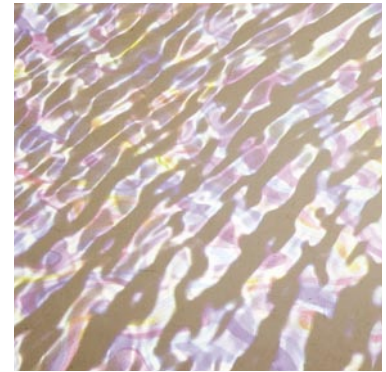
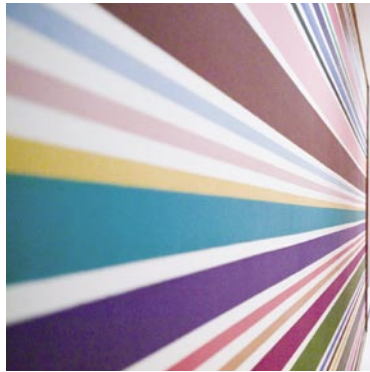
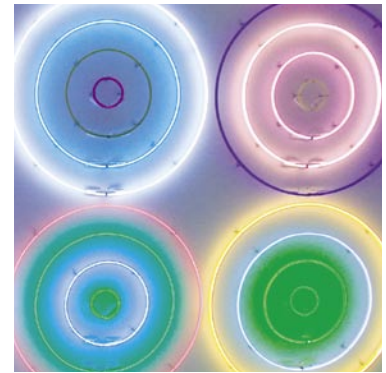


THE BUFFALO FINE ARTS ACADEMY

 Albright-Knox Art Gallery

ANNUAL REPORT 2005-2006

Expect the unexpected.



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

**MISSION**

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

**VISION**

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

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

Through its outstanding programs and creative collaborations, the Gallery will attract a growing national and international audience to the Buffalo Niagara Region.



## PRESIDENT'S REPORT

In August 2001, the Albright-Knox Art Gallery published a Strategic Plan outlining a series of key objectives, the most important of which was to be "one of the world's best and most dynamic modern and contemporary art institutions." Several events during the last fiscal year provided a clear indication that we are well on our way towards that end:

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

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

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

Fourth, Director Louis Grachos, the curatorial staff, and the Art Committee have been consistently acquiring works by exciting, emerging artists. Some interesting examples are Mona Hatoum, Mariko Mori, James Turrell, and Rachel Whiteread.

In the last several years, the Albright-Knox has been carefully polishing its image as a world-class cultural institution to the point when today, it shines more brightly than ever amongst its peers. It is essential that the Gallery is properly funded to sustain the highest level of exhibitions and acquisitions for its permanent collection. The following steps have been taken in that regard:

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

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

Third, we welcome the restoration of prior funding levels from the County of Erie. We thank County Executive Joel Giambra, his top staff, and the County Legislators for recognizing the important role the Albright-Knox plays in the community and for providing meaningful funding to make that happen.

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

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

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

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

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

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



Charles W. Banta  
President, Board of Directors  
The Buffalo Fine Arts Academy

## DIRECTOR'S REPORT

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

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

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

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

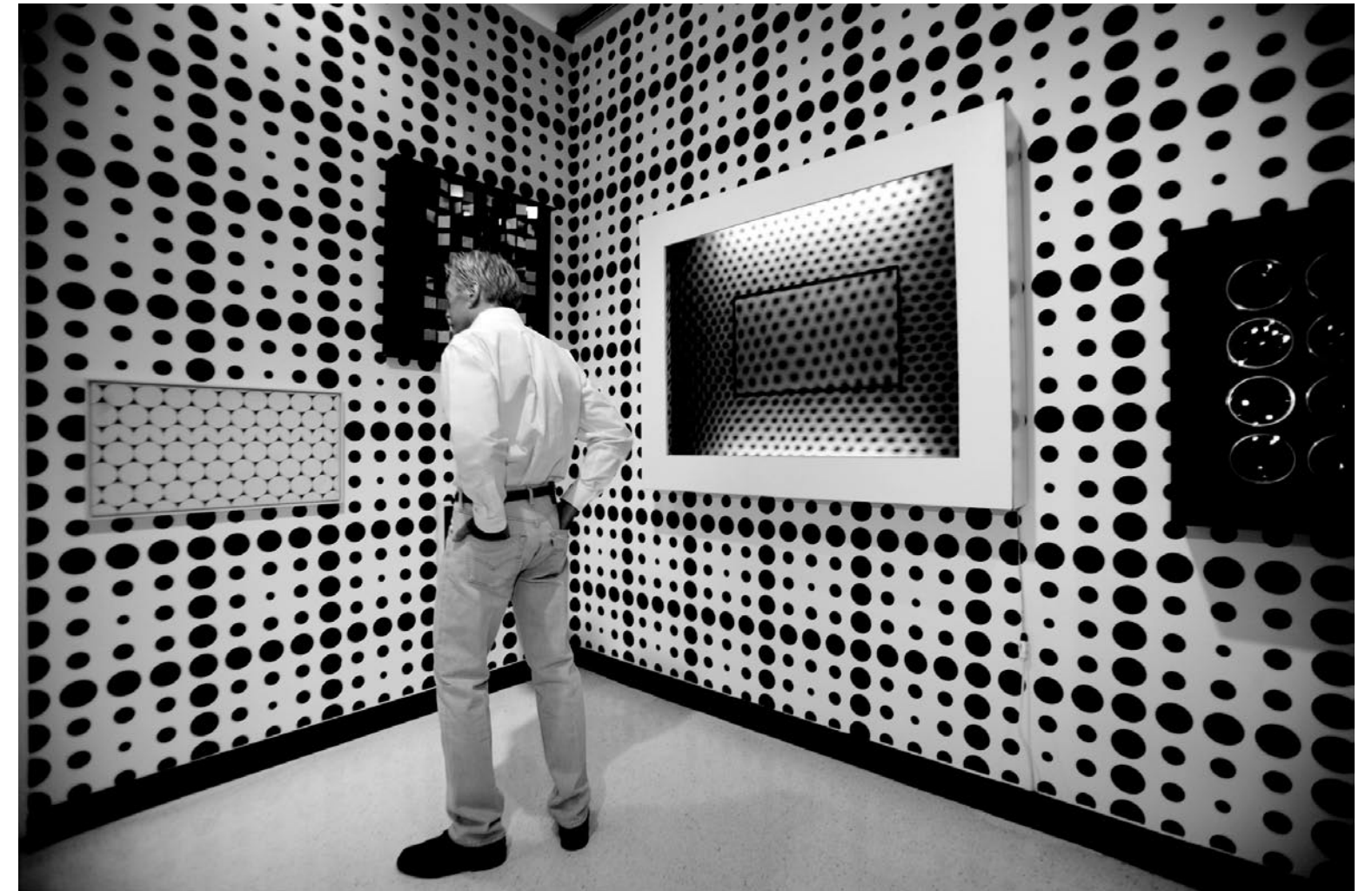
Of course, the Gallery's programs extend beyond the realm of exhibitions, and offer enriching and exciting ways to engage with the best art of our time. I am proud to be a part of an institution that collaborates with artists, scholars, other cultural institutions, and performers of all art forms. After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

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

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



Louis Grachos  
Director  
Albright-Knox Art Gallery



**38** works of art  
from the collection  
were shipped to **44**  
institutions through-  
out the world

## EDUCATION

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

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

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

The *Matter at Hand* program served 1,568 individuals with special needs by providing a Gallery tour and a related, hands-on art activity tailored to each group. Participants' achievements were celebrated with the installation *Mirror Images: Images Mirror* and a community reception. The department continues to work on ways to increase attendance by blind and visually impaired visitors and research accessibility options for the Gallery.



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

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

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

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

Members of the department were active participants in the community this year, contributing to Art Beyond Sight awareness month, the Museum Education Consortium, the Western New York Regional Leadership Network, and docent training at the Landmark Society and Preservation Coalition. Staff also participated on several committees and project teams within the Gallery, including the Experience-Centric and Communications project teams, and the group discussions related to the presentation of exhibition-related content to Gallery audiences. The department was also a contributor to the collections management work in The F. Paul Norton and Frederic P. Norton Family Prints and Drawings Study Center at the Gallery.

As the department continually looks for ways to improve its programming, many new programs are currently in the design phase, which required considerable staff time and investment this year. *Art with Artists* classes offered creative opportunities for children ages four through fifth grades in July. The program was then suspended while staff conducted a visitor survey in preparation for the redesign of the program, which began with a summer camp in August 2006. Work also continues on the development of an Artist-in-Residence program and a new program for teens.

**17,004**  
visitors experienced  
an audio tour of the  
Gallery

## EXHIBITIONS

### Extreme Abstraction

July 15, 2005 – October 2, 2005

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

### The Wall: Reshaping Contemporary Chinese Art

October 21, 2005 – January 29, 2006

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

### On View: Stellar Works from the Collection

November 9, 2005 and  
February 17, 2005 – July 2, 2006

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

### Made in China: Works from the Collection

December 7, 2005 – November 26, 2006

This installation, organized by Associate Curator Holly Hughes, served as a complement to *The Wall: Reshaping Contemporary Chinese Art*. It featured a selection of Chinese artworks from antiquity and highlighted the deep connection between Chinese art of the past and the present.



### Formal Exchange:

#### The Albright-Knox Art Gallery and Latin America

February 17, 2006 – April 9, 2006

This exhibition focused on Latin American abstraction from the 1960s and 1970s, a significant part of the Gallery's rich collection of abstract art. Emphasizing the artists' particular interest in geometric abstraction, the exhibition revealed the distinct personality of Latin American art, and the artists' intense experimentation with forms and materials, in step with but different from concurrent American and European developments in minimalism and op art. The presentation, organized by Associate Curator of Contemporary Art Claire Schneider, paid homage to the revolutionary and pre-scient collecting instincts of Seymour H. Knox, Jr.

#### Karin Davie: Dangerous Curves

February 24, 2006 – May 14, 2006

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

#### Petah Coyne: Above and Beneath the Skin

June 9, 2006 – September 10, 2006

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

### Transitions: Works on Paper from the Collection

June 30, 2006 – November 5, 2006

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

### Special Installations

Robert Therrien (American, born 1947)

*Table and Six Chairs*, 2003

Painted aluminum, foam, wood, steel, and plastic

117 x 312 x 216" (297.2 x 792.5 x 548.6 cm.)

Collection Glenn Fuhrman

On view February 24, 2006 – July 30, 2006

Paul Pfeiffer (American, born 1966)

*Caryatid*, 2004.

DVD monitor with chromed mirror

Edition of 6 Collection Deborah and Dennis Scholl,

Miami Beach, Florida

On view April 24, 2006 – June 25, 2006

Jim Hodges (American, born 1957)

*look and see*, 2005.

Enamel on stainless steel

138 x 300 x 144" (350.5 x 762 x 365.8 cm.)

Courtesy the artist; CRG Gallery, New York;

and Stephen Friedman Gallery, London

On view June 30, 2006

### THE GALLERY SHOP

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

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

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

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

**11** exhibitions  
and special  
installations



## MARKETING

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

In total, 130,438 visitors were served by the museum during the year, with more than 28,000 visitors to *Extreme Abstraction*, 23,398 to *The Wall: Reshaping Contemporary Chinese Art*, 25,425 to *Karin Davie: Dangerous Curves*, and more than 10,000 to *Petah Coyne: Above and Beneath the Skin* during its first month on view. In support of the national profile of the Gallery, advertisements were placed in *Art in America* for both *Extreme Abstraction* and *The Wall* during the year. The Gallery's free programming on Friday evenings, *Gusto at the Gallery*, received almost 44,000 visitors during the year. This successful program enjoyed consistent media support from its lead sponsor, *The Buffalo News*.

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

Attendance to the Gallery remained strong during what was the first full fiscal cycle in recent years not to feature a "blockbuster exhibition," which carries a significant marketing budget. Monthly attendance increased during most of the year when compared to the same period last year.

## MEMBERSHIP AND DEVELOPMENT

The Membership and Development department worked to expand the Gallery's public- and private-sector support base and build the endowment necessary to maximize institutional creativity and sustain programmatic excellence. Working closely with the Board of Directors of The Buffalo Fine Arts Academy, the department initiated several innovative and successful fundraising and cultivation programs during the year.

The fundraising efforts launched in July to celebrate the opening of the exhibition *Extreme Abstraction* were organized by Board member Lee Pearce in close collaboration with Deputy Director Karen Spaulding. Guests from around the globe enjoyed artful dinners at thirteen, gorgeous Buffalo area homes. Board Member Ted Pierce and a committee of fellow directors hosted a series of highly successful dinner events, "An Evening at the Gallery," to thank current donors as well as introduce new friends.

The Donor Circles program was established in the fall to provide exciting and educational experiences exclusively to our Gallery supporters who contribute \$1,000 or more within the fiscal year. Board member Catherine B. Foley chaired the program to help the Gallery engage current donors and attract new friends who are interested in learning about contemporary art.

In January, the department presented Members and friends of the Gallery with the opportunity to sponsor one of the masterpieces in the permanent collection. The Sponsor a Masterpiece campaign enabled supporters to honor loved ones with a unique gift in their name. Sponsorship dedications were prominently displayed with each chosen artwork, and a special reception to honor all donors was held on March 17, 2006.

Thanks to the sponsorship of M&T Bank, the department offered a new M&T membership package, which resulted in hundreds of new Members to the Gallery.

Another boost for new membership and annual contributions resulted from a generous challenge grant provided by longtime supporters Peter and Elizabeth C. Tower. Their gift matched all new and increased dollars raised by the Gallery, beginning in January.

The Annual Giving Campaign benefited from the support of artist Chuck Close, who served as Honorary Chair of this year's effort, which raised \$200,000 more than last year's total. The Board of Directors provided unprecedented support for the campaign. We are most grateful for the continued generosity and encouragement of Honorary Member of the Executive Committee Peg Elfvin and Judge John T. Elfvin.

Foundations continued to provide leadership support of major initiatives and programs. Special thanks to The John R. Oishei Foundation and The Seymour H. Knox Foundation for their generous support of *Extreme Abstraction*, as well as their support of other key programs. For the second year, The Margaret L. Wendt Foundation, together with The John R. Oishei Foundation, provided vital support to the highly popular and successful *Gusto at the Gallery* program.

The department continues to support ongoing initiatives. Members of the John J. Albright Society were reunited on June 13 at the Annual Lecture and Luncheon to hear a fascinating discussion between Senior Curator Douglas Dreishpoon and Buffalo State College Associate Professor and art conservator Judith Walsh on the complexities and unique challenges of conserving artworks on paper. More than thirty members attended this annual event, organized to celebrate the patrons who have included the Gallery in their will or estate plans.

**130,438**  
visitors served

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

The following names appear in accordance with the preferences noted by donors upon the time of their contribution. Please note that every effort has been made to recognize all donors accurately.

**Honoraria and Memorial Donations**

In Memory of Mary Deane Freeland  
Robert K. Freeland  
In Memory of Nancy Rogers Garver  
Reed E. Garver  
In Memory of Michael J. Lawless II  
Mr. and Mrs. Vincent M. Lawless  
In Memory of Gladys Hanley Leahy  
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Dr. and Mrs. Robert Magoon,  
Aspen, Colorado  
  
Joann and Gifford Phillips,  
Santa Fe, New Mexico  
  
Mr. and Mrs. Barclay Simpson,  
Lafayette, California

**\$100,000 or more**

The Buffalo News  
Erie County  
The Honorable and Mrs. John T. Elfvin  
Mr. and Mrs. Richard E. Garman  
The Seymour H. Knox Foundation, Inc.  
The John R. Oishei Foundation  
New York State Council on the Arts  
Peter and Elizabeth C. Tower  
WNED

**\$50,000 - \$99,999**

Clement and Karen Arrison  
Mr. and Mrs. Charles E. Balbach  
Mr. and Mrs. Charles W. Banta  
Entercom Buffalo, LLC  
Mr. and Mrs. Peter B. Flickinger  
The Estate of Ruth H. Geiger  
Gerald S. Lippes  
The Margaret L. Wendt Foundation

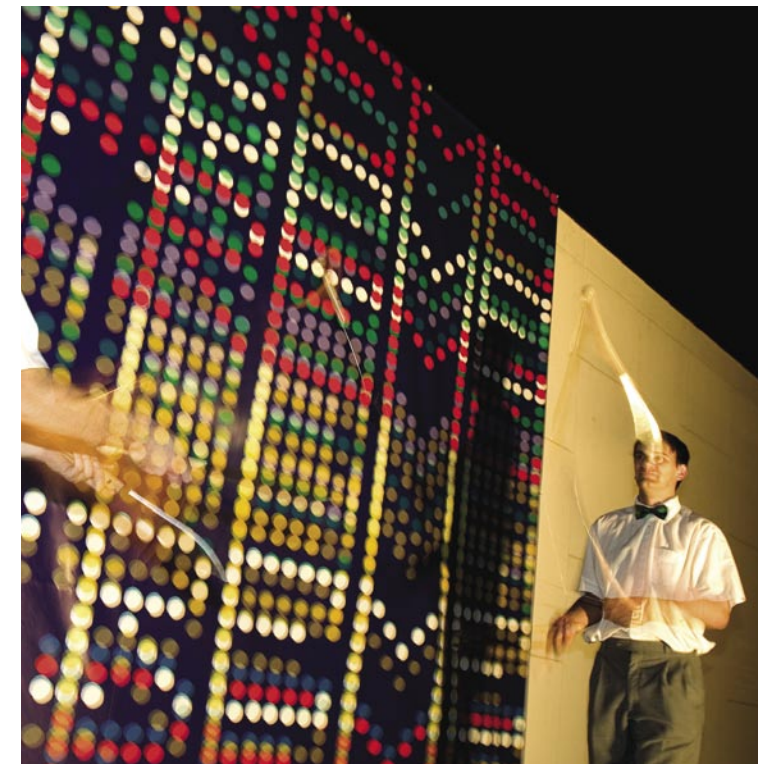
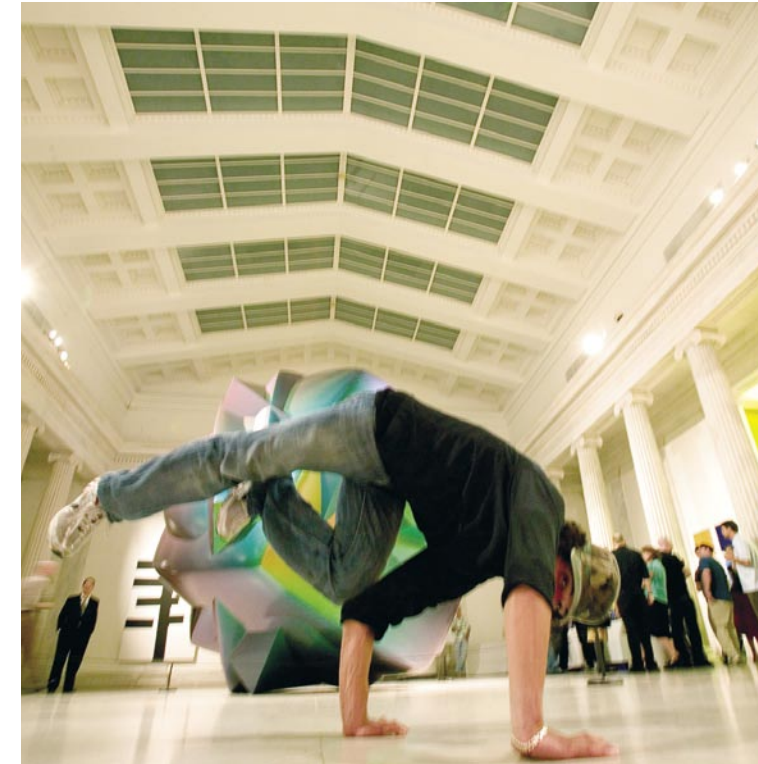
National Endowment for the Arts  
Estate of Tung Yue Wang

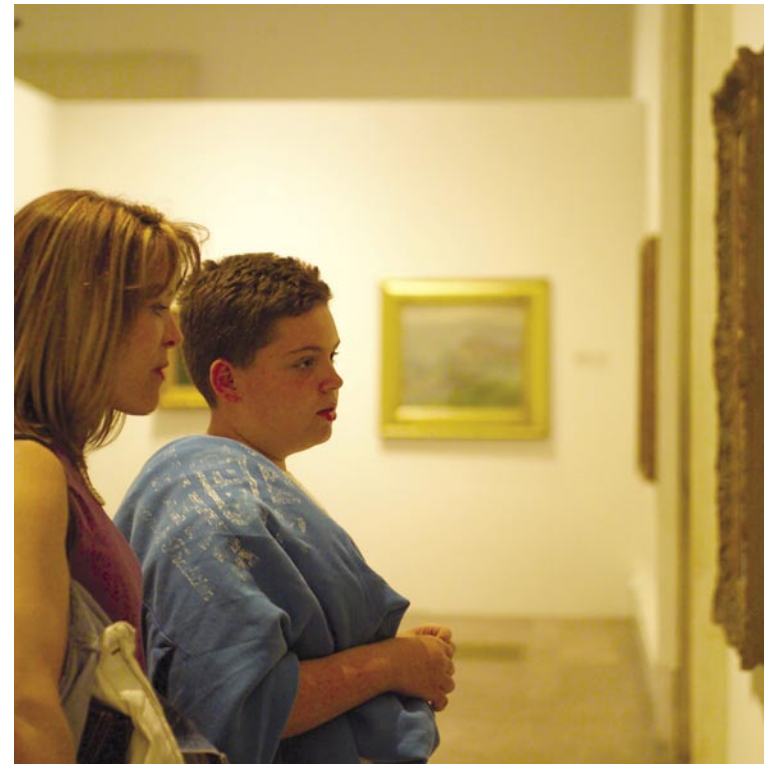
**\$25,000 - \$49,999**

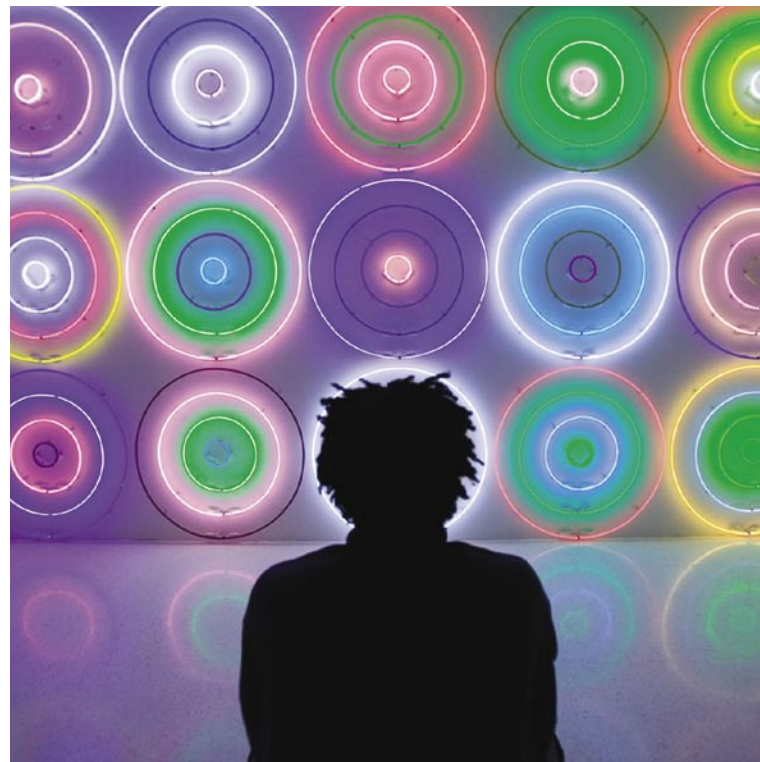
Anonymous  
The D-B Trust  
Mr. and Mrs. Thomas R. Hyde  
Roberta and Michael Joseph  
Mr. and Mrs. Brian J. Lipke  
Judith C. Lipsey  
Moog, Inc.  
Northtown Automotive Companies  
Mr. and Mrs. George F. Phillips, Jr.  
Frederick G. and Lisa N. Pierce  
Wayne and Janet Wisbaum  
Leslie and Howard Zemsky

**\$15,000 - \$24,999**

The Cameron Baird Foundation  
Estate of Mildred Bork Conners  
Catherine and Stephen Foley  
Robert and Sally Gioia  
HealthNow New York, Inc.  
Bonnie and Nick Hopkins  
Mr. and Mrs. Brendan McDonagh  
Mr. and Mrs. Kevin R. Keane  
M&T Bank  
Dr. John B. Simpson  
Eileen and Rupert Warren Charitable Fund







**\$10,000 - \$14,999**

Bank of America  
 Mr. and Mrs. Robert T. Brady  
 Mary Boone Gallery  
 Consulate General of Canada, Buffalo  
 Collins & Maxwell, LLP  
 Columbus McKinnon Corporation  
 Mr. and Mrs. David I. Herer  
 The JS Ten Trust  
 Mr. and Mrs. Kevin W. Kennedy  
 Connie and Seymour H. Knox, IV  
 Northrup R. Knox, Jr.  
 Mr. and Mrs. Herbert P. Ladds, Jr.  
 Dr. Bert A. Lies and Ms. Rosina Lee Yue  
 Norman E. Mack II  
 Dr. and Mrs. Robert Magoon  
 Nina Matis  
 Mr. and Mrs. Sanford M. Nobel  
 The Peter and Elizabeth C. Tower  
 Foundation  
 Robinson Home Products, Inc.  
 Mr. and Mrs. Barclay Simpson  
 Connie and Jack Walsh

**\$5,000 - \$9,999**

Anonymous  
 The David and Jessica Brason Philanthropic  
 Fund  
 Buffalo Bills Youth Foundation  
 Burgio & Campofelice, Inc.  
 Burns/Nowakowski/Schulz Group at  
 Merrill Lynch  
 Max and Ramey Caulkins  
 Mr. and Mrs. George W. Couch  
 Mr. and Mrs. Richard Dirickson  
 Estate of R. William Doolittle  
 Mrs. Marcia M. Emsheimer  
 Mr. John A. Esty  
 Ange and Carol Fatta  
 Robert K. Freeland  
 Patricia A. Goldwater  
 Agnes Gund and Daniel Shapiro  
 Hodgson Russ LLP

Kaleida Health  
 Mr. and Mrs. Kevin T. Keane  
 Mr. and Mrs. Jordan A. Levy  
 Maid of the Mist Corporation  
 Mark R. Mendell  
 Mid Atlantic Arts Foundation  
 Alphonso and Marcia O'Neil-White  
 The Pearce Family  
 Deborah Ronnen Fine Art  
 Karen L. and John R. Sanderson  
 Try-It Distributing Co., Inc.  
 Samuel F. Ward

**\$2,500 - \$4,999**

Cindy Abbott-Letro and Francis Letro  
 Barbara P. Baird  
 Barbara T. Baker  
 Howard E. and Mary F. Bell  
 Mr. and Mrs. Sheldon M. Berlow  
 Mr. Robert J. Bojduk and Ms. Sarah C.  
 Williams  
 Mr. and Mrs. Gary M. Brost  
 Richard and Elaine Cutting  
 Delaware North Companies, Inc.  
 Charles G. Duffy III  
 Elsie P. and Lucius B. McCowan Private  
 Charitable Fund  
 Robert J. and Martha B. Fierle Foundation  
 Ford Motor Company  
 Forge Consulting, LLC  
 Dr. and Mrs. Robert P. Gatewood, Jr.  
 Mr. and Mrs. Ronald A. Gerster  
 Mr. and Mrs. Robert M. Greene  
 Mr. and Mrs. Frederic K. Houston  
 Dr. and Mrs. D. Bruce Johnstone  
 Jane and James Kaskie  
 David D. Kennedy, Jr.  
 Valerie R. Koch  
 Lippes Mathias Wexler Friedman LLP  
 William J. Magavern II  
 Alice and Stephen Makara  
 Mr. and Mrs. John F. Maxwell

Merrill Lynch  
 H. Ernest II and The Rev. Ellen M.  
 Montgomery  
 Frances L. Morrison  
 Mr. and Mrs. Daniel Mullan  
 Mr. and Mrs. Mark G. Murrel  
 Petri Baking Products, Inc.  
 Ann L. Ross  
 Janet G. Stenger

**\$1,000 - \$2,499**

Anonymous  
 Phil and Nan Ackerman  
 Russell and Joanne Alaimo  
 Dr. and Mrs. Louis J. Antonucci  
 Astellas Pharma Manufacturing, Inc.  
 Anne D. Astmann  
 Claire B. Bacon  
 Mr. and Mrs. Charles U. Banta  
 Drs. Kevin and Elizabeth Barlog  
 Daniel and Mary Bartels  
 Dr. and Mrs. Christopher J. Bartolone  
 Mr. and Mrs. Thomas R. Beecher, Jr.  
 Mr. and Mrs. Paul W. Beltz  
 Mr. and Mrs. Michael Berger  
 Mr. and Mrs. Raymond S. Bernhardt, Jr.  
 Cecile and Steven Biltekoff  
 Dr. and Mrs. Theodore S. Bistany  
 Dr. Clara D. Bloomfield  
 Elizabeth M. Blum  
 Mr. and Mrs. Raymond F. Boehm  
 Donald K. Boswell  
 Reverend and Mrs. Peter W. Bridgford  
 Mary Ann K. Bruno  
 Mary Ann Budin  
 Eleanor A. Castellani  
 Mr. Mark Chason and Ms. Mariana  
 Botero-Chason  
 Mrs. John Churchill  
 Mr. and Mrs. William M. E. Clarkson  
 Harold L. Cohen  
 Rebecca R. and William B. Collins

Colucci & Gallaher, P.C.  
Elizabeth B. Conant and Camille Cox  
Mary W. L. Cowan  
Arthur and Elaine Cryer  
Dansa & D'Arata LLP  
Dr. Anne D. Ehrlich and Mr. R. Alfred Wodehouse  
Arthur J. Ennis, Jr.  
Mrs. Harold M. Esty, Jr.  
Michael C. Fitch  
Ilene and Peter Fleischmann  
Mr. and Mrs. Thomas R. Flickinger  
William S. Flickinger  
Laurie F. Garrison and Randall S. Hansen  
Reed E. Garver  
Dr. Robert J. Genco  
Barbara Gisel Oelule  
Gold's Gym Lancaster  
Constance A. Greco  
Gretchen and Gordon Gross  
The Hahn Family Foundation  
Harris Beach PLLC  
Mr. and Mrs. Daniel Hart  
Dr. and Mrs. David C. Hohn  
John W. Danforth Company  
Mr. and Mrs. Edwin M. Johnston, Jr.  
Joseph R. Takats Foundation  
Mr. and Mrs. Daniel Keane  
Kathie A. Keller  
Marilee A. Keller  
Janet A. Knapp  
Kenneth L. and Katherine G. Koessler Family Foundation, Inc.  
Mrs. Lusyd D. Kourides  
C.F. and A.F. Kurtz  
Mr. and Mrs. Ted Kuzniarek  
The Estate of Albert H. Laub  
Dr. and Mrs. Richard V. Lee  
Fern and Joel Levin  
Lincoln Archives, Inc.  
Inez and Jack Lippes  
Patricia and Kent Lorence

Mr. and Mrs. Leo A. Loubere  
Mr. and Mrs. Thomas D. Lunt  
Magavern, Magavern & Grimm, LLP  
Mr. and Mrs. William K. Markel  
The Mentholatum Company  
Mr. and Mrs. Sheldon E. Merritt  
Mr. and Mrs. Robert L. Miller  
Mills Welding & Specialty Gases  
Mr. and Mrs. Robert L. Montgomery, Jr.  
Brooke N. Muggia  
National Fuel Gas Company  
Victoria and James Newman  
Robert North, Jr.  
Mr. and Mrs. Frederic P. Norton  
Cheryl and Arthur Orlick  
Marion Osborn  
Partners' Press  
Richard and Karen Penfold  
The Penn Schoellkopf Fund, Inc  
Joann and Gifford Phillips  
Dr. and Mrs. M. Steven Piver  
Dr. Ellen M. Poss  
The Ralph F. Peo Foundation  
Calvin G. Rand  
Mr. and Mrs. William J. Regan, Jr.  
Mr. and Mrs. Bruce D. Reinoso  
Mr. and Mrs. Daniel T. Roach  
Robert-James Sales, Inc.  
Dr. and Mrs. Jean Michel A. Roland  
Jennifer and Lee Rusinek  
Geraldine N. Ryder  
Mr. and Mrs. W. Scott Saperston  
Mr. and Mrs. Jacob F. Schoellkopf V  
Jane M. Schoellkopf  
Susan B. Schoellkopf  
Ms. Maria Scrivani and Mr. John Lipsitz  
Joseph and Carole Sedita  
Irving M. Shuman  
Signature Design Packaging  
Edward and Elizabeth Simmons  
Isabel K. Smith  
Karen and Frederick Spaulding

Gary R. Sutton  
Lilia Tomchinsky  
The Travel Team, Inc.  
Mr. and Mrs. Peter R. Travers, Jr.  
Jody B. Ulrich  
Vanner Insurance  
Jim and Michal Wadsworth  
Sidney Wallach  
Mr. and Mrs. John N. Walsh, Jr.  
Walsh Insurance Group  
Valerie B. Warren  
Richard and Gail Washuta  
Mr. and Mrs. Clinton R. Wyckoff III  
Zelasko Construction, Inc.

**\$500 - \$999**

Mrs. Kenneth M. Alford  
Drs. Amy and Julio Alvarez-Perez  
Mr. and Mrs. H. John Angelbeck  
Vera B. Arrison  
Mrs. Damon R. Averill  
Avox Systems, Inc.  
Mr. and Mrs. Carl Teo Balbach  
Dwight W. Balnis  
Judy and David Beech  
Robert Bielecki  
Mr. and Mrs. James R. Biltekoff  
Bristol-Myers Squibb  
Dr. and Mrs. Melvin M. Brothman  
Sue F. Buyer  
Bruce and Sharyn Buyers  
Dr. Helen Cappuccino  
Anthony J. Cassetta  
Donald H. Cloudsley  
Annette Cravens  
Dr. Bernie P. Davis  
Mr. and Mrs. Adrian F. Dedecker III  
Adele and George DeTitta  
Joan M. Doerr  
Mrs. R. William Doolittle, Jr.  
Doran & Murphy, LLP  
Mr. and Mrs. Robert J. Drago

E. I. DuPont de Nemours & Co.  
Carolyn K. Eason  
Wendy Eaton  
Jeanne C. Eaton  
Gerard Ettaro  
Mr. and Mrs. Robert A. Evans  
F. Wardynski & Sons, Inc.  
Michael and Loretta Fitzpatrick  
Mr. and Mrs. John J. Fromen, Sr.  
Dr. John Fudyma and Ms. Sarah Fallon  
Mr. and Mrs. Theodore C. Geier  
George I. Gellman  
General Dynamics  
Louis and Carla Goldberg  
Gorenflo's Buffalo Wholesale Lock Co., Inc.  
Jay Gorney  
Goya Foods Great Lakes  
Nicole A. Grace  
Ann Kippen and Louis Grachos  
Mrs. Nelson M. Graves, Jr.  
Mrs. Cameron R. Greene  
H. R. Keller & Co., Inc.  
Dr. and Mrs. Riyaz Hassanali  
Hurwitz & Fine, P.C.  
IIMAK  
Dr. Thomas A. Jambro  
Mr. and Mrs. Dean H. Jewett  
Johnson & Sons  
Mr. and Mrs. Arthur Judelsohn  
Mr. Paul Justice  
Ruth L. Kozower

Dr. Kenneth A. Krackow and Gretchen P. Aylward, Esq.  
Mr. and Mrs. Robert J. Kresse  
Dr. Jon C. Kucera and Dr. Susan P. Graham  
Lake Erie Recycling Corp.  
Mr. and Mrs. Vincent M. Lawless  
Joelle B. Logue  
Mrs. Cheryl A. Lyles and Dr. Steven A. Lakomy  
M. A. Moslow & Bros., Inc.  
J. Arthur Mattern  
Mr. and Mrs. Peter McConnell  
Gordon McGuire and Bonnie Northrup  
Mr. and Mrs. Edwin L. Meyer  
Dr. and Mrs. Herman S. Mogavero, Jr.  
Walter A. Moos  
Dr. and Mrs. Philip R. Niswander  
Nixon Peabody LLP  
Dr. and Mrs. James P. Nolan  
Mr. and Mrs. Edward C. Northwood  
Laura Otterbein  
Elaine R. Pepe  
John Pfahl and Bonnie Gordon  
Mr. and Mrs. Peter Phillippi  
Dr. and Mrs. Richard J. Saab  
Salentein Wines  
Mr. and Mrs. Darwin W. Schmitt  
Anne Schneider and Ronald L. Frank  
Dr. and Mrs. David A. Sherris  
James N. Siewert  
Myles Slatin

Dr. and Mrs. Loren H. Smith  
David O. Smith  
John F. Somers  
Pauline M. Spatz  
Mr. and Mrs. William A. Sylvester  
Mr. and Mrs. Edwin O. Tilton  
Mr. and Mrs. Paul A. Tokasz  
Mrs. George Th. Vafiopoulos  
Mr. and Mrs. Richard P. Wnuk  
Women First Healthcare of WNY  
Woodland Leasing Co., Inc.  
Amy and Dave Wopperer

**\$2,866,723**  
received in total  
gifts and grants

## PUBLIC RELATIONS

The goal of the Public Relations department is to position the Albright-Knox Art Gallery locally, regionally, nationally, and internationally as an energetic, innovative, and vital modern and contemporary art institution.

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

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

*The Wall: Reshaping Contemporary Chinese Art* opened with a very positive response from both the media and the public. Major national and international reviews included a piece by Tom Freudenheim in *The Wall Street Journal*, and article by Sarah Milroy in *The Globe and Mail*, and the April issue of *Artforum*. Regionally, there were excellent reviews in *Artvoice*, and *Rochester Democrat and Chronicle*, including both preview and review features in *The Buffalo News* and *Buffalo Spree*.

The reinstallation of the Gallery's permanent collection, *On View: Stellar Works from the Collection*, received a full-page, color spread in *The Buffalo News*, and the second installment of this exhibition was well received. Combined with Robert Therrien's imposing *Table and Six Chairs*, 2003, it attracted a lot of attention with photographs in *Buffalo Spree*, *Buffalo Business First*, and *The Buffalo News*.

In addition to positive regional coverage, reviews of *Karin Davie: Dangerous Curves* appeared in *ArtUS* magazine and *Canadian Art*. The final exhibition of the fiscal year, *Petah Coyne: Above and Beneath the Skin*, met with rave reviews. Organized by the Albright-Knox Art Gallery, the exhibition completed its national tour in Buffalo. Throughout the run of the exhibition, reviews and articles appeared in *Art + Auction*, *Sculpture*, *Art in America*, *The New York Times*, and many local publications throughout the country, including Chicago, Phoenix, Kansas City, New York City, and Buffalo.

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

## PUBLICATIONS

The Publications department supports a communications program that aims to present the Gallery's national and international audiences with excellence in both content and graphic design in all publications, reflecting the dynamic and forward-thinking energy of the museum.

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

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

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

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

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

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

Members of the department participated in professional development seminars on the topics of editing and design at the University of Toronto. They also participated in the Communications and Experience-Centric project teams. With the Marketing department, Publications led an initiative to rethink the ways in which exhibition-related content is presented to Gallery audiences, and this work continues. The Publications department also managed the contributions of two interns, who contributed to both ongoing and forthcoming projects, including research for several future publications.

## REGISTRAR

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

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

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

## GIFTS TO THE GALLERY

### Paintings

#### Timothy App

(American, born 1947)

*Autumnal Light*, 1980

oil on canvas

40 1/2 x 32 1/8 x 1 1/4"

(102.9 x 81.6 x 3.2 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.1

#### Stuart Arends

(American, born 1953)

*Celadon 10*, 1989

latex and wax on wood and fiberboard

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

Gift of Natalie and Irving Forman, 2005

2005:48.2

#### Joe Barnes

(American, born 1925)

*Untitled (4)*, 1995

oil on canvas

72 x 68 x 1 3/8" (182.9 x 172.7 x 3.5 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.3

*Untitled (Chromium green oxide)*,

1997

acrylic on canvas

24 x 22 1/2 x 1 1/2" (61 x 57.2 x 3.8 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.4

#### Tom Benson

(English, born 1963)

*Future*, 2000

oil on aluminum

24 1/4 x 23 5/8 x 3/8" (61.6 x 60 x 1 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.5

#### Seymour Drumlevitch

(American, 1923-1989)

*Porta Tarquinia*, date unknown

oil on canvas, diptych

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

Bequest of the Estate of Beatrice Blane Silber, 2005

2005:27a-b

#### Moira Dryer

(Canadian, 1957-1992)

*Random Fire*, 1991

acrylic on wood and mat board with metal stand

88 x 130" (223.5 x 330.2 cm.)

Gift of the Estate of Moira Dryer, 2005

2005:29a-c

#### Michael Goldberg

(American, born 1924)

*Untitled*, 1973

oil on canvas

71 x 72" (180.3 x 182.9 cm.)

Gift of Loraine and Peter Boyle, New York

2006:9

#### Alan Graham

(American, born 1943)

*Hinge*, 1987

oil and wax on linen

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

Gift of Natalie and Irving Forman, 2005

2005:48.6

#### Joseph Marioni

(American, born 1943)

*White Painting*, 1997

acrylic on linen

55 x 51 x 2" (139.7 x 129.5 x 5.1 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.7

#### William Metcalf

(American, born 1945)

*Folded Corner Arc, Yellow*, 2004

acrylic on polyester

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

Gift of Carolyn Eason in memory of Don

Eason, 2005

2005:47

#### John Meyer

(American, 1943-2002)

*Untitled*, 1993/1995

tempera and gesso on linen on wood

panel, diptych

72 x 148 x 5" (182.9 x 375.9 x 12.7 cm.)

(overall)

Gift of Natalie and Irving Forman, 2005

2005:48.8a-b

#### Winston Roeth

(American, born 1945)

*Dark 3 x 4*, 1995

tempera on cotton duck

48 x 36" (121.9 x 91.4 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.9

#### Michael Rouillard

(American, born 1955)

*Trace*, 2001

acrylic on aluminum

50 x 30 x 1/4" (127 x 76.2 x 0.6 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.10a-c

#### David Simpson

(American, born 1928)

*Dove Grey-Mystic Rose*, 2005

interference pigment on canvas

108 x 75" (274.3 x 190.5 cm.)

Gift of David Simpson, Berkeley, California

2006:1

#### Phil Sims

(American, born 1940)

*Pieve Caina #7*, 1993

oil on linen mounted on wood

18 x 16 x 1 1/2" (45.7 x 40.6 x 3.8 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.11

*Untitled*, 1995

oil on linen

28 x 25 x 2" (71.1 x 63.5 x 5.1 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.12

*Untitled*, 1998

oil on linen

60 x 50 x 2" (152.4 x 127 x 5.1 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.13

*Untitled*, 1999

oil on linen

38 x 28 x 2" (96.5 x 71.1 x 5.1 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.14

#### Roy Thurston

(American, born 1949)

*Untitled, 94-1*, 1994

lacquer on composite panel, diptych

30 1/2 x 74 x 1 1/4" (77.5 x 188 x 3.2 cm.)

(overall)

Gift of Natalie and Irving Forman, 2005

2005:48.15a-b

**34** works of  
art received as gifts

**Peter Tollens**

(German, born 1954)

230, 1997

tempera and oil on linen on board

54 1/2 x 34 1/2 x 1 1/2"

(138.4 x 87.6 x 3.8 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.16

**Alan Wayne**

(American, born 1949)

Untitled, #19, 1994

oil and alkyd on canvas over board

45 x 34 x 1 3/4" (114.3 x 86.4 x 4.5 cm.)

Gift of Natalie and Irving Forman, 2005

2005:48.17

**Sculpture/Construction**

no activity reported

**Drawings/Works on paper****Karin Davie**

(Canadian, born 1965)

Untitled, 2005 (blue vertical)

ink on paper

15 x 11" (38.1 x 27.9 cm.)

2006:7.1

Untitled, 2005 (red vertical)

ink on paper

15 x 11" (38.1 x 27.9 cm.)

2006:7.2

Untitled, 2005 (green vertical)

ink on paper

15 x 11" (38.1 x 27.9 cm.)

2006:7.3

Untitled, 2005 (red horizontal)

ink on paper

11 x 15" (27.9 x 38.1 cm.)

2006:7.4

Gifts of the artist, 2006

**Dorothy Dehner**

(American, 1901-1994)

Measure of Time, 1944

ink and gouache on paper

11 3/8 x 15 1/2" (28.9 x 39.4 cm.)

2006:8.1

Mirage (Bolton Landing), 1949

ink and watercolor on paper

18 1/4 x 22 3/4" (46.4 x 57.8 cm.)

2006:8.2

Untitled #5, 1980

ink and pencil on paper

22 1/2 x 30 1/2" (57.2 x 77.5 cm.)

2006:8.3

Gift(s) of the Dorothy Dehner

Foundation, New York, 2006

**Harriet Greif**

(American, 1924-1988)

Herculaneum Revisited, date unknown

oil on paper

12 1/4 x 9" (31.1 x 22.9 cm.)

Bequest of the Estate of Beatrice Blane

Silber, 2005

2005:28

**Joseph Marioni**

(American, born 1943)

Gargas Cave #6 from the "Cave Drawings" series, 2005

oil pastel on paper

23 x 40" (58.4 x 101.6 cm.)

Gift of Ann Kippen and Louis Grachos in honor of Mrs. John T. Elfvin (Peg), 2005

2005:46

**Photographs**

no activity recorded

**Prints/Multiples****John Taylor Arms**

(American, 1887-1953)

Volterra, The Town in the Clouds, 1927

etching

8 x 8 1/8" (20.3 x 20.6 cm.)

Bequest of the Estate of Beatrice Blane

Silber, 2005

P2005:9

**William Anastasi**

(American, 1887-1953)

Perfect, 1998

print

15 x 19" (38.1 x 48.3 cm.)

Gift of Mr. and Mrs. Michael Berger, 2005

P2005:8

**Carroll Dunham**

(American, born 1949)

Stove Pipe Hat, 2000

engraving

29 x 22" (73.7 x 55.9 cm.)

edition 1/1HC

Gift of Faye Hirsch in honor of Harold and Rhoda Hirsch, 2005

P2005:12

**Video/Media**

no activity recorded

**GALLERY PURCHASES****Paintings****Louis Cameron**

(American, born 1973)

American Express, 2004

enamel on puzzle on wood panel

19 1/2 x 19 1/2" (49.5 x 49.5 cm.)

Castellani Family Fund, 2005

2005:31

Reynolds Wrap, 2004-05

spray enamel on puzzle on wood panel

11 1/2 x 33 1/2" (29.2 x 85.1 cm.)

Evelyn Rumsey Cary Fund, 2005

2005:32

**ChanSchatz****Eric Chan**

(Japanese, born 1968)

**Heather Schatz**

(American, born 1968)

PTG.0030 A-K, 2005

ink on silk, diptych

87 x 125" (221 x 317.5 cm.) (overall)

2005:41a-b

PLW.0061-PLW.0077, 2005

ink on silk and chrome hardware

17 pillow works; 20 x 20 x 6"

(50.8 x 50.8 x 15.2 cm.) (each)

edition of 3

2005:42a-q

Sarah Norton Goodyear Fund, 2005

**Anitra Hamilton**

(Canadian, born 1961)

Parade, 2000

enamel on fiberboard

60 x 73 1/2 x 1/2" (152.4 x 186.7 x 1.3 cm.)

Sarah Norton Goodyear Fund, 2005;

The artist would like to thank the Canada

Council for the Arts for their support of

this project.

2005:43a-u

**Jim Lambie**

(Scot, born 1964)

Plaza, 2005

plastic bags and enamel paint

dimensions variable

Mildred Bork Connors, Elisabeth H. Gates,

and Arthur B. Michael Funds, 2005

2005:33

**William Metcalf**

(American, born 1945)

Blue Arc, 2003

acrylic on polyester

24 1/2 x 71 x 6" (62.2 x 180.3 x 15.2 cm.)

Emmerlich Gallery and Ida Welt Funds,

2005

2005:34

**Roxy Paine**

(American, born 1966)

PMU #22, 2005

acrylic on canvas

38 x 59 1/4 x 4 1/2" (96.5 x 150.5 x 11.4 cm.)

George Cary, James S. Ely, and Charles W.

Goodyear Funds, 2005

2005:36





**Paul Sarkisian**

(American, born 1928)  
*Untitled (left leaning yellow 51)*, 2005  
 polyurethane on wood  
 144 x 89 1/2 x 3" (365.8 x 227.3 x 7.6 cm.)  
 George B. and Jenny R. Mathews Fund,  
 2005  
 2005:37

**Linda Stark**

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

*Variiegated Amber Rotation*, 2005  
 oil on canvas over panel  
 12 x 12" (30.5 x 30.5 cm.)  
 Mildred Bork Connors and Sherman S.  
 Jewett Funds, 2006  
 2006:5

**John Tremblay**

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

**Nicola Tyson**

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

**Carrie Yamaoka**

(American, born 1957)  
*Koolpop #12*, 2003  
 Mylar, urethane resin, and mixed media  
 73 x 45" (185.4 x 114.3 cm.)  
 James S. Ely Fund, 2005  
 2005:40

**Sculpture/Construction****Ricci Albenda**

(American, born 1966)  
*Universe (Agnes)/ Positive*, 2000-02  
 fiberglass  
 17 x 20 x 30" (43.2 x 50.8 x 76.2 cm.)  
 2005:30.1

*Universe (Agnes)/ Negative*, 2000-02  
 fiberglass  
 17 x 20 x 30" (43.2 x 50.8 x 76.2 cm.)  
 2005:30.2

Edmund Hayes and Charles Clifton  
 Funds, 2005

**Jim Isermann**

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

**Ernesto Neto**

(Brazilian, born 1964)  
*Citoanima Demopylea*, 2003  
 lycra tulle, styrofoam, and wooden pegs  
 202 x 122 x 4" (513.1 x 309.9 x 10.2 cm.)  
 George B. and Jenny R. Mathews Fund,  
 2005  
 2005:35

**Franz West**

(Austrian, born 1947)  
*Meeting Point 3*, 2004  
 aluminum, lacquer, and stainless steel  
 67 3/4 x 139 3/8 x 58 1/8"  
 (172.1 x 354 x 147.6 cm.)  
 Sarah Norton Goodyear Fund, 2005  
 2005:45

**Drawings/Works on paper****Dean Smith**

(American, born 1961)  
*focusing*, 2002  
 graphite on paper  
 50 7/8 x 20 7/8" (129.2 x 53 cm.)  
 By exchange, Gift of Seymour H. Knox, Jr.  
 and the Stevenson Family, 2006  
 2006:10

**Photographs****Barbara Ess**

(American)  
*Untitled*, 1988  
 chromogenic color print  
 50 x 60" (127 x 152.4 cm.)  
 By exchange, Gift of Seymour H. Knox, Jr.  
 and the Stevenson Family, 2006  
 P2006:6

**Suzy Lake**

(Canadian, born America, 1947)  
*Co-Ed Magazine #1*, 1973; reprinted 1998  
 gelatin silver print  
 14 x 11" (35.6 x 27.9 cm.)  
 edition 2/10  
 Edmund Hayes Fund, 2006  
 P2006:1.1

*Co-Ed Magazine #2*, 1973; reprinted 1998  
 gelatin silver print  
 14 x 11" (35.6 x 27.9 cm.)  
 edition 2/10  
 Edmund Hayes Fund, 2006  
 P2006:1.2

*Co-Ed Magazine #3*, 1973; reprinted 1998  
 gelatin silver print  
 14 x 11" (35.6 x 27.9 cm.)  
 edition 2/10  
 Edmund Hayes Fund, 2006  
 P2006:1.3

*Co-Ed Magazine #4*, 1973; reprinted 1998  
 gelatin silver print  
 14 x 11" (35.6 x 27.9 cm.)  
 edition 2/10  
 Edmund Hayes Fund, 2006  
 P2006:1.4

*Co-Ed Magazine #5*, 1973; reprinted 1998  
 gelatin silver print  
 14 x 11" (35.6 x 27.9 cm.)  
 edition 2/10  
 Edmund Hayes Fund, 2006  
 P2006:1.5

**Scott McFarland**

(Canadian, born 1975)  
*Empire No. 1*, 2005  
 digital print  
 55 x 67" (139.7 x 170.2 cm.)  
 edition 3/3  
 Sarah Norton Goodyear Fund, 2005  
 P2005:10

**Mariko Mori**

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

**Martina Mullaney**

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



**3** works in the  
 collection treated  
 for conservation

**Christopher Williams**

(American, born 1956)

*Model #105M-R59C, Kestone Shower Door, 57.4 X 59" / Chrome/ Raindrop, SKU # 109149, # 96235. 970 – 084 – 000 (Meiko), Vancouver, B.C. Wednesday, April 6, 2005, 2005*

gelatin silver print  
16 x 20" (40.6 x 50.8 cm.)  
edition 10/10

By exchange, Gift of Seymour H. Knox, Jr. and the Stevenson Family, 2006  
P2006:4

*Kodak Three Point Reflection Guide, ©1968 Eastman Kodak Company, 1968. (Meiko smiling), Vancouver, B.C., April 6, 2005, 2005*

chromogenic color print  
20 x 24" (50.8 x 61.0 cm.)  
edition 4/10

By exchange, Gift of Seymour H. Knox, Jr. and the Stevenson Family, 2006  
P2006:5

**Prints/Multiples****Beverly Semmes**

(American, born 1958)

*HOLE/DOT/POT, 2005*  
portfolio of eight (8) lithographs  
47 1/4 x 31 1/2" (120 x 80 cm.)  
edition 1/33  
General Purchase Funds, 2006  
P2006:3a-h

**Video/Media****Corey Arcangel**

(American, born 1978)

*MIG 29 Soviet Fighter Plane and Clouds, 2005*  
hacked Nintendo cartridges and game systems for multi-channel projection  
edition of 5  
General Purchase Funds, 2006  
2006:11

**Jodie Vicenta Jacobson**

(American, born 1977)

*Damp, 2004*  
DVD  
dimensions variable  
edition 1/6  
George Cary Fund, 2006  
2006:3

**Jennifer Steinkamp**

(American, born 1958)

*Untitled, 1993*  
video  
dimensions variable  
General Purchase Funds, 2005  
2005:38

**James Turrell**

(American, born 1943)

*Gap* from "Tiny Town" series, 2001/2006  
light installation  
dimensions variable  
General Purchase Funds, 2005  
2005:44

**RESEARCH RESOURCES**

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

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

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

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

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

Furthermore, departmental staff contributed extensively to the ongoing work of the Collections Management project team—a Gallery-wide initiative to improve access to and provide strategic direction for the care and management of all of the museum's art and research collections, which included professional exchange during site visits to the Herbert F. Johnson Museum, the Memorial Art Gallery, the George Eastman House, the Whitney Museum of American Art, the Jewish Museum, and the Brooklyn Museum.

**57** works of  
art acquired by  
purchase

## STATEMENT OF OPERATIONS

This report is prepared from the financial statements for the operating funds of The Buffalo Fine Arts Academy for the years 2005 and 2006. It does not include receipts and disbursements of funds for the acquisition of artworks or for the plant and endowment funds.

	2006	2005
<b>SUPPORT AND REVENUE</b>		
<b>GIFTS AND GRANTS</b>		
Governmental Grants	\$ 540,000	\$ 555,754
Corporate and Foundation Support	861,742	1,124,167
Annual Giving	1,044,862	712,669
<u>All other gifts and grants</u>	420,119	800
<b>TOTAL GIFTS AND GRANTS</b>	<b>2,866,723</b>	<b>2,393,390</b>
Exhibitions	231,531	86,863
Memberships	366,086	439,573
Investment Income	1,713,000	2,726,000
Education and other related programs	287,980	619,119
<u>Revenue and auxiliary activities</u>	996,384	848,455
<b>TOTAL SUPPORT AND REVENUE</b>	<b>6,461,704</b>	<b>7,113,400</b>
<b>EXPENSES</b>		
Program Services	2,538,651	2,342,313
Support Services	3,799,291	4,025,946
Cost of sales and expense of <u>auxiliary activities</u>	633,699	775,643
<b>TOTAL EXPENSES</b>	<b>6,971,641</b>	<b>7,143,902</b>
<b>NON-RECURRING NET REVENUE (EXPENSE)</b>		
Non-recurring accounting adjustment	-	(247,409)
(Deficiency) excess of support and revenue over expenses	\$ (509,937)	\$ (277,911)

## TECHNOLOGY SERVICES

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

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

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

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

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

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

## VOLUNTEER ORGANIZATIONS

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

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

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

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

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

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

## PHOTOGRAPHS

### COVER: FROM TOP TO BOTTOM, LEFT TO RIGHT

(detail) Todd Brandt (American, born 1967) *Deposit*, 2005, polystyrene containers and latex paint on wood, 5,160"2 (13,106.4 cm.2), site-specific installation for the exhibition *Extreme Abstraction*, photograph by Rhea Anna; (detail) John Armleder (Swiss, born 1948) *Polyporus Umbellatus*, 2005, wall painting commissioned for the exhibition *Extreme Abstraction*, photograph by Rhea Anna; (detail) Yu Hong (Chinese, born 1966) *Memory Dress*, 2005, installation view of the exhibition *The Wall: Reshaping Contemporary Chinese Art*, photograph by Tom Loonan; (detail) Jim Lambie (Scot, born 1964) *Zobop Stairs*, 2003, vinyl tape, site-specific installation for the exhibition *Extreme Abstraction*, photograph by Rhea Anna; Ingrid Calame (American, born 1965) *Secular Response 2 A.J.*, 2003, enamel paint on trace Mylar, sixteen panels, 148 x 60" (375.9 x 152.4 cm.), installation view of the exhibition *Extreme Abstraction*, photograph by Tom Loonan; David Batchelor (Scot, born 1955) *The Spectrum of Hackney Road I*, 2002-03, found objects, fluorescent light, and cable, dimensions variable, Collection Albright-Knox Art Gallery, Harold M. Esty, Jr. Fund, 2004, installation view of the exhibition *Extreme Abstraction*, photograph by Rhea Anna; (on back cover only) Chan-Schatz (Eric Chan, Japanese, born 1968, and Heather Schatz, American born 1968), *PLW.0037 rmeier*, 2003, silk and chrome hardware, 20 x 20 x 6" (50.8 x 50.8 x 15.2 cm.), photograph by Rhea Anna, and thousands of fans at *Rockin' at the Knox 2006*, photograph by Tom Loonan; Damien Hirst (English, born 1965) *Beautiful, Insane, Insensitive, Erupting Liquid Ice*, 1995, gloss household paint on canvas, 84" diameter (213.4 cm.), Collection Peggy and Ralph Burnet, Edina, Minnesota, photograph by Rhea Anna; (detail) Heather McGill (American, born 1954) *Harmless Visual Stimulation*, 2004, polished stainless steel, lacquer, urethane foam, and epoxy, 32 x 45 4 1/2" (81.3 x 114.3 x 11.4 cm.), photograph by Rhea Anna; Linda Besemer (American, born 1957) *Fold #88*, 2004, acrylic paint and aluminum rod, 120 x 84" (304.8 x 213.4 cm.), Collection Albright-Knox Art Gallery, Edmund Hayes Fund, 2004, installation view of the exhibition *Extreme Abstraction*, photograph by Rhea Anna; (detail) John Armleder (Swiss, born 1948) *Voltes II*, 2003, colored neon, 144 x 393" (365.8 x 998.2 cm.), courtesy Caratsch de Pury & Luxembourg, Zürich, photograph by Rhea Anna; (detail) ChanSchatz (Eric Chan, Japanese, born 1968, and Heather Schatz, American born 1968) *PTG.0030 A-K*, screen print on silk, commissioned for the exhibition *Extreme Abstraction*, photograph by Rhea Anna; (detail) Kenneth Nolan (American, born 1924) *Wild Indigo*, 1967, acrylic on canvas, 89 x 207" (226.1 x 525.8 cm.), Collection Albright-Knox Art Gallery, Charles Clifton Fund, 1972, photograph by Rhea Anna; ChanSchatz (Eric Chan, Japanese, born 1968, and Heather Schatz, American born 1968), *Project dsp. 0052 A-K*, 2005, screen print on silk and chrome hardware, 20 x 20 x 6" (50.8 x 50.8 x 15.2 cm.), installation view of the exhibition *Extreme Abstraction*, photograph by Rhea Anna; and (detail) Jennifer Steinkamp (American, born 1958) *Untitled*, 1993, video, dimensions variable, Collection Albright-Knox Art Gallery, General Purchase Funds, 2005, photograph by Rhea Anna.

**PAGE 1:** Installation view of the exhibition *Extreme Abstraction*. Photograph by Rhea Anna.

**PAGE 5:** Installation view of the exhibition *Extreme Abstraction*. Photograph by Rhea Anna.

**PAGE 7:** (clockwise from top left) Docent tours of the exhibition *On View: Stellar Works from the Collection*, photographs by Tom Loonan; Student in an *Art with Artists* class, photograph by Tom Loonan; and dance performance during *Gusto at the Gallery*, photograph by Tom Loonan.

**PAGE 11:** (clockwise from top left) Installation view of the exhibition *The Wall: Reshaping Contemporary Chinese Art*, photograph by Tom Loonan; Installation view of the exhibition *On View: Stellar Works from the Collection*, photograph by Jim Bush; Installation view of the exhibition *Karin Davie: Dangerous Curves*, photograph by Tom Loonan; and installation view of the exhibition *Petah Coyne: Above and Beneath the Skin*, photograph by Tom Loonan.

**PAGE 17:** (clockwise from top left) Installation view of the exhibition *Extreme Abstraction*, photograph by Rhea Anna; Guests to the opening celebration of the exhibition *Extreme Abstraction*, photograph by Rhea Anna; Performance in association with *Rockin' at the Knox 2006*, photograph by Jim Bush; and performance during the opening celebration of the exhibition *Extreme Abstraction*, photograph by Rhea Anna.

**PAGE 18:** (clockwise from top left) Chair of the Junior Group Annmarie Maxwell, Director of Development Susan Reeder, and Junior Group member Michelle Capizzi at *Rockin' at the Knox 2006*, photograph by Jim Bush; Director Louis Grachos and Board member Seymour H. Knox IV at *Rockin' at the Knox 2006*, photograph by Jim Bush; Deborah Harry, lead singer of Blondie, performs at *Rockin' at the Knox 2006*, photograph by Tom Loonan; and thousands of fans at *Rockin' at the Knox 2006*, photograph by Tom Loonan.

**PAGE 19:** (clockwise from top left) Participant in a *Gusto at the Gallery* activity, photograph by Tom Loonan; Installation views of the exhibition *Extreme Abstraction*, photographs by Rhea Anna; and installation view of the exhibition *On View: Stellar Works from the Collection*, photograph by Jim Bush.

**PAGE 20:** (clockwise from top left) Installation view of the exhibition *The Wall: Reshaping Contemporary Chinese Art*, photograph by Tom Loonan; Installation view of the special installation by Robert Therrien, photograph by Jim Bush; Installation view of the exhibition *Extreme Abstraction*, photograph by Rhea Anna; and visitor to *Rockin' at the Knox 2006*, photograph by Jim Bush.

**PAGE 28:** Roxy Paine (American, born 1966). *PMU #22*, 2005. Acrylic on canvas, 38 x 59 \_ x 4 \_" (96.5 x 150.5 x 11.4 cm.). Collection Albright-Knox Art Gallery. George Cary, James S. Ely, and Charles W. Goodyear Funds, 2005.

**PAGE 31:** Franz West (Austrian, born 1947). *Meeting Point 3*, 2004. Aluminum, lacquer, and stainless steel, 67 3/4 x 139 3/8 x 58 1/8" (172.1 x 354 x 147.6 cm.). Collection Albright-Knox Art Gallery. Sarah Norton Goodyear Fund, 2005.



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### Annual Report 2005-2006

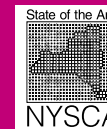
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