



Albright-Knox Art Gallery

ANNUAL REPORT 2006-2007





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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.

COVER: Clockwise: Detail, *Mona Hatoum, + and -*, 2004, the first work by this important artist to enter the permanent collection. ■ Clyfford Still's *1957-D No. 1*, 1957 (background) is joined in the Gallery's Sculpture Court by the monumental work by Rachel Whiteread, *Untitled (Domestic)*, 2002, owned jointly by the Albright-Knox Art Gallery, Buffalo; General Purchase Funds and Carnegie Museum of Art, Pittsburgh; The Henry L. Hillman Fund, 2006. This acquisition marked an historic moment, representing the Gallery's first joint purchase; it will be shown in alternating installations in both museums. ■ *DRAWING RESTRAINT 9: Holographic Entry Point*, 2005, installed in the background, and *DRAWING RESTRAINT 9*, 2005 (foreground) are two parts of the important suite of works by contemporary artist Matthew Barney.

President's Report

Last fiscal year, the first sentence of my President's Report read: "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'." This has, in fact, been the primary mission of the institution since its inception in 1862. The first Executive Director (the title then was Superintendent) of The Buffalo Fine Arts Academy was Lars Sellstedt, himself a contemporary American painter. Sellstedt and the incorporators of The Buffalo Fine Arts Academy focused on exhibiting and acquiring art of their time and purposely did not attempt to acquire an instant collection of old master paintings or antiquities. In December 2006, the London *Financial Times* said: "The Albright-Knox is, of course, justly celebrated for its modern and contemporary collections – only MoMA outshines it in terms of quality and depth." In June 2007, the *Cleveland Plain Dealer* said the Albright-Knox is "one of the foremost museums in the nation devoted to modern and contemporary art." Over the long term, the primary mission of the Albright-Knox has never been in doubt. It is a modern and contemporary art museum, and it is considered to be among the best of its kind in the world.

This has been an historic year for The Buffalo Fine Arts Academy and the Albright-Knox Art Gallery. The Board of Directors unanimously approved a deaccession plan. A number of objects of ancient and pre-modern art – which after a long, thorough, and professional vetting process were deemed peripheral to the Gallery's core mission as a modern and contemporary art institution – were sold at auction by Sotheby's between March and June of 2007. The auction results exceeded everyone's expectations.

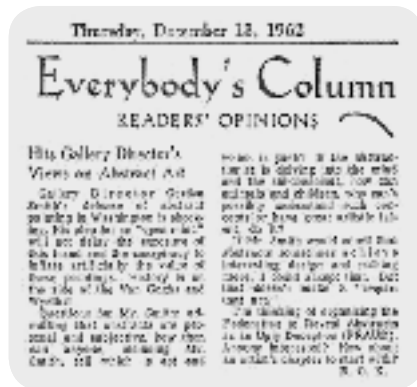
Before this deaccessioning project, the Albright-Knox's total endowment stood at \$58 million, \$22 million of which was restricted for the purchase of works of art.

The net deaccessioning proceeds of approximately \$71 million more than quadrupled the Gallery's endowment restricted for the purchase of works of art for a total of \$93 million. It is the single largest increase in the Albright-Knox's endowment in its 145-year history. It will enable the Gallery to maintain its reputation as a world-class modern and contemporary art museum and to continue building its permanent collection for generations into the future.

Deaccessioning is not new to the art museum world in general or to the Albright-Knox in particular. The Albright-Knox has deaccessioned many works of art on numerous occasions throughout its history. The Board of Directors acknowledges that deaccessioning is a difficult decision that requires great thought and care, and the Board is aware that not every Member of the Albright-Knox Art Gallery was comfortable with the recent deaccession plan. Whatever one's view on deaccessioning is, all Members can agree that the Albright-Knox is an important cultural institution central to our community's fabric of life, that it is known nationally and internationally as one of the world's outstanding modern and contemporary art museums, and that it deserves to be properly supported. The Gallery's Board and staff welcome all Members' support going forward.

It is important to understand the ultimate scale of the deaccession project: 207 objects were selected for deaccession out of 6,500 works of art in the Albright-Knox's permanent collection; 84 of these were Chinese export porcelain (plates, teacups, saucers, etc.); and of the remaining 123 objects, eight provided more than seventy-six percent of the total deaccession auction proceeds.

One hundred percent of the net proceeds from the deaccession project flows into the endowment restricted for the purchase of works of art. Not one penny can be used to support annual operations, capital improvements, or the construction of a new wing. The Albright-Knox's annual operating budget of approximately \$6.5 million to \$7.5 million still has, on average, a fifty percent structural deficit that must be covered every year by your generous contributions, along with significant support from the Board of Directors, numerous special fundraising events, local foundations, and whatever government aid is available. The deaccession project has insured the Albright-Knox's future ability to continue building its permanent collection, which is, after all, what the Gallery is famous for. However, major financial challenges still lie ahead to balance the operating budget every year, to make badly needed capital improvements to the existing facilities, and to build a new wing, one of the other major objectives outlined in the August 2001 Strategic Plan. This is where the Albright-Knox now needs to focus its time, energy, and resources.



Ever since 1862, the heart of the Albright-Knox's permanent collection was built by consistent, prescient acquisitions of contemporary art.

The very nature of being a modern and contemporary art institution inevitably invites controversy and criticism. This was true in 1862, in 1962, and in 2007. Consider a letter to the editor in *The Buffalo News* on December 13, 1962, excoriating former Albright-Knox Art Gallery Director Gordon Smith for his acquisition of abstract art.

That letter was written by an individual who chose to remain anonymous but was confident that "history" would vindicate his criticism. In fact, "history" has anointed Gordon Smith as one of the Albright-Knox's greatest and most visionary directors and his acquisitions of abstract art as some of the Gallery's greatest masterpieces.

Some commentators have said the Albright-Knox's recent decision to deaccession several objects of ancient art also "awaits the judgment of history." Yes, it does ... but it will not be a one-time judgment. Because the deaccession funds should grow perpetually in the endowment restricted for the purchase of works of art, that judgment will be made continuously as future art acquisitions are made over the life of the institution.

Ever since 1862, the heart of the Albright-Knox's permanent collection was built by consistent, prescient acquisitions of contemporary art, which later became acknowledged masterpieces. Albert Bierstadt's *The Marina Piccola, Capri* painted in 1859 and gifted by the artist in 1863, Pablo Picasso's *La Toilette* painted in 1906 and purchased in 1926, Henri Matisse's *La Musique* painted in 1939 and purchased in 1940, Jackson Pollock's *Convergence* painted in 1952 and purchased in 1956, and William de Kooning's *Gotham News* painted in 1955 and purchased in 1955, are but a few, classic examples. With a significantly augmented endowment for purchasing art, future generations of directors and curators will now have the opportunity to do the same. Future generations of Albright-Knox Members and visitors will be the beneficiaries.

This fiscal year, the Albright-Knox had to engage in two major projects simultaneously: the long and complex deaccession process and the Gallery's ongoing schedule of programs.

Albright-Knox Art Gallery Director Louis Grachos and his curatorial staff presented a series of outstanding exhibitions, which achieved critical acclaim locally and nationally including *Chuck Close: Self-Portraits 1967 – 2005*, *Andrea Zittel: Critical Space*, and *Francis Bacon: Paintings from the 1950s*.

Years of planning are required for major exhibitions. Louis Grachos and the curatorial staff were also able to spend the necessary time this year to lay the groundwork for future exhibitions: *Beyond/In Western New York* (August 2007), *The Panza Collection: An Experience of Color and Light* (November 2007), *Op Art Revisited* (July 2008), *The Natalie and Irving Forman Collection of Works on Paper* (August 2008), *Action/Abstraction: Abstract Expressionism and Postwar America* (February 2009), *Robert Mangold* (October 2009), and *Guillermo Kuitca* (February 2010).

Another key objective of the Strategic Plan is to "reinstall the collection in a dynamic context with regular rotations." In response, during this fiscal year, the curatorial staff organized a series of brilliant re-installations of the permanent collection. These *REMIX* exhibitions include artworks that have not been seen for years. They underscore the breadth and depth of the Albright-Knox's collection and provide many interesting, provocative juxtapositions of images and different periods of art history.

The Albright-Knox has also been able to maintain a compelling schedule of special events throughout the fiscal year. The innovative *Gusto at the Gallery*, for example, attracts a new and diverse audience, averaging 1,000 people every Friday night, with an extraordinarily wide spectrum of artistic experiences and performances. *Matter at Hand* served 1,557 participants with special needs. The Education Department conducted a twenty-two part lecture series on the history of modern and contemporary art. Two jazz series, *The Buffalo News Summer Jazz* and the *Hunt Real Estate Art of Jazz*, enjoyed record crowds.

Director Louis Grachos deserves a great deal of credit for successfully managing the Albright-Knox during a challenging year with grace and courage. Other staff members working overtime virtually on a daily basis this fiscal year also deserve our thanks, including Deputy Director Karen Spaulding, Deputy Director Associate Jessica DiPalma, Executive Associate Danielle Sansanese, Head of Guest Services Joe Gerace, and Senior Registrar Laura Fleischmann.

Throughout the course of this unusual fiscal year, the Albright-Knox's large support base continued to be responsive:

- As usual, the Board of Directors was extremely generous, providing a record level of financial support for the Annual Giving Campaign.

A Gallery visitor finds Robert Therrien's enormous table and chairs familiar yet intriguing.



■ Individual Members also continued to make critical financial contributions for the Albright-Knox's annual operations. It is a long list that requires endless thanks for the generous commitment of time and resources on the part of every individual. Those important names are listed in the pages that follow in this report. I must note, though, the incomparable generosity of Judge and Mrs. John T. Elfvin, who are steadfast and unwavering in their loyalty to this institution. The Elfvins continually support every project and exhibition with enthusiasm and delight and serve as an inspiration to all of us.

■ Foundations also stood behind the Albright-Knox, funding a variety of projects. The Gallery is appreciative of the support from The John R. Oishei Foundation, The Margaret L. Wendt Foundation, the Seymour H. Knox Foundation, the Baird Foundation, the Community Foundation for Greater Buffalo, the Luce Foundation Fund in American Art, and others.

■ Corporate support has been growing, for which the Albright-Knox is highly thankful. The list of corporate sponsors includes M&T Bank, *The Buffalo News*, HSBC, Northtown Automotive companies, Blue Cross and Blue Shield of Western New York, Hunt Real Estate, Cannon Design, Hodgson Russ LLP, Independent Health, Entercom, New Era Cap Company, Inc., Moog, Inc., and Western New York Public Broadcasting.

■ The Albright-Knox Art Gallery's volunteer organizations, along with the special events committees, did a terrific job in staging a number of fundraisers including *Rockin' at the Knox*, *Art Alive*, *Up Close* (the opening dinner for the *Chuck Close* exhibition), *Bacon After Dark* (the opening dinner for the *Francis Bacon* exhibition), and the Collectors Gallery exhibitions of regional artists and New York City artists. Many thanks to this year's outstanding Volunteer Chairs: Mindy Shine of the Members' Council, Mary Wachter of the Junior Group, Sharon Levite of the Collectors Gallery, and Kathy Kubiak of the New Group.

■ There are more than eighty docents who provide wonderful tours of the Gallery's collection and special exhibitions. They prepare for their work by completing a rigorous training program and make a large commitment of time during both day and evening hours to providing our guests with enriching dialogue and insights about works of art. All of these people

give freely of their time to make the Albright-Knox a rewarding experience for every visitor. We are all grateful for their service.

■ In addition to the four volunteer organizations and the docents, the Albright-Knox has more than 100 "at large" volunteers who perform important administrative tasks and work on special events. They support the work of our staff in innumerable and invaluable ways, and we are grateful for their daily contributions.

■ While government funding has waned in recent years, the County of Erie continues to recognize the pivotal role the Albright-Knox and other cultural institutions in Western New York play for our community and for our local economy. County Executive Joel Giambra and the Erie County Legislators deserve to be recognized for their financial support of the Albright-Knox and other cultural institutions. The County represents, by far, the largest source of the Albright-Knox's government funding. The New York State Council of the Arts also provides important grants for the Gallery.

■ The Albright-Knox is deeply grateful for the broad spectrum of support it received during the deaccession project, including support from many cultural institutions.

I want to thank this Board of Directors once again, not only for their significant financial contributions, but also for their counsel, wisdom, and unanimous, steadfast support for the Albright-Knox's major initiatives during this fiscal year. This is a very special Board of Directors. They are a diverse, outstanding, and independent-minded group of individuals who have the courage of their convictions and who made important decisions for the Albright-Knox Art Gallery, which will benefit this institution for generations to come.

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

Director's Report

29 works of art from the collection were lent to
34 institutions throughout the world this year

13 exhibitions and special installations were
presented this year

137,203 visitors experienced the Gallery's
exhibitions and programs

32 works of art were received as gifts

31 works of art were acquired by purchase

The fiscal year 2006-2007 was one of the most extraordinary years in the history of the Albright-Knox Art Gallery. With the important and difficult decision to deaccession carefully selected objects from the permanent collection, we boldly reaffirmed the Gallery's rich artistic heritage and long-standing institutional mission to collect and exhibit modern and contemporary art. The decision to sell objects clearly outside the Gallery's core mission was made in order to secure funds to grow the restricted endowment for art acquisitions. This move was prompted by our steadfast commitment to continue to build this institution's outstanding modern and contemporary collections now and into the future.

While the exhibitions and programs presented each year are also integral to our mission, the pulse – indeed the lifeblood – of the Albright-Knox Art Gallery is the permanent collection and the acquisitions that infuse our holdings with dynamic growth. The funds resulting from the auction sales this year have more than quadrupled our endowment for art acquisitions assuring a robust acquisitions program. Since no more than five percent of the value of this endowment may be spent each year, a major portion of these funds will be reinvested to strengthen the Gallery's art purchasing resources in perpetuity.

We have already made several major acquisitions this year including the work of contemporary artists who are stretching boundaries and breaking barriers – Mona Hatoum, Jim Hodges, Bruce Nauman, Matthew Barney, James Turrell, and Rachel Whiteread, among them. These and other acquisitions guarantee that future generations will continue to benefit from experiencing the excitement of the most advanced contemporary art produced worldwide as the permanent collection grows, serving as a cultural record of our time. We are now poised for the continued growth of this museum well into the next century, assuring that the Albright-Knox Art Gallery's reputation for innovation and excellence is sustained.

The Albright-Knox is also known for its commitment to presenting cutting-edge exhibitions of contemporary art. This year, an impressive series of exhibitions was mounted including the self-portraits of American icon Chuck Close, paintings from the 1950s by modern master Francis Bacon, a thought-provoking presentation of the work of Andrea Zittel, and *REMIX: The Collection*, a series of acclaimed thematic reinstalls of the permanent collection. Each year, a varied exhibition schedule coupled with diverse programming – from lectures and art classes to concerts, films, poetry slams, dance performances, family events, and more – continue to build the reputation of the Albright-Knox as the city's cultural gathering place, attracting new audiences and old friends alike. This is all made possible through the time and efforts of many people.

I extend my sincerest thanks to the support and hard work provided by members of the Gallery's Board of Directors and to the many Gallery volunteers who tirelessly provide their time and expertise in support of this institution. My heartfelt gratitude especially goes to my fine staff for their dedicated professionalism in producing outstanding exhibitions, engaging programs, and running this institution like clockwork. It is due to their diligence, creativity, and sustained efforts that the Albright-Knox Art Gallery is able to produce these important exhibitions and programs for our Members, our community, and the art world.



Louis Grachos
Director
Albright-Knox Art Gallery

Education

The Education department created and facilitated programs and services this fiscal year that attracted 104,573 participants. The majority of these visitors, 48,073, attended the extremely popular *Gusto at the Gallery*, which included partnerships with close to forty local, cultural, and community organizations and featured a hands-on art project every week, along with family-oriented evenings and poetry slams once each month.

The *Matter at Hand* program served 1,557 participants with special needs and held its annual exhibition with record attendance at the February reception. The department offered a twenty-two-part lecture series on the history of modern and contemporary art and numerous art-making workshops, and the two jazz series – *The Buffalo News Summer Jazz* and *Hunt Real Estate Art of Jazz* – each enjoyed large crowds. Educators participated in a number of the Gallery's workshops, which focused on methods for bringing the Gallery's special exhibitions and permanent collection to their students. Five classes enjoyed visits to the Gallery as winners of the annual Lucky Five contest. This year marked the partnership with Buffalo Seminary in the development of several initiatives, and it was also the final year of our successful Empire State Partnership project with the Buffalo Academy for the Visual & Performing Arts.

Art with Artists' new, popular summer camp took place in August, and two sessions were held on Saturdays in the fall and winter for a total attendance of 1,050 for the year. The department's new *Future Curators* teen program led fourteen enthusiastic high school students in a four-month exploration of museum careers and behind-the-scenes activities and culminated in an exhibition of student artworks carefully selected from several hundred submissions. The Gallery was represented in a number of community festivals and other events to offer information and art activities as part of an ongoing outreach effort. A new class of twelve docents graduated in April after an intensive twenty-two session training course and joined the team of more than eighty docents who conducted group, school, public, and corporate tours for 13,248 visitors. The department produced audio tours for each new installation of the permanent collection and special exhibitions for 31,149 users. Members of the department participated in several cross-departmental committees that were charged with engaging audiences with Gallery programming in new ways.

Exhibitions

Chuck Close: Self-Portraits 1967 – 2005
July 21 – October 22, 2006

Andrea Zittel: Critical Space
October 6, 2006 – January 7, 2007

REMIX: The Collection
November 10, 2006 – October 21, 2007
January 26 – April 15, 2007
February 23 – November 25, 2007

Surface Matter: Collage from the Collection
November 17, 2006 – February 11, 2007

The Art of Giving
December 8, 2006 – March 25, 2007

Collective Identity: Expressionism to Realism and the Art of Printmaking in Germany
February 21 – May 27, 2007

REMIX: Small Sculpture
April 18 – August 5, 2007

Francis Bacon: Paintings from the 1950s
May 4 – July 29, 2007

Ken Heyman: Pop Portraits
June 15 – September 12, 2007

Special Installations

Jim Hodges (American, born 1957)
look and see, 2005
enamel on stainless steel, 300 x 138 x 144"
(762 x 350.5 x 365.8 cm.)
Collection Albright-Knox Art Gallery
General Purchase Funds, 2006

Rachel Whiteread
(English, born 1963)
Untitled (Domestic), 2002
mixed media
266 1/8 x 229 7/8 x 96 1/2"
(675.9 x 583.8 x 245.1 cm.) (overall)
Owned jointly by Albright-Knox Art Gallery, Buffalo;
General Purchase Funds and Carnegie Museum of Art,
Pittsburgh; The Henry L. Hillman Fund, 2006

The Gallery Shop

This year the Gallery Shop continued its commitment to enhancing our guests' experience at the Gallery by offering unique merchandise that reflects the museum's mission and programs.

Increasing sales in creative and engaging ways was a focus this year. Incorporating the "Expect the Unexpected" Gallery brand, the Shop held two "Unexpected Sales." These sales, one in Clifton Hall in fall 2006 and a sidewalk sale at the museum's main entrance this spring, provided guests with the opportunity to purchase artful items at greatly reduced prices and earned a combined revenue of more than \$15,000. The winter holiday season proved a successful time when Penny Banta and Lee Pearce hosted their second annual holiday shopping and cocktail event in November, generating more than \$9,000 in sales. Overall gross sales for this year totaled \$411,505, and resulted in a net profit of \$52,000 this year.

While priding itself on presenting unique and artful products, the Gallery Shop made a special effort this year to offer items international in origin, many of which adhere to Fair Trade practices. Featured products included jewelry created by artisans from Poland, Nepal, The Czech Republic, and The Netherlands, as well as scarves from India and Nepal.

Product development of merchandise unique to the Albright-Knox Art Gallery and its brand was able to continue with the addition of travel mugs and messenger bags to our "Expect the Unexpected" merchandise line. The Gallery is grateful to the Godin Family, whose continued support through the Lenore D. Godin Gallery Shop Fund made this product development possible.

Marketing

The Marketing department continued to play an integral role in the ongoing effort to develop and grow loyal audiences. This year, the department led an important strategic initiative to increase visitorship over the next three years, and work on this project continues. The project uses research conducted throughout the past two years to allow the conceptualization of a new approach to advertising and key communications that uses a sophisticated layering of visual and textual messages to foreground the Gallery as a thriving, engaging, cultural gathering place. The Gallery continues to benefit from its important media partnerships, and the department continues to explore ways to expand the variety of media to carry its messages.

The department was also instrumental in the development of a new, audience-centric approach to the presentation of exhibitions, leading the background research and participating in the creation of new media for the interpretation and appreciation of the Gallery's exhibition program for the year.

In total, 137,203 visitors were served by the museum during the year, including 33,435 visitors to the exhibition *Petah Coyne: Above and Beneath the Skin*; 18,279 ticketed sales and 15,824 visitors to the preview room for a total of 34,103 for the exhibition *Chuck Close: Self-Portraits 1967-2005*; 22,075 to *Andrea Zittel: Critical Space*; and 48,073 visitors on Friday evenings as part of *Gusto at the Gallery*, all of which collectively represented modest growth in attendance.

Membership and Development

This year the Membership and Development department endeavored to grow financial support for operations and programs by actively engaging Members, corporations, businesses, foundations, and supporters at all levels by impressing upon the Buffalo/Niagara community the Gallery's ongoing financial needs for operational support. Although we are fortunate to now have a healthy restricted endowment for art acquisitions, the needs for operational funding have not been affected and continue to grow.

A number of new initiatives and fundraising events were undertaken this year. In October, the Donor Circles program, chaired by Catherine B. Foley, was inaugurated and to date more than 200 supporters have joined the Circles program with a gift of \$1,000 or more. We are also fortunate to have the continued support of Gallery Members at all levels who now enjoy exclusive exhibition opening events on Friday nights to meet artists, speak with curators, and preview exhibitions. *Bacon After Dark* was the theme of a fundraising dinner in celebration of *Francis Bacon: Paintings of the 1950s*, and two art tours to New York City were also undertaken as exciting and new fundraising initiatives.

Support in the area of public sector grants this year included

general operating support grants from the County of Erie and the New York State Council on the Arts, as well as several programmatic grants including a major award from the Institute of Museum and Library Services; four project grants from the New York State Council on the Arts; two significant grants for music programming from the New York State Music Fund, established by the New York State Attorney General at Rockefeller Philanthropy Advisors; and an indemnity from the Federal Council on the Arts and Humanities for insurance costs for *Francis Bacon: Paintings from the 1950s* exhibition.

We are also grateful to our major corporate sponsors for their support of programs and exhibitions presented throughout the year, which in 2006-07 included M&T Bank, *The Buffalo News*, Independent Health, Hunt Real Estate, Moog, Inc., Hodgson Russ, LLP, First Niagara Bank, HSBC Bank, N.A., Collins & Maxwell, New Era Cap Company, Inc., Christie's, and Sotheby's, among many others. The generous support of private foundations has been a significant source of revenue as well and we are especially grateful to The John R. Oishei Foundation, the Seymour H. Knox Foundation, The Henry Luce Foundation Fund in American Art, the Margaret L. Wendt Foundation, the Cameron Baird Foundation, The Baird Foundation, the Zemsky Family Foundation, The Peter and Elizabeth C. Tower Foundation, General Mills Foundation, the Buffalo Bills Youth Foundation, and the Community Foundation of Buffalo.

Finally, there are many individual Members and donors, too numerous to mention, who have given graciously and generously this year to support projects, exhibitions, and Annual Giving contributing to the continued excellence of the Albright-Knox Art Gallery. 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, 2006, through June 30, 2007.

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 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 Alba Priore

In Honor of the Birthdays of Penny and Charlie Banta

In Honor of the Wedding of Dr. and Mrs. Kenneth A. Krackow

In Honor of the Wedding of Kim Marie McKernan and Gerry Youngman

National Exhibition Patrons

Max and Ramey Caulkins – Denver, Colorado

Mr. and Mrs. George Couch – Pebble Beach, California

Mr. and Mrs. Richard Dirickson – San Francisco, California

Mr. and Mrs. Kevin W. Kennedy – New York, New York

Mr. and Mrs. Michael L. Klein – Midland, Texas

Norman E. Mack II – Palm Beach, Florida

Dr. and Mrs. Robert Magoon – Aspen, Colorado

Mr. and Mrs. Ron Pizzuti – Columbus, Ohio

\$100,000 or more

The Buffalo News
County of Erie
Entercom Buffalo, LLC
Federal Council of the Arts and Humanities
The Henry Luce Foundation Fund in American Art
The Honorable and Mrs. John T. Elfvin
Institute of Museum and Library Services
M&T Bank
New York State Council on the Arts
The New York State Music Fund, established by the New York State
Attorney General at Rockefeller Philanthropy Advisors
Sotheby's
The John R. Oishei Foundation
The Seymour H. Knox Foundation, Inc.
WNED

\$50,000 - \$99,999

Mr. and Mrs. Charles E. Balbach
Mr. and Mrs. Charles W. Banta
The Estate of Irene Pirson MacDonald
The Estate of Ruth H. Geiger
Gerald S. Lippes
The Margaret L. Wendt Foundation

\$25,000 - \$49,999

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Robert and Sally Gioia
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Catherine and Stephen Foley
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\$10,000 - \$14,999

Anonymous
Mr. and Mrs. Robert T. Brady
Christie's
Collins & Maxwell, LLP
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Connie and Seymour H. Knox IV
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\$5,000 - \$9,999

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Mr. and Mrs. Bruce D. Reinoso
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Karen L. and John R. Sanderson
Mr. Robert L. Stevenson
Samuel F. Ward

\$2,500 - \$4,999

Anonymous
Cindy Abbott-Letro and Francis Letro
Barbara P. Baird
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Mary F. and Howard E. Bell
Mr. Robert J. Bojduk and Ms. Sarah C. Williams
Mr. and Mrs. Gary M. Brost
Buffalo State College Foundation
Rebecca R. and William B. Collins
Consulate General of Canada, Buffalo
Cannon Design
Mrs. Mary Theresa Colson
Richard and Elaine Cutting
Delaware North Companies, Inc.
Mr. and Mrs. Richard Dirickson
Charles G. Duffy III
Mrs. Harold M. Esty, Jr.
Ange and Carol Fatta
Robert J. and Martha D. Fierle Foundation
Michael C. Fitch
Mr. and Mrs. Peter B. Flickinger

Forge Consulting, LLC
Mr. and Mrs. Robert M. Greene
HealthNow New York, Inc.
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Dr. and Mrs. D. Bruce Johnstone
Mr. and Mrs. Daniel Keane
Keller Technology Corp.
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Fern and Joel Levin
Mr. and Mrs. Jordan A. Levy
Magavern, Magavern & Grimm, LLP
Alice and Stephen Makara
Dr. Mary McGorray and Dr. Robert M. Moskowitz
Mr. and Mrs. Daniel Mullan
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State University of NY at Buffalo
Ronald and Sherry Schreiber
John and Kristin Somers
Timothy Thill
Estate of Tung Yue Wang

\$1,000 - \$2,499

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Mr. and Mrs. Carl Teo Balbach
Drs. Kevin and Elizabeth Barlog
Dr. and Mrs. Christopher J. Bartolone
Ms. Melissa G. Baumgart
Cecile and Steven Biltekoff
Dr. Clara D. Bloomfield
Elizabeth M. Blum
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Michael and Andrea Kuettel
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Dr. and Mrs. David J. Altman
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Mr. David K. Anderson
Mr. and Mrs. Mark Appelbaum
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Mr. and Mrs. Manson C. Surdam
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University at Buffalo/School of Architecture and Planning
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Mrs. Paul D. Wachter
Mr. and Mrs. James J. Walsh
Mr. and Mrs. Roger O. Wedekindt
WELCOME MAGAZINE, Inc.
Willcare, Inc.
Amy and Dave Wopperer
Ms. Shirley Zemsky

Publications

The Publications department oversaw the implementation and completion of countless projects. From maintaining and enhancing the website on a daily basis, to publishing signage for exhibitions, the department's efforts supported much of the museum's work, including exhibitions, marketing, education, and development, with brochures, interpretive guides, advertisements, and the development of new products for the Gallery Shop.

In the realm of strategic initiatives, the department was a key player in the development of a new, audience-centric approach to the presentation of exhibitions, co-leading the conceptualization and production of related print pieces. Publications staff were also important to the rethinking of the Gallery's approach to advertising and organized the creative team in their initial efforts to develop this project. The department was represented on several other Gallery project teams, and led the communications team to streamline printed pieces and significantly reduce print and mail costs, which included organizing staff efforts to produce and execute a communications plan for the next fiscal year.

Major publications this year included the release of the *Beyond/In Western New York 2007* catalogue and the development of a new magazine for Gallery Members.

Public Relations

The first exhibition of the fiscal year, *Chuck Close: Self-Portraits 1967-2005*, received positive critical acclaim in local and regional publications including *The Buffalo News*, *Artvoice*, *Cleveland Plain Dealer*, and Canada's national newspaper *The Globe and Mail*.

Since October, the Public Relations department has worked closely with Carr Marketing Communications, Buffalo, and Ruder Finn, a national PR firm based in New York City, to track reactions to the deaccessioning initiative, both positive and negative, in local, regional, national, and international media.

In May, *Francis Bacon: Paintings from the 1950s* opened to critical acclaim with excellent reviews in the *Cleveland Plain Dealer* and *Toronto Star*. Successful media events were held in Toronto and Buffalo.

After three successful years, *Gusto at the Gallery* continues to receive coverage in various local publications including *The Buffalo News* and *Artvoice*.

The Public Relations Department continues to work with Advancing Arts and Culture and the Buffalo Niagara Convention and Visitors Bureau to promote the Gallery and cultural tourism in the region.

Registrar

From July 1, 2006, through June 30, 2007, the following gifts and acquisitions were added to the Gallery's permanent collection:

Gifts to the Gallery

PAINTINGS

Stuart Arends

(American, born 1950)
C.W.8, 1992
oil and wax on wood
3 5/8 x 3 5/8 x 3 1/2" (9.2 x 9.2 x 8.9 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.1

Joe Barnes

(American, born 1925)
Untitled (6), 1995
oil on canvas
16 x 16 x 1 1/2" (40.6 x 40.6 x 3.8 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.2

Tom Benrimo

(American, 1857-1958)
The Urn, date unknown
oil on Masonite
23 3/4 x 29 1/2" (60.3 x 74.9 cm.)
Bequest of Earl Wall Stroh, 2006
2006:24.1

Rodney Carswell

(American, born 1946)
Two Greys and Orange Around an Empty Rectangle, 1988
oil and wax on canvas
66 x 48 x 4" (167.6 x 121.9 x 10.2 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.3

Rudolf de Crignis

(Swiss, 1948-2007)
Painting # 01-37, 2001
oil on canvas
60 x 60 x 1 1/2" (152.4 x 152.4 x 3.8 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.4

Painting #05-30, 2005

oil on canvas
60 x 60" (152.4 x 152.4 cm.)
Gift of the artist, 2006
2006:18

Edwin Dickinson

(American, 1891-1978)
Carved Stone, Sheldrake, 1939
oil on canvas
24 1/8 x 23" (61.3 x 58.4 cm.)
Bequest of Earl Wall Stroh, 2006
2006:24.2

Alan Ebnother

(American, born 1952)
Abomination, 1996
oil on linen
62 x 59 x 2" (157.5 x 149.9 x 5.1 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.5

Angry, 2000
oil on linen
59 x 57 x 1 1/2" (149.9 x 144.8 x 3.8 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.6

Marcia Hafif

(American, born 1929)
French Painting: Terraile, 1990
oil on canvas
60 x 60 x 2" (152.4 x 152.4 x 5.1 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.7

James Howell

(American, born 1935)
Light Stone Veil, 1992
acrylic on aluminum
48 x 48 x 1/2" (121.9 x 121.9 x 1.3 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.8

94.75-96.66, 2003
acrylic on canvas
4 panels: 40 x 40 x 2" (101.6 x 101.6 x 5.1 cm.) (each)
Gift of the artist, 2007
2007:12a-d

Joseph Marioni

(American, born 1943)
Green Painting, 1996
acrylic on linen
71 1/2 x 68 x 2" (181.6 x 172.7 x 5.1 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.9

Yellow Painting, 1997
acrylic on linen
79 x 74 x 1 1/2" (200.7 x 188 x 3.8 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.10

Magda McHale

(British, born Hungary)
Skin #2, 1979
oil and acrylic on board
67 x 48" (170.2 x 121.9 cm.)
Gift of the artist, in honor of Douglas Dreisphoon, 2006
2006:19

John Meyer

(American, 1943-2002)
Untitled, ca. 1989
oil on linen
65 x 64 1/2 x 1 1/2" (165.1 x 162.6 x 3.8 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.11

Doug Ohlson

(American, born 1936)
Sneaky Pete, 1965-66
oil on canvas, diptych
24 x 48 x 1/2" (61 x 121.9 x 1.3 cm.) (overall)
Gift of Natalie and Irving Forman, 2006
2006:25.12a-b

Leon Polk Smith

(American, 1906-1998)
Outer Rim, 1962
oil on canvas
68 x 31 x 1 1/2" (172.7 x 78.7 x 3.8 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.13

Monique Prieto

(American, born 1962)
Rock Steady, 1996
acrylic on canvas
78 x 66" (198.1 x 167.6 cm.)
Gift of Alice Zoloto-Kosmin, 2007
2007:8

David Simpson

(American, born 1928)
Burgundy, 1994
acrylic on canvas
48 x 48 x 2 1/2" (121.9 x 121.9 x 6.4 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.14

Roy Thurston

(American, born 1949)
93-4, 1993
lacquer on fiberboard
60 5/16 x 30 9/16 x 3/4" (153.2 x 77.6 x 1.9 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.15

Peter Tollens

(German, born 1954)
236, 1997
egg tempera and oil on linen mounted on board
54 1/2 x 42 x 1 1/2" (138.4 x 106.7 x 3.8 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.16

271, 1997-98

egg tempera and oil on wood
27 x 25 1/2 x 1 3/4" (68.6 x 64.8 x 4.5 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.17

Peter Young

(American, born 1940)
#2, 1968
acrylic on canvas
54 x 108 x 2" (137.2 x 274.3 x 5.1 cm.)
Gift of Natalie and Irving Forman, 2006
2006:25.19

SCULPTURE/CONSTRUCTION

Tom Waldron

(American, born 1953)

Untitled, 1997

steel

8 x 18 x 9" (20.3 x 45.7 x 22.9 cm.)

Gift of Natalie and Irving Forman, 2006

2006:25.18

DRAWINGS/WORKS ON PAPER

Zipora Fried

(Israeli, born 1963)

#1 from the "Golem" series, 2006

graphite on paper

57 x 100" (144.8 x 254 cm.)

Gift of the artist, 2007

2007:11.1

#2 from the "Golem" series, 2006

graphite on paper

57 x 100" (144.8 x 254 cm.)

Gift of the artist, 2007

2007:11.2

Carter Kustera

(Canadian, born 1962)

50 Goal Season II, 2006

graphite on paper

7 x 4 1/2" (17.8 x 11.4 cm.)

Gift of the artist, 2006

2006:21

Jim Shaw

(American, born 1952)

You Break It, You Bought It, 1988

graphite on paper

17 x 14" (43.2 x 35.6 cm.)

Gift of Serena Rattazzi in memory of

Mario C. Rattazzi, 2006

2006:20

Earl Stroh

(American, 1924-2005)

La Domaine Plutonique, 1992

pastel on paper

29 x 20" (73.7 x 50.8 cm.)

Bequest of Earl Wall Stroh, 2006

2006:24.3

PHOTOGRAPHS

Alec Soth

(American, born 1969)

Milton Rogovin, Buffalo, NY, 2004; printed 2006

chromogenic color print

20 x 16" (50.8 x 40.6 cm.)

edition 1/10

Gift of the artist, 2006

P2006:11

PRINTS/MULTIPLES

Jim Hodges

(American, born 1957)

Untitled (for Creative Time), 2006

screenprint

30 1/4 x 22 1/2" (76.8 x 57.2 cm.)

edition AP 4/6

Gift of the artist, 2007

P2007:1

INSTALLATION

no activity recorded

VIDEO/MEDIA

no activity recorded

Gallery Purchases

PAINTINGS

Bruce Adams

(American, born 1952)

Picture of Woman with Painting-National Gallery,

Washington, D.C., 2005

oil on wood

24 x 96" (61 x 98.5 cm.)

Multiple Purchase Funds, 2007

2007:3

Todd Brandt

(American, born 1967)

Daisy Chain, 2006

plastic creamer cups, latex, and wood

61 x 61" (154.9 x 154.9 cm.)

General Purchase Funds, 2006

2006:12

Robert Mangold

(American, born 1937)

Column Structure IX, 2006

acrylic and black pencil on canvas

120 x 96" (304.8 x 243.8 cm.)

Multiple Purchase Funds, 2007

2007:6a-b

Adrian Schiess

(Swiss, born 1959)

Malerei, 2002-04

paint on aluminum

80" x 81'2" (203.2 x 2474 cm.)

General Purchase Funds, 2006

2006:17.1-8

Philip Taaffe

(American, born 1955)

Locus Auratus, 2005

mixed media on canvas

120 1/2 x 96 1/2" (306.1 x 245.1 cm.)

Multiple Purchase Funds, 2007

2007:10

Rodney Taylor

(American, born 1966)

Idea, 2005

mixed media on canvas

64 x 54" (162.6 x 137.2 cm.)
General Purchase Funds, 2006
2006:23a-b

SCULPTURE/CONSTRUCTION

Matthew Barney

(American, born 1967)
DRAWING RESTRAINT 9, 2005
polycaprolactone thermoplastic, aquaplast,
and self-lubricating plastic
36 1/2 x 114 x 80" (92.7 x 289.6 x 203.2 cm.)
edition 4/10
Multiple Purchase Funds, 2007
2007:4a-g

Mona Hatoum

(Palestinian, born Lebanon, 1952)
+ and -, 2004
steel, aluminum, sand, and electric motor
10 5/8 x 165 1/2" (27 x 420.4 cm.) (diameter)
edition AP
General Purchase Funds, 2007
2007:2a-d

Jim Hodges

(American, born 1957)
look and see, 2005
enamel on stainless steel
300 x 138 x 144" (762 x 350.5 x 365.8 cm.)
General Purchase Funds, 2006
2006:15

Carter Kustera

(Canadian, born 1962)
A 50 Goal Season (2), 2006
wood, aluminum, rubber, steel, and enamel paint
60 x 20 x 3 1/2" (152.4 x 50.8 x 8.9 cm.)
General Purchase Funds, 2006
2006:14

Evan Penny

(Canadian, born South Africa, 1953)
Male Stretch #2, 2007
silicone, hair, pigment, fabric, and aluminum
71 x 11 1/4 x 9" (180.3 x 28.6 x 22.9 cm.)
Multiple Purchase Funds, 2007
2007:13

Alan Rath

(American born 1959)
Clock II (2 O'Clock), 1991
aluminum, custom electronics, and three cathode ray tubes
25 x 50 x 13" (63.5 x 127 x 33 cm.)
Multiple Purchase Funds, 2007
2007:9

Robert Therrien

(American, born 1947)
No title, 2006
steel, aluminum, paint, and fabric
table: 96 x 110 x 100" (243.8 x 279.4 x 254 cm.)
chairs: 104 x 64 x 72" (264.2 x 162.6 x 182.9 cm.) (each)
General Purchase Funds, 2007
2007:1a-e

Rachel Whiteread

(English, born 1963)
Untitled (Domestic), 2002
mixed media
266 1/8 x 229 7/8 x 96 1/2"
(675.9575 x 583.8825 x 245.11 cm.) (overall)
Owned jointly by Albright-Knox Art Gallery, Buffalo;
General Purchase Funds and Carnegie Museum of Art,
Pittsburgh; The Henry L. Hillman Fund, 2006

Andrea Zittel

(American, born 1965)
A to Z 1994 Living Unit II, 1994
oven range, upholstery, utensils, saucepans, bowls, and glass jars
57 x 84 x 82" (144.8 x 213.4 x 208.3 cm.)
Multiple Purchase Funds, 2007
2007:15

DRAWINGS/WORKS ON PAPER

no activity recorded

PHOTOGRAPHS

Matthew Barney

(American, born 1967)
DRAWING RESTRAINT 9: Holographic Entry Point, 2005
three color prints in self-lubricating plastic frames
left and right prints: 27 x 27 x 1 1/2" (68.6 x 68.6 x 3.8 cm.) (each)
center print: 43 x 43 x 1 1/2" (109.2 x 109.2 x 3.8 cm.)
edition 3/3
Multiple Purchase Funds, 2007
P2007:2a-c

Tim Hyde

(American, born 1968)
UNTITLED "INDIANA", 2003
digital print
31 1/2 x 40 5/8" (80 x 103.2 cm.)
edition 4/10
General Purchase Funds, 2006
P2006:7

Luisa Lambri

(Italian, born 1969)
Untitled (Barragan House, #21), 2005
digital print
33 7/8 x 37 3/4" (86 x 95.9 cm.)
edition 3/5
General Purchase Funds, 2006
P2006:8.1

Untitled (Barragan House, #30), 2005
digital print
33 7/8 x 37 3/4" (86 x 95.9 cm.)
edition 3/5
General Purchase Funds, 2006
P2006:8.2

Ruben Ochoa

(American, born 1974)
Untitled, 2007
color print
40 x 50" (101.6 x 127 cm.)
edition 1/3
Multiple Purchase Funds, 2007
P2007:3

Laurie Simmons

(American, born 1949)
Magnum Opus II (the Bye-Bye), 1991
gelatin silver print
54 x 95" (137.2 x 241.3 cm.)
edition 1/5
By exchange, Castellani Family Fund and General Purchase Funds, 2006
P2006:9

Alec Soth

(American, born 1969)
Terrace Court, 2005
chromogenic print
40 x 32" (101.6 x 81.3 cm.)
edition 2/7
General Purchase Funds, 2006
P2006:10.1

The Voyageur, 2005
chromogenic print
50 x 40" (127 x 101.6 cm.)
edition 2/7
General Purchase Funds, 2006
P2006:10.2

PRINTS/MULTIPLES**Robert Therrien**

(American, born 1947)
No Title (keyhole), 1995
aquatint
25 3/4 x 19 3/4" (65.4 x 50.2 cm.)
edition AP 6/10
Multiple Purchase Funds, 2007
P2007:4.1

No Title (red chapel), 1995
aquatint
29 1/2 x 19 3/4" (74.9 x 50.2 cm.)
edition AP 9/11
Multiple Purchase Funds, 2007
P2007:4.2

INSTALLATION**John Armleder**

(Swiss, born 1948)
Voltes II, 2003
Colored neon
Dimensions variable
Multiple Purchase Funds, 2007
2007:16

Olafur Eliasson

(Danish, born 1967)
Triple ripple, 2004
glass, mirror, electric motors, spotlight, and tripod
dimensions variable
Multiple Purchase Funds, 2007
2007:14a-g

Fred Sandback

(American, 1943-2003)
Untitled (Sculptural Study, Four-Part Vertical Construction), ca.

1982/2004
red acrylic yarn
variable ceiling height x 24 x 96"
(variable ceiling height x 61 x 243.8 cm)
Multiple Purchase Funds, 2007
2007:17a-d

VIDEO/MEDIA**Matthew Barney**

(American, born 1967)
DRAWING RESTRAINT 9, 2005
35mm film and 35mm film transferred to digital
video disc, 02:25:00
edition 4/10
Multiple Purchase Funds, 2007
2007:5a-b (35mm film)
2007:5c (digital video disc)

Brody Condon

(American, born Mexico, 1974)
KarmaPhysics < Elvis "DeResFX.Kill" KarmaPhysics, 2004
computer game modification (Unreal 2003)
13 x 17' (396.2 x 518.2 cm.)
edition 9/10
General Purchase Funds, 2006
2006:13a-c

Bruce Nauman

(American, born 1941)
Green Horses, 1988
color video with sound, 00:59:40
Purchased jointly by the Albright-Knox Art Gallery, with Multiple Purchase Funds, and the Whitney Museum of American Art, New York, with funds from the Painting and Sculpture Committee, 2007
2007:7

Orit Raff

(Israeli, born 1970)
Untitled (bread/forgive/salt/dream), 2005
DVD
floor projection: 4.3 x 3.5' (131.1 x 106.7 cm.)
edition of 5
General Purchase Funds, 2006
2006:22

Research Resources

The Department of Research Resources inspires 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 research collections expanded to include more than 50,000 library items and archival holdings in extent of 1,500 linear feet. The department facilitated access to these assets by responding to research inquiries from staff, the membership, affiliates, and scholars, in addition to providing intellectual and physical control of the collections through the optimal care and cataloging of library acquisitions, and sustaining an active interlibrary loan program.

Research Resources provided in-depth research for *Shaping Abstract Expressionism: Postwar American Art through the Eyes of Clement Greenberg and Harold Rosenberg* and contributed a bibliography for the catalogue *Passion Complex*. Furthermore, the department partnered with curators to organize an exhibition in the Gallery for Small Sculpture entitled *The Art of Giving*, which highlighted key gifts that form part of the department's rare and special collections. As part of the Gallery's ongoing history in this regard, the Archives received an important contribution from Tim Hailand, who donated a collection of his photographs documenting the production and installation of artist Jim Hodges's monumental sculpture, *look and see*, 2005.

The department continued to contribute to the profession on the local, regional, and national levels. Representatives from the department attended a panel discussion organized by the Judd Foundation at the Museum of Modern Art, New York, which explored the role and impact of oral history on artists' narratives and participated in the Association of College and Research Libraries' Rare Books and Manuscripts Section conference, *From Here to Ephemerality: Fugitive Sources in Libraries, Archives, and Museums*. In addition, the department hosted colleagues from the Art Libraries Society of North America/Western New York Chapter, as well as the New York Archives Conference at their respective annual meetings.

Technology Services

There is a great deal of work at the Albright-Knox Art Gallery that goes on behind the scenes to assure the highest professional standards are maintained in the care, conservation, documentation, and exhibition of the permanent collection. Much of this work is costly and labor-intensive, requiring financial resources beyond the Gallery's annual operating expenses. Recently, the Albright-Knox was awarded two major public sector grants to support a comprehensive two-year project to examine, verify, correct, and update all computer-supported registration records for the more than 6,000 works of art in the Gallery's permanent collection, complete the final phase of digital documentation of the entire collection, and provide wide public access to the rich informational resource online. A federal matching grant of \$149,700 from the Institute of Museum and Library Services coupled with an award of \$75,000 from the New York State Council on the Arts have made the implementation of this comprehensive collections-management and public-access initiative possible.

Once complete, this database will greatly expand our abilities to serve the public with state-of-the-art image content and information on the permanent collection of one of America's best regional museums of modern and contemporary art. At the conclusion of this two-year project, access to this digital database will be global – available to anyone with Internet access – and like the Albright-Knox Art Gallery itself, it will be a local treasure with international impact.

Volunteer Organizations

Recognizing the tremendous change that has taken place within the Gallery over the last several years and the changing profile of volunteers within the community-at-large, a Volunteer Strategies Committee – comprising representatives from the Members' Council, Junior Group, Collectors Gallery, New Group, Docents, and at-large volunteers – was formed to recall and celebrate the history of past volunteerism at the Gallery while looking ahead to envisioning a mutually beneficial and gratifying staff/volunteer partnership for the future. Cecile Biltekoff, who has been a Gallery volunteer and now serves professionally as a consultant specializing in governance issues and strategic planning, ably facilitated the process. The Committee solicited input through staff and volunteer surveys, held monthly meetings that involved discussion around volunteerism, and is currently analyzing responses and trends to create a plan for the future. It anticipates making recommendations by January 2008.

This year the members of the Junior Group joined with the New Group and the Education Department to expand and energize *Art Alive* on June 2. Long considered one of the most creative events involving the entire community, the art tableaux display saw record entries and crowds. The museum was open free to the public, workshops were presented, and cash prizes were increased. The Junior Group and New Group recognize the enormous potential of this event and are dedicated to raising the level of attention and participation at all levels.

The Members' Council, in addition to hosting exhibition openings and working with membership on *Gusto* nights, created a unique evening to celebrate *Francis Bacon: Paintings from the 1950s*. A conversation between Albright-Knox Senior Curator Douglas Dreishpoon and exhibition curator Michael Peppiatt highlighted the sold-out event that recreated a London bistro with a Soho-themed menu. The event easily exceeded its net goal of \$50,000 in support of the exhibition.

The Collectors Gallery traveled to New York to select works for its ever-popular *New York Collection* exhibition in October. This exhibition especially produces many sales for the Gallery and affords individual and corporate members the opportunity to rent and purchase select work. The *Area Artists Show* held in the spring was moved from its traditional location in the Auditorium to a new setting in Clifton Hall. It was deemed a success on all levels, particularly in a record twenty-four sales.

Docents, mentioned in the Education section, contribute to the guest experience in myriad and valuable ways. Our at-large volunteers support the Gallery and its work through steadfast and regular service in all administrative and public settings.

The Gallery is exceedingly grateful to all of its volunteers who give generously and freely of their time and expertise. The work of the Gallery would simply be impossible without them.

Statement of Operations

This report is prepared from the audited financial statements of The Buffalo Fine Arts Academy for the years ended 2007 and 2006. It does not include receipts and disbursements of funds for non-operating activities as defined in the notes to those statements.

	2007	2006
SUPPORT AND REVENUE		
GIFTS AND GRANTS		
Governmental Grants	\$ 1,065,231	\$ 540,000
Corporate and Foundation Support	1,332,943	861,742
Annual Giving	754,588	1,044,862
All other gifts and grants	480,910	420,119
TOTAL GIFTS AND GRANTS	3,633,672	2,866,723
Exhibitions	99,833	231,531
Membership	343,277	366,086
Investment Income	1,604,000	1,713,000
Education and other related programs	450,408	287,980
Revenue and auxiliary activities	832,014	996,384
TOTAL SUPPORT AND REVENUE	6,963,204	6,461,704
EXPENSES		
Program Services	2,179,085	2,538,651
Support Services	3,956,383	3,799,291
Cost of sales and expense of auxiliary activities	465,941	633,699
TOTAL EXPENSES	6,601,409	6,971,641
Excess (deficiency) of operating revenues over operating expenses	361,795	(509,937)
Current year revenues restricted for future programs	(760,826)	-
Prior year revenues restricted for current programs	-	117,255
Deficiency of current year unrestricted operating revenues over operating expenses	\$ (399,031)	\$ (392,682)

Albright-Knox Art Gallery Staff





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