, duplicado (Stagecoach Robbery, Doubled), 2007
acrylic on paper
20 1/2 x 29 3/4 inches (52.1 x 75.6 cm)
Gift of Demotte and Company, by exchange, 2008
2008:33

Camila Sposati

Brazilian, born 1972
Nucleation IV, 2008
gouache on paper
11 3/4 x 8 1/4 inches (29.8 x 21 cm)
Sarah Norton Goodyear Fund, 2008
2008:39.1

Nucleation VII, 2008
gouache on paper
11 3/4 x 8 1/4 inches (29.8 x 21 cm)
Sarah Norton Goodyear Fund, 2008
2008:39.2

Tam Van Tran

Vietnamese, born 1966
Untitled, 2007
acrylic, spirulina, pencil, collage, and staples on paper
16 x 14 x 4 7/8 inches (40.6 x 35.6 x 12.4 cm)
Charles Clifton Fund, 2008
2008:40.1

Untitled, 2007
acrylic, spirulina, pencil, collage, and staples on paper
17 1/2 x 14 x 4 1/4 inches (44.5 x 35.6 x 10.8 cm)
Charles Clifton Fund, 2008
2008:40.2

Untitled, 2007
acrylic, spirulina, pencil, collage, and staples on paper
12 x 12 x 9 inches (30.5 x 30.5 x 22.9 cm)
Charles Clifton Fund, 2008
2008:40.3

PHOTOGRAPHS

Hai Bo

Chinese, born 1962
The Northern No. 11 (Nameless Plain), 2005
digital print edition 7/18
19 3/4 x 119 1/4 inches (50.2 x 302.9 cm)
Charles W. Goodyear and Mrs. Georgia M.G. Forman Funds, by exchange, 2008
P2008:16

Sonja Braas

German, born 1968
The Quiet of Dissolution, Firestorm, 2008
color print edition 8/8
62 9/10 x 79 1/10 inches (159.8 x 200.9 cm)
Philip J. Wickser Fund, by exchange, 2009
P2009:4

Ralston Crawford

American, born Canada, 1906–1978
Untitled (Junk Car and Sky), 1958
gelatin silver print
16 x 19 7/8 inches (40.6 x 50.5 cm)
Jointly owned by the Albright-Knox Art Gallery, Edmund Hayes Fund and the Whitney Museum of American Art, New York, 2009
P2009:1.8

Untitled (New Orleans Cemetery), 1959
gelatin silver print
7 15/16 x 9 7/8 inches (20.2 x 25.1 cm)
Jointly owned by the Albright-Knox Art Gallery, Edmund Hayes Fund and the Whitney Museum of American Art, New York, 2009
P2009:1.7

Untitled (Egypt, Sculpture of Seated God, Abu Simbal before Aswan Dam was Built), 1962
gelatin silver print
13 15/16 x 10 7/8 inches (35.4 x 27.6 cm)
Jointly owned by the Albright-Knox Art Gallery, Edmund Hayes Fund and the Whitney Museum of American Art, New York, 2009
P2009:1.4

Untitled (Torn Signs), 1964
gelatin silver print
7 15/16 x 10 inches (20.2 x 25.4 cm)
Jointly owned by the Albright-Knox Art Gallery, Edmund Hayes Fund and the Whitney Museum of American Art, New York, 2009
P2009:1.6

Madrid (Man in Front of Movie Theater), 1967
gelatin silver print
13 15/16 x 11 inches (35.4 x 27.9 cm)
Jointly owned by the Albright-Knox Art Gallery, Edmund Hayes Fund and the Whitney Museum of American Art, New York, 2009
P2009:1.3

Untitled (Fishing Boat Bow with "Henrique SB24 and Star"), 1972
gelatin silver print
13 15/16 x 17 inches (35.4 x 43.2 cm)
Jointly owned by the Albright-Knox Art Gallery, Edmund Hayes Fund and the Whitney Museum of American Art, New York, 2009
P2009:1.1

Untitled (Prayer Flags and Sky, Asia), 1974
gelatin silver print
11 x 13 7/8 inches (35.4 x 35.2 cm)
Jointly owned by the Albright-Knox Art Gallery, Edmund Hayes Fund and the Whitney Museum of American Art, New York, 2009
P2009:1.2

Untitled (Tree, Italy), 1976
gelatin silver print
11 x 13 7/8 inches (35.4 x 35.2 cm)
Jointly owned by the Albright-Knox Art Gallery, Edmund Hayes Fund and the Whitney Museum of American Art, New York, 2009
P2009:1.5

Bruce Jackson

American, born 1936
Cummins Prison Farm, Grady, Arkansas, 1975; printed 2008
digital print
18 x 39 3/8 inches (45.7 x 100.3 cm)
Franz T. Stone Fund, 2009
P2009:6

Luisa Lambri

Italian, born 1969
Darwin D. Martin House #01,02,03,04, and 05, 2007
digital prints
29 1/8 x 23 inches (74 x 58.4 cm)
Charles Clifton Fund, by exchange, 2008
P2008:17.1-5

Alice O'Malley

American, born 1964
Antony, New York from the "Community of Elsewhere" series, 2000
gelatin silver print edition 4/7
20 x 24 inches (50.8 x 61 cm)
Kirchofer Trust, 2008
P2008:19

Carrie Mae Weems

American, born 1953
Blue Black Boy from the "Colored People Series," 1997
silver print with text edition of 5
30 x 30 inches (76.2 x 76.2 cm)
Gift of Seymour H. Knox, Jr., by exchange, 2008
P2008:20.1

Golden Yella Girl from the "Colored People Series," 1997
silver print with text edition of 5
30 x 30 inches (76.2 x 76.2 cm)
Gift of Seymour H. Knox, Jr., by exchange, 2008
P2008:20.2

Magenta Colored Girl from the "Colored People Series," 1997
silver print with text edition of 5
30 x 30 inches (76.2 x 76.2 cm)
Gift of Seymour H. Knox, Jr., by exchange, 2008
P2008:20.3

Red Bone Boy from the "Colored People Series," 1997
silver print with text edition of 5
30 x 30 inches (76.2 x 76.2 cm)
Gift of Seymour H. Knox, Jr., by exchange, 2008
P2008:20.4

PRINTS/MULTIPLES

Sherrie Levine

American, born 1947
Equivalents: After Stieglitz 1-18, 2006
set of eighteen inkjet prints edition 6/12
19 x 13 inches (48.3 x 33 cm) each
Bequest of John Mortimer Schiff, by exchange, and Albert H. Tracy Fund, by exchange, 2009
P2009:3a-r

Jorge Pardo

Cuban, born 1963
Untitled, 2008
silkscreen on MDF
94 x 145 3/4 inches (238.8 x 370.2 cm)
Sarah Norton Goodyear Fund, 2009
P2009:7a-z;aa-zz;aaa-zzz;aaaa-zzzz;aaaaa

INSTALLATION

Sol LeWitt

American, born 1928
Wall Drawing No. 17: Four-part drawing with a different line direction in each part, 1969
black pencil
The Panza Collection and George B. and Jenny R. Mathews Fund, by exchange; George B. and Jenny R. Mathews Fund; and Charles Clifton Fund, by exchange, 2008
2008:53.35a-d

VIDEO

Isaac Julien

English, born 1960
WESTERN UNION: Small Boats, 2007
three-channel DVD projection installation
Gift of Mrs. George A. Forman, by exchange, and Charles Clifton Fund, by exchange, 2009
2009:3a-c

Kelly Richardson

Canadian, born 1972
Twilight Avenger, 2008
video 6 minutes, 20 seconds
Fellows for Life Fund, by exchange, 2008
2008:43

STATEMENT OF OPERATIONS

This report is prepared from the audited financial statements of The Buffalo Fine Arts Academy for the years ended 2009 and 2008. It does not include receipts and disbursements of funds for non-operating activities as defined in the notes to those statements.

	2009	2008
SUPPORT AND REVENUE		
GIFTS AND GRANTS		
Governmental Grants	\$ 649,271	\$ 687,113
Corporate and Foundation Support	1,270,589	1,870,428
Annual Giving	700,152	909,460
All other gifts and grants	200,577	692,468
TOTAL GIFTS AND GRANTS	2,820,589	4,159,469
Exhibitions	24,523	15,333
Membership	544,003	324,827
Investment Income	2,126,137	1,859,098
Education and other related programs	431,438	459,063
Revenue and auxiliary activities	1,041,509	1,184,107
TOTAL SUPPORT AND REVENUE	6,988,199	8,001,897
EXPENSES		
Program Services	2,292,898	2,340,554
Support Services	4,670,536	4,865,857
Cost of sales and expense of auxiliary activities	403,721	555,286
TOTAL EXPENSES	7,367,155	7,761,697
Excess (deficiency) of operating revenues over operating expenses	(378,956)	240,200



Albright-Knox Art Gallery

EXPERIENCE THE UNEXPECTED.

The Buffalo Fine Arts Academy

Albright-Knox Art Gallery

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In 2008–2009, the Albright-Knox Art Gallery

presented 11 major special exhibitions and installations, received 76 works of art as gifts, acquired 133 works of art, welcomed 128,297 visitors, offered tours and a variety of public and community programs for more than 97,124 participants, published 1 exhibition brochure and 1 catalogue, as well as 4 issues of the members' magazine *AK NOW*, lent 38 works of art to 40 institutions, employed 59 full-time and 20 part-time staff members, supervised the work of 22 professional museum interns, was assisted by 60 volunteers, 88 docents, and 78 Volunteer Group members who collectively contributed more than 5,000 hours, expended \$7,367,155 to operate the Gallery and provide its services and received \$649,271 in federal, state, and local grants as well as \$2,171,318 in private gifts and grants.

ANNUAL REPORT 2008–2009

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