Annual Report
2022–2023

Special Inaugural Edition

BUFFALO AKG ART MUSEUM
The Jeffrey E. Gundlach Building, the John J. Albright Bridge, and the Robert and Elisabeth Wilmers building. Photo: Marco Cappelletti

COVER: The Jeffrey E. Gundlach Building viewed from the Robert and Elisabeth Wilmers Building. Photo: Marco Cappelletti
Vision
To flourish as an exceptional hub of artistic and creative energies that enriches and transforms people's lives in our community, our nation, and the world.

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

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

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Christine Sabuda
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Nancy Stevens*
Nicole Swift
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AKG Deputy Director: Staff Representative
AKG Interim Director of Advancement: Staff Representative
AKG Manager of Philanthropy: Secretary

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AKG Senior Manager of Strategic Communications & Media

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AKG Deputy Director: Staff Representative

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AKG Manager of Public Art: Staff Representative

AKG Public Art Projects Coordinator: Staff Representative
AKG Associate, Executive Offices: Secretary

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Victoria Beck Newman*
Frederick G. Pierce II
Karen Lee Spaulding*
Nancy B. Stevens*

AKG Director: Staff Representative
AKG Associate, Executive Offices: Secretary

Buffalo AKG Leadership Team
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Chief Financial Officer
Cathleen Chaffee, PhD
Charles Ballbach Chief Curator

AKG Manager: Staff Representative

Andrea Harden
Director of Human Resources
Jillian Jones
Deputy Director
Carly Kircherger
Interim Director of Advancement
Jamie Robideau
Director of Facilities Planning & Management

Janne Sirén, PhD
Deputy Director
Peggy Pierce Elfin Director

* Non-Director
* Non-Director
* Non-Voting
Letter from the Board President & the Peggy Pierce Elfvin Director

The Buffalo AKG Art Museum’s 161-year history is a constant presence in the work we do each day as stewards of the sixth-oldest art museum in America. As we think about the museum for today and for the future—developing the collection with acquisitions of contemporary art, presenting groundbreaking exhibitions and programs, and proactively engaging everyone in our community—we are mindful of the fact that we are part of a continuum of visionary Board members and museum staff. Making one’s mark within this extraordinary landscape of achievement is by default a deferential endeavor. Occasionally, however, at very rare and special moments, we become aware that we are actively making history, that history is happening right now, and that we have the honor and privilege of being its humble agents.

On June 12, 2023, we marked a turning point in this history with friends, colleagues, supporters, members of our community, and guests from around the world as we formally inaugurated and opened the Buffalo AKG Art Museum. The monumental efforts and astounding generosity that brought us to this moment are almost too enormous to describe. In the end, 2,767 donors enabled the Buffalo AKG to raise approximately $230 million—1,758 of whom had never before given to the museum. Seven years ago, the Buffalo News skeptically asked, “Can Albright-Knox Art Gallery raise $80 million?” Today we answer that question with a resounding “yes.” That we have nearly tripled that target is a testament to our community’s belief that the Buffalo AKG will play a pivotal role in Western New York for generations to come and to the uniquely thoughtful and forward-thinking philanthropy of Jeffrey E. Gundlach. The compelling structures of Mr. Gundlach’s matching challenges ensured that the museum would achieve support from private donors as well as all levels of government—federal, state, county, and municipal. Mr. Gundlach’s $65 million of support catalyzed our capital campaign; more importantly, his philanthropic vision, along with the support of our members and our community, empowered us to dream, and to dream big.

The creation of the Buffalo AKG was never about simply doing our jobs. From the very onset of the project, the new museum campus was envisioned as the physical realization of the hopes and aspirations of our community. From our architectural design process, which incorporated the voices of hundreds of individuals, to our exploration of what it means to be a contemporary art museum that actively contributes to the region’s vitality, the Buffalo AKG displays the influence of the many new friends we have made in Buffalo, across the country, and around the world. To date, after roughly four and a half months of operations, nearly 100,000 people have experienced the Buffalo AKG and its new campus, compared to our previous annual visitation of 120,000 to 135,000.

On June 12, during the ribbon cutting ceremony, the British vocal group Vox Fortuna performed “Heroes,” by David Bowie, which was first recorded in 1977 in East Berlin. Bowie returned to Berlin in 1987 to perform the song for thousands of East Berliners yearning for a freer world. Two years later, the Berlin Wall would fall. When Bowie died in 2016, the German Foreign Ministry credited him and his performance with helping to harden these forces of history and remove the barriers—physical, philosophical, and ideological, that divide us.

It is this kind of monumental change that we hope the work of the Buffalo AKG inspires. Art brings us together—it empowers us, and it changes our world. Together, by building the Buffalo AKG Art Museum, we have made history.

It is with profound gratitude that we share with you the following overview and synopsis of the past fiscal year.

The Inaugural Season was a months-long commemoration of the incredible individuals and organizations who brought us to this moment. It was also an exuberant celebration of the Buffalo AKG’s expanded role in Western New York as a civic center, a meeting place, and a community resource for individuals of all backgrounds and walks of life. To date, after roughly four and a half months of operations, nearly 100,000 people have experienced the Buffalo AKG and its new campus, compared to our previous annual visitation of 120,000 to 135,000.

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Art

Despite the fact that our Elmwood Avenue campus was under construction for the entirety of the 2022-2023 fiscal year, the Buffalo AKG organized several significant exhibitions. *Stanley Whitney: The Italian Paintings*, curated by Cathleen Chaffee, Charles Balbach Chief Curator, and Vincenzo de Bellis, Director of Fairs and Exhibition Platforms for Art Basel, was an official collateral event of the 59th Venice Biennale. The exhibition, which was on view at Palazzo Tiepolo Passi through November 2022, was the first to present works that Whitney created exclusively in Italy. In 2024, the Buffalo AKG will present *Stanley Whitney: How High the Moon*, the artist’s first career retrospective, in the Jeffrey E. Gundlach Building.

In November, we presented *Peer to Peer*, the first survey organized by an American museum of the leading artists engaged with blockchain. The online exhibition staged an exchange between the artists and their historical peers in the Buffalo AKG’s collection of modern and contemporary art. Since its founding in 1862, the museum has been committed to defining artistic movements as they emerge, including those born from dialogues with technologies such as photography and video. A groundbreaking continuation of that legacy, *Peer to Peer* featured artists from North America, Europe, Central America, South America, the Middle East, and Africa. Following the exhibition, editions of each of the works in the exhibition entered the Buffalo AKG’s collection. *Peer to Peer* was organized by Curator Tina Rivers Ryan, whose previous exhibition *Difference Machines: Technology and Identity in Contemporary Art* is in the midst of a tour that includes the Beall Center for Art + Technology, Gray Area, and Wrightwood659.

From July 30, 2022, through March 19, 2023, the Buffalo AKG presented *Sarah Braman: Finding Room* at Frank Lloyd Wright’s Graycliff, marking the second time in recent years that the museum has collaborated with an organization dedicated to stewarding a property designed by Frank Lloyd Wright (*The Space Between: Frank Lloyd Wright / Jun Kaneko*) was on view at the Martin House in 2020). The exhibition installed Braman’s monumental outdoor and smaller-scale indoor sculptures throughout the Graycliff estate in Derby, New York.

In April 2023, for the first time in many years, the Buffalo AKG announced the artworks it had recently acquired. Since closing for construction on November 3, 2019, the museum formally acquired more than five hundred artworks by 181 artists, including works by Firelei Baez, Ali Banisadr, Yoan Capote, Tiffany Chung, Chitra Ganesh, Vanessa German, Jeffrey Gibson, Suzanne Jackson, Anselm Kiefer, Sin Wai Kin, Yayoi Kusama, Lapsee Lam, Carolyn Lazard, Vanessa German, Max Collins, Fotini Galanes, Rachel Shelton, and Phyllis Thompson. Later that month, we held the *Peer to Peer* Launch Party at the Mondrian South Beach Hotel in Miami Beach, Florida. Guests joined us during Miami Art Week to celebrate the exhibition’s launch and experience a one-night-only pop-up installation of the artworks.

On June 8, 2023, we held our Media Preview Day, the first event in the Buffalo AKG’s ten-day opening sequence. In the days that followed, thousands of people attended our Inaugural Season Gala (June 10), Members’ Preview Days (June 11 and 13), Ribbon Cutting Ceremony (June 12), Capital Campaign Celebration (June 12), Community Partners’ and Educators’ Preview (June 13), Donor Circles Preview (June 14), and Construction Team Appreciation Days (June 17 and 18). Our Opening Weekend (June 15-18) was completely free of admission charges for all visitors.

An extraordinary amount of planning, organization, and hard work went into these events, each of which was a resounding success. We extend our heartfelt gratitude and appreciation to the seemingly tireless staff of the Buffalo AKG, who made all of this possible.

In the Community

In November 2022, we reinvented our signature fall gala with Standing Ovation, a festive evening that honored the talented artists featured in the exhibition program at Albright-Knox Northland, the satellite facility we operated during construction. The event’s honorary chairpersons were Buffalo-based artists-in-residence Julia Bottoms, Tricia Butski, Max Collins, Fotini Galanes, Rachel Shelton, and Phyllis Thompson. Later that month, we held the *Peer to Peer* Launch Party at the Mondrian South Beach Hotel in Miami Beach, Florida. Guests joined us during Miami Art Week to celebrate the exhibition’s launch and experience a one-night-only pop-up installation of the artworks.

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Construction

In prior Annual Reports, this section provided an update on the state of the construction of the Buffalo AKG. It gives us great pleasure to report that the update this year is quite brief: complete!

Of course, building the Buffalo AKG was more than just the Herculean task of physically assembling the campus, though it certainly was that. It also involved completely reinventing everything the Buffalo AKG does and how it does it. In the 2022-2023 fiscal year we welcomed nearly one hundred new staff members to our team, many of whom interface directly with the tens of thousands of people who have visited the museum to date. Together, we have developed new ways of working together to ensure that our expanded and renovated facilities are the setting for experiences that are comfortable, safe, enjoyable, and inspiring.

If the three and a half years of construction were like building a Stradivarius violin, in the coming fiscal year we will finally play it. Thank you for the incredible gift of your support and guidance. On behalf of all of us at the museum, welcome to the Buffalo AKG Art Museum.
Buffalo AKG Art Museum Inaugural Season

June 2023

The Buffalo AKG’s Inaugural Season presented a celebration for the ages, kicking off with a series of special previews and events for museum members, community partners, and supporters in appreciation of the role they played in making the Buffalo AKG’s campus expansion and development project possible.

Chairpersons
Jeffrey and Barbara Gundlach
Alice and Jeremy Jacobs Jr.
Roberta and Michael Joseph
Sonja and Janne Sirén

Honorary Chairpersons
Carol Gundlach
Mrs. Seymour H. Knox III
Shohei Shigematsu

Honorary Committee
Miriam Bäckström
Charles E. Balbach
Scott and Kathy Bieler
Olafur Eliasson
On behalf of artist Marisol Escobar: Mimi Trujillo

Gala Committee
Ann Bonte and Brent Baird
Barbara T. Baker
Jennifer and Carl Teo Balbach
Charles and Penny Banta
Robert Bojdak and Sarah Williams
Helen and Andy Cappuccino
Cynthia and Frank Ciminelli
Alison and James Derrick
Carl Gustaf Ehrnrooth and Maire Gullichsen-Ehrnrooth
Kate and Steve Foley
Cathy and Robert Gatewood
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Sandy and Drew Gundlach
Mary Jo and Peter Hunt
Molly and Charles Lambros
Brooke and Tim Leboeuf
Eunice and A. Norman Lewin
Victoria and James Newman
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Rachelle and Kevin Robinson
Christine Sabuda

Welcome Committee
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Beth and Michael Edbauer
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Christopher and Jennifer Feeney
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Nick and Bonnie Hopkins
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Christine Standish and Chris Wilk
Leslie and Howard Zemsky

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Anselm Kiefer and Manuela Luca-Dazio
Judith C. Lipsky
Elisabeth Roche Wilmers
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Amy and Harris Schwab
Rafaela Seppälä
Rachel and Scott Stencik
Nicolette and Steve Swift
Virginia Wetlaufer and Walter Tomenson
Debra Williams and Albert G. McDaniel, Jr.
Heather and Jon Williams


The ribbon cutting ceremony officially opened the Buffalo AKG Art Museum on June 12, 2023. Photo: Joe Cascio
June 14, 2023
Donor Circles Preview
Guests joined us for a special preview of the expanded and revitalized Buffalo AKG Art Museum campus, presented by the Buffalo AKG Convergence Council.

Committee: Jonathan Arno, Jennifer Burger, Katie Campos and Erin Chapman, David Chevrestt, Emily Donnelly, Allison Drake, Kate Todd Hubbell, Jack Knox, Brooke Loboehf, T. J. Murnaca, Caroline Pierce, Steve Procknal, Shukara Purks, Misha Russo, Tessa Lewis and Aaron Santarosa, Zack Schneider, Courtney Sinatra, and Jared Threat.

June 15–18, 2023
Opening Weekend FREE to the Community
June 17, 2023
Construction Team Appreciation Day #1
June 18, 2023
Construction Team Appreciation Day #2

Sponsors of the Buffalo AKG Art Museum Inaugural Season
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Advantage Technology Integration
Aleron
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Kristine and Thor Furuholmen
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Joan Lyke Roeback
Deborah Russell and Peter Jones
Sanderson Wealth Management, LLC
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Paxton Sheldahl and Silvia Illia-Sheldahl
Rafaela Seppäälä
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Christine Standish and Christopher Wilk
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Virginia Wettlaufer and Walter S. Tomenson, III
Francis and Marie Williams and the Kimmisn Foundation
Heather and Jon M. Williams and the OSC Charitable Foundation
The Zakarian Family and Debra Williams and Albert
Gary McDaniel, Jr. in Honor of Heather Williams
Mrs. Ralph C. Wilson, Jr.

The Zemsky Family Foundation

Pages 18–19: The Jeffrey E. Gundlach Building. Photo: Marco Cappelletti
Pages 20–25: Members waiting to enter the Seymour H. Knox Building on June 11.
Pages 26–27: Guests at the Capital Campaign Celebration on June 12.
Pages 28–29: Members waiting to enter the Jeffrey E. Gundlach Building on June 13.
Pages 30: Visitor in the Ralph C. Wilson, Jr. Town Square.
Pages 31: Visitors in the Studios working on an art activity.
Pages 32–33: Visitors in the exhibition Looking Back: Lucas Samara’s Mirrored Room.
Pages 34–35: Visitors in Creative Commons.
Pages 38–39: Visitors enjoying food trucks and musical performances on the Great Lawn.

Photos: Jeff Mace

40 Buffalo AKG Art Museum Inaugural Season

Sponsors of the Buffalo AKG Art Museum Inaugural Season

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Exhibitions at the Buffalo AKG Art Museum

The Buffalo AKG Art Museum’s exhibition program is generously supported by The Seymour H. Knox Foundation, Inc.

Stanley Whitney: The Italian Paintings
April 23 – November 27, 2022
Palazzo Tiepolo Pasini, Venice, Italy
Collateral Event at the 58th International Art Exhibition—La Biennale di Venezia Presented by the Buffalo AKG Art Museum. This exhibition is supported by Lisson Gallery.

Peer to Peer
November 21 – December 2, 2022
Online Exhibition and Fundraiser
Organized by Curator Tina Rivers Ryan for the Buffalo AKG Art Museum in partnership with Feral File

Looking Back: Lucas Samaras’s Mirrored Room
June 12, 2023 – January 29, 2024
Seymour H. Knox Building, M&T Bank Gallery
Organized by Associate Curator Andrea Alvarez

Clifford Still: A Legacy for Buffalo
June 12, 2023 – February 19, 2024
Jeffrey E. Gundlach Building
This exhibition was organized by Cathleen Chaffee, Charles Bublach Chief Curator. It was realized with assistance by Gabrielle Carlo, Archivist, and with scholarly contributions by Bailey H. Placzek, Curator of Collections, Catalogue Raisonné Research and Project Manager, Clyfford Still Museum.

Through a Modernist Lens: Buffalo and the Photo-Secession
June 12 – October 30, 2023
Robert and Elisabeth Wilmers Building, Hemicycle Gallery
Organized by Godin-Spaulding Senior Curator for the Collection Holly E. Hughes, with assistance from Archivist Gabrielle Carlo

SITE-SPECIFIC INSTALLATIONS
Common Sky, 2022, by Studio Other Spaces—Olafur Eliasson and Sebastian Behmann
Chorus of the Deep (something ephemeral and beautifully whole, when seen from the edge of one’s vision, too full when taken head on), 2023, by Firelei Báez
Others Will Know, 2023, by Miriam Bäckström

PUBLIC ART PROJECTS
Sarah Braman: Finding Room
July 30, 2022 – March 19, 2023
Frank Lloyd Wright’s Graycliff
Organized by Associate Curator Andrea Alvarez and Public Art Projects Coordinator Zack Boehler

The Public Art Initiative was established and is supported by leadership funding from the County of Erie and the City of Buffalo.
November 5, 2022
Standing Ovation
Albright-Knox Northland
Presented by Delaware North and Patina Restaurant Group
Chairpersons: Roscoe Henderson and Rachelle and Kevin Robinson
Honorary Chairpersons: Julia Bottoms, Tricia Butski, Max Collins, Fotini Galanes, Rachel Shelton, Phyllis Thompson
Committee: Jonathan Amoia, Carly and Joe Battin, Cynthia and Frank Ciminelli, Ernestine Green, Asantewa K. Holley, Kate Todd Hubbell and James Hubbell, Alice and Jeremy Jacobs Jr., Genevieve and Benjamin Kicinski, Jody Lipps, Francesca Mesiah, Craig Reilly and Caitlin Cor Reilly, Misha J. Russo, Tina Sabuda and Chris Bihary, Sonja and Janne Siren, Nicole and Steve Swift, Heather and Jon Williams, Kayla Zemsky and Michael Myers, and Sarah Williams and Bob Bojdak

The Buffalo AKG Art Museum reinvented its signature fall gala with a festive evening that honored the talented artists featured in the exhibition program at Albright-Knox Northland. Art was the life of the party as the museum welcomed Buffalo artists-in-residence Julia Bottoms, Tricia Butski, Max Collins, Fotini Galanes, Rachel Shelton, and Phyllis Thompson as honorary chairpersons of the event. This talented artist cohort from the 2021 exhibition Hervé Tullet: Shape and Color transformed Albright-Knox Northland into a creative and delicious tour. Together with the master culinary team of Delaware North / Patina Restaurant Group, they designed an unforgettable evening that shined a spotlight on the Buffalo AKG’s commitment to merging global, regional, and local talent with our hometown community.

Tuesday, November 29, 2022
Peer to Peer Launch Party
Mondrian South Beach Hotel, Miami Beach, Florida
Presented by Erick Calderon and ARTXCODE
Exhibition generously sponsored by Clover Group, Curbell, Sandhill Investment Management, Aleron. Special gifts and arrangements provided by DMINTI, Digital Art Salon London, Jess Conatser, StudioAsWeAre, Isaac Taylor, AV Media, and Samsung.

Guests joined the Buffalo AKG Art Museum during Miami Art Week to celebrate the launch of Peer to Peer, a groundbreaking exhibition and benefit sale of works by the leading artists engaged with blockchain technology. This event included a one-night-only pop-up installation of these extraordinary artworks, organized by Buffalo AKG Curator Tina Rivers Ryan with Sofia Garcia of ARTXCODE.

Chairperson: Erick Calderon
Advisory Committee: Kent Charugundla, Jess Conatser, María Paula Fernández, Sofia García, Alice Jacobs, Carola Jain, Jason Li, Gerald Lipps, Casey Reas, Pablo Rodríguez-Fraile, Janne and Sonja Siren, Michael Spalter, Ruby Justice Theilot

Virtual Lectures and Talks for Peer to Peer
September 28, 2022
Social Codes: Creating and Collecting Digital Art in the Time of the NFT
Artist Casey Reas, who has lived through and shaped the field of digital art for the last twenty years, shared how NFTs fit into the fine art world.

October 19, 2022
The Ones and Zeros of Conservation and Display: Becoming a Confident Collector of Digital Art
Regina Harsanyi, one of the art world’s leading media art curators and conservators, discussed the exciting possibilities and challenges of collecting digital works.

Virtual After Hours: First Look @ AKG Series
Attendees of After Hours enjoyed behind-the-scenes access and insights into the Buffalo AKG Art Museum’s collection, special exhibitions, and campus development and expansion project.

October 11, 2022
Finishing Touches: Update on the Construction of Your Buffalo AKG Art Museum with Deputy Director (formerly Director of Advancement) Jillian Jones

December 8, 2022
The Member Experience: Refreshing the Buffalo AKG Membership Program with Membership Engagement Coordinator Annise Celano and Archivist Gabrielle Carlo

January 12, 2023
Coming Attractions: A Curatorial Preview of the Future Buffalo AKG Art Museum with Charles Balbach Chief Curator Dr. Kathleen Chahee and Godin-Spaulding Senior Curator for the Collection Holly E. Hughes

The After Hours: First Look @ AKG series was made possible through the generosity of M&T Bank.

Members’ Previews and Events
July 29, 2022
Members’ Opening for Sarah Braman: Finding Room at the Frank Lloyd Wright Graycliff Estate
Made possible by the generosity of the Hunt Charitable Foundation

September 22, 2022
Salon Series at the Birge Mansion, generously hosted by Brooke Leboeuf of Dôme Art Advisory and Convergence Council Member Misha Russo

Directors’ Travel Series
September 15-18, 2022
Venice Biennale, Venice, Italy

AKG Nordic Art and Culture Initiative Trips
August 25, 2022
CHART Art Fair, Copenhagen, Denmark
The Ralph C. Wilson, Jr. Town Square with Common Sky, 2022, by Olafur Eliasson and Sebastian Behmann of Studio Other Spaces, viewed from the southwest corner. Photo: Marco Cappelletti
The Board of Directors of the Buffalo AKG Art Museum extends deep gratitude to each of the generous donors who supported the museum from July 1, 2022, to June 30, 2023.

The following list comprises those individuals, corporations, foundations, and other organizations that have donated at levels of $400 or more through operating gifts of all types, such as contributions to the Annual Giving Campaign, membership, programs and events, endowment funds, and gifts-in-kind. The names below appear in accordance with the preferences noted by donors at the time of their contributions. Gifts to the Capital Campaign appear on page 54.

$500,000 and Above
County of Erie
M&T Bank
The Ralph C. Wilson, Jr. Arts & Culture Initiative at the Community Foundation for Greater Buffalo

$100,000–499,999
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Anonymous

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$1,000–2,499
Anonymous

$500–999
Anonymous

$250–499
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Anonymous

$50
Anonymous

$25
Anonymous

$10
Anonymous

$5
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In honor of Monica Angle
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In honor of Pamela Martin, by her family, Raymond and Vera Reiner and Frank and Kathy Martin
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In honor of Virginia Wettlaufer and Walter Tomenson, III

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Honoraria
In honor of Monica Angle
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In honor of Virginia Wettlaufer and Walter Tomenson, III
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gifts
to

Buffalo
AKG Art Museum

Marisol
Venezuelan and American, born France, 1930–2016

Fingers and Faces, 1961
Graphite on paper mounted on board
14 × 11 inches (35.6 × 27.9 cm)
Bequest of Marisol, 2016
2023:182

Tu, 1971
Felt-tip pen and marker on paper
22 × 14 inches (55.9 × 35.6 cm)
Bequest of Marisol, 2016
2023:162

Pastel on paper
11 × 14 inches (27.9 × 35.6 cm)
Bequest of Marisol, 2016
2023:50

Pastel on paper
11 × 14 inches (27.9 × 35.6 cm)
Bequest of Marisol, 2016
2023:31

Study for “The Fishman,” ca. 1973
Colored pencil on paper
14 × 11 inches (35.6 × 28.1 cm)
Bequest of Marisol, 2016
2023:63

Study for “The Fishman,” ca. 1973
Colored pencil on paper
14 × 11 inches (35.6 × 28.1 cm)
Bequest of Marisol, 2016
2023:64

Study for “The Fishman,” ca. 1973
Felt-tip marker and wash on paper
12 × 14 inches (32.1 × 35.6 cm)
Bequest of Marisol, 2016
2023:82

Study for monument to Juan Pedro López, 2000, Plaza Juan Pedro López, Caracas, Venezuela, ca. 2000
Charcoal on paper
12 × 11 inches (32.1 × 27.9 cm)
Bequest of Marisol, 2016
2023:44

Study to the Buffalo AKG Art Museum

Collage/Mixed Media
Marisol
Venezuelan and American, born France, 1930–2016

Georgia O’Keeffe, 1982
Collage, colored pencil, and felt-tip marker on paper
25 × 18 inches (63.5 × 45.9 cm)
Bequest of Marisol, 2016
2023:177

Georgia O’Keeffe, 1982
Collage, colored pencil, and felt-tip marker on paper
24 × 18 inches (61.1 × 45.7 cm)
Bequest of Marisol, 2016
2023:176

Davis, 2023
Graphite, colored pencil, crayon, and ballpoint pen on paper
14 × 11 inches (35.6 × 27.9 cm)
Bequest of Marisol, 2016
2023:38

Nurse, 2007
Graphite, colored pencil, crayon, and ballpoint pen on paper
14 × 11 inches (35.6 × 27.9 cm)
Bequest of Marisol, 2016
2023:39

Pez caro (Expensive Fish), 2010
Colored pencil and crayon on paper
11 × 9 inches (29.2 × 22.9 cm)
Bequest of Marisol, 2016
2023:10

Sol y mar (Sun and Sea), ca. 2007–15
Crayon and colored pencil on paper
30 × 22½ inches (76.2 × 57 cm)
Bequest of Marisol, 2016
2023:158

Study for “The Fishman,” ca. 1973
Felt-tip marker and wash on paper
12 × 14 inches (32.1 × 35.6 cm)
Bequest of Marisol, 2016
2023:63

Study for “The Fishman,” ca. 1973
Colored pencil on paper
14 × 11 inches (35.6 × 28.1 cm)
Bequest of Marisol, 2016
2023:64

Study for “The Fishman,” ca. 1973
Felt-tip marker and wash on paper
12 × 14 inches (32.1 × 35.6 cm)
Bequest of Marisol, 2016
2023:82

Study for monument to Juan Pedro López, 2000, Plaza Juan Pedro López, Caracas, Venezuela, ca. 2000
Charcoal on paper
12 × 11 inches (32.1 × 27.9 cm)
Bequest of Marisol, 2016
2023:44

Study to the Buffalo AKG Art Museum

Drawings/Unique Works on Paper
Marisol
Venezuelan and American, born France, 1930–2016

Blackbird Love, 1979
Crayon and colored pencil on cotton Fabriano paper
30 × 22¼ inches (76.2 × 57 cm)
Bequest of Marisol, 2016
2023:158

Study for monument to Juan Pedro López, 2000, Plaza Juan Pedro López, Caracas, Venezuela, ca. 2000
Charcoal on paper
12 × 11 inches (32.1 × 27.9 cm)
Bequest of Marisol, 2016
2023:44

Study for “The Fishman,” ca. 1973
Colored pencil on paper
14 × 11 inches (35.6 × 28.1 cm)
Bequest of Marisol, 2016
2023:63

Study for “The Fishman,” ca. 1973
Felt-tip marker and wash on paper
12 × 14 inches (32.1 × 35.6 cm)
Bequest of Marisol, 2016
2023:82

Study for monument to Juan Pedro López, 2000, Plaza Juan Pedro López, Caracas, Venezuela, ca. 2000
Charcoal on paper
12 × 11 inches (32.1 × 27.9 cm)
Bequest of Marisol, 2016
2023:44

Study to the Buffalo AKG Art Museum

Works on Paper
Marisol
Venezuelan and American, born France, 1930–2016

Study for “The Fishman,” ca. 1973
Felt-tip marker and wash on paper
12 × 14 inches (32.1 × 35.6 cm)
Bequest of Marisol, 2016
2023:10

Study for “The Fishman,” ca. 1973
Colored pencil on paper
14 × 11 inches (35.6 × 28.1 cm)
Bequest of Marisol, 2016
2023:63

Study for “The Fishman,” ca. 1973
Felt-tip marker and wash on paper
12 × 14 inches (32.1 × 35.6 cm)
Bequest of Marisol, 2016
2023:82

Study for monument to Juan Pedro López, 2000, Plaza Juan Pedro López, Caracas, Venezuela, ca. 2000
Charcoal on paper
12 × 11 inches (32.1 × 27.9 cm)
Bequest of Marisol, 2016
2023:44

Study to the Buffalo AKG Art Museum
<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Catalog Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Study for monument to Simón Bolívar, 1977, United Nations Headquarters, New York, NY, ca. 1977</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graphite on paper</td>
<td>18 x 12 inches (45.7 x 30.5 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:69</td>
<td></td>
</tr>
<tr>
<td>Untitled (Casita Maria), 1987</td>
<td>Watercolor, felt-tip pen, and ink on paper</td>
<td>11 x 8½ inches (27.9 x 21.6 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:101</td>
</tr>
<tr>
<td>Untitled (The grass under Guatemala), 1972</td>
<td>Colored pencil and watercolor on paper</td>
<td>23 x 18 inches (58.4 x 45.7 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:71</td>
</tr>
<tr>
<td>Untitled (The only salvation for an American is to become queer), ca. 1972-74</td>
<td>Colored pencil and ballpoint pen on paper</td>
<td>17 x 13 inches (43.2 x 33.4 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:4</td>
</tr>
<tr>
<td>Untitled (possible study for monument to Simón Bolívar, unrealized), ca. 1970s</td>
<td>Charcoal on paper</td>
<td>11 x 14 inches (28.9 x 35.6 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:105</td>
</tr>
<tr>
<td>Untitled (possible study for monument to Simón Bolívar, unrealized), ca. 1970s</td>
<td>Charcoal on paper</td>
<td>11 x 15 inches (28.9 x 38.1 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:104</td>
</tr>
<tr>
<td>Untitled page from a sketchbook, ca. 1958-60</td>
<td>Colored pencil on paper</td>
<td>11 x 15 inches (28.9 x 38.1 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:25.4</td>
</tr>
<tr>
<td>Untitled page from a sketchbook, ca. 1958-60</td>
<td>Colored pencil and oil pastel on paper</td>
<td>11 x 15 inches (28.9 x 38.1 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:25.1</td>
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<tr>
<td>Untitled page from a sketchbook, ca. 1958-60</td>
<td>Colored pencil on paper</td>
<td>11 x 15 inches (28.9 x 38.1 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:25.3</td>
</tr>
<tr>
<td>Untitled, ca. 1960-65</td>
<td>Crayon on paper</td>
<td>21 x 14 inches (53.7 x 35.6 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:144</td>
</tr>
<tr>
<td>Untitled, ca. 1975</td>
<td>Charcoal, graphite, and colored pencil on paper</td>
<td>16 x 13 inches (40.6 x 33.0 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:154</td>
</tr>
<tr>
<td>Untitled, ca. 1975</td>
<td>Charcoal, graphite, and colored pencil on paper</td>
<td>24 x 18 inches (60.9 x 45.7 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:173</td>
</tr>
<tr>
<td>Untitled, ca. 1977</td>
<td>Colored pencil and crayon on paper</td>
<td>3 x 22 inches (76.2 x 55.9 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:175</td>
</tr>
<tr>
<td>Untitled, ca. 1979</td>
<td>Crayon and colored pencil on paper</td>
<td>3 x 22 inches (76.2 x 55.9 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:176</td>
</tr>
<tr>
<td>Untitled, ca. 1960-66</td>
<td>Colored pencil and felt-tip marker on paper</td>
<td>3 x 22 inches (76.2 x 55.9 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:160</td>
</tr>
<tr>
<td>Untitled, ca. 1975</td>
<td>Graphite, colored pencil, and crayon on paper</td>
<td>14 x 11 inches (35.6 x 27.9 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:168</td>
</tr>
<tr>
<td>Untitled, ca. 2007-15</td>
<td>Graphite, colored pencil, and crayon on paper</td>
<td>14 x 11 inches (35.6 x 27.9 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:167</td>
</tr>
<tr>
<td>Untitled, ca. 2007-15</td>
<td>Graphite, colored pencil, and crayon on paper</td>
<td>14 x 11 inches (35.6 x 27.9 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:166</td>
</tr>
<tr>
<td>Untitled, ca. 1975</td>
<td>Colored pencil and crayon on paper</td>
<td>14 x 11 inches (35.6 x 27.9 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:159</td>
</tr>
<tr>
<td>Untitled, ca. 1975</td>
<td>Felt-tip pen and marker on paper</td>
<td>23 x 23 inches (58.4 x 58.4 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:173</td>
</tr>
<tr>
<td>Untitled, date unknown</td>
<td>Watercolor, acrylic, and charcoal on paper</td>
<td>23 x 18 inches (60.9 x 45.7 cm)</td>
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<td>2023:175</td>
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<tr>
<td>Untitled, ca. 1996</td>
<td>Watercolor on paper</td>
<td>22 x 24 inches (55.9 x 61 cm)</td>
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<td>2023:176</td>
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<tr>
<td>Untitled, ca. 1983</td>
<td>Pastel and colored pencil on paper</td>
<td>23 x 18 inches (58.4 x 45.7 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:169</td>
</tr>
<tr>
<td>Untitled, ca. 1974</td>
<td>Graphite, colored pencil, and crayon on paper</td>
<td>14 x 11 inches (35.6 x 27.9 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:167</td>
</tr>
<tr>
<td>Untitled, ca. 1974</td>
<td>Ballpoint pen, colored pencil, and crayon on paper</td>
<td>14 x 12 inches (35.6 x 30.5 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:19</td>
</tr>
<tr>
<td>Untitled, ca. 2007-15</td>
<td>Ballpoint pen and crayon on paper</td>
<td>14 x 12 inches (35.6 x 30.5 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:20</td>
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<tr>
<td>Untitled, ca. 1954-58</td>
<td>Ballpoint pen on paper</td>
<td>10 x 10 inches (25.4 x 25.4 cm)</td>
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<td>2023:76</td>
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<tr>
<td>Untitled, ca. 1950</td>
<td>Graphite on paper</td>
<td>15 x 10 inches (38.1 x 25.4 cm)</td>
<td>Bequest of Marisol, 2016</td>
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<td>Untitled, ca. 1950</td>
<td>Graphite on paper</td>
<td>15 x 10 inches (38.1 x 25.4 cm)</td>
<td>Bequest of Marisol, 2016</td>
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<tr>
<td>Untitled, ca. 1954-58</td>
<td>Ballpoint pen on paper</td>
<td>15 x 10 inches (38.1 x 25.4 cm)</td>
<td>Bequest of Marisol, 2016</td>
<td>2023:79</td>
</tr>
</tbody>
</table>

Gifts to the Buffalo AKG Art Museum (cont.)
<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>Untitled, ca. 1954–58</strong></td>
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<tr>
<td>Ballpoint pen on paper</td>
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<tr>
<td>15% × 11% inches (40.2 × 30.3 cm)</td>
</tr>
<tr>
<td>Bequest of Marisol, 2016</td>
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<td>2023:98</td>
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<tr>
<td><strong>Untitled, ca. 1954–58</strong></td>
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<tr>
<td>Ballpoint pen on paper</td>
</tr>
<tr>
<td>15% × 11% inches (40.2 × 30.3 cm)</td>
</tr>
<tr>
<td>Bequest of Marisol, 2016</td>
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<td>2023:99</td>
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<tr>
<td><strong>Untitled, ca. 1954–58</strong></td>
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<tr>
<td>Ballpoint pen on paper</td>
</tr>
<tr>
<td>15% × 11% inches (40.2 × 30.3 cm)</td>
</tr>
<tr>
<td>Bequest of Marisol, 2016</td>
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<tr>
<td>2023:100</td>
</tr>
<tr>
<td><strong>Untitled, ca. 1954–58</strong></td>
</tr>
<tr>
<td>Colored pencil on paper</td>
</tr>
<tr>
<td>14 × 16% inches (35.6 × 42.9 cm)</td>
</tr>
<tr>
<td>Bequest of Marisol, 2016</td>
</tr>
<tr>
<td>2023:101</td>
</tr>
<tr>
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<td>2023:102</td>
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<tr>
<td><strong>Untitled, ca. 1954–58</strong></td>
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<tr>
<td>Colored pencil and graphite on paper</td>
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<tr>
<td>17 × 14% inches (43.2 × 35.6 cm)</td>
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<tr>
<td>Bequest of Marisol, 2016</td>
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<td>2023:103</td>
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<tr>
<td><strong>Untitled, ca. 1954–58</strong></td>
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<tr>
<td>Ink on silver foil board</td>
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<tr>
<td>20 × 15% inches (50.8 × 38.1 cm)</td>
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<tr>
<td>Bequest of Marisol, 2016</td>
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<td>2023:104</td>
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<tr>
<td><strong>Untitled, ca. 1960</strong></td>
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<tr>
<td>Colored pencil and crayon on paper</td>
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<tr>
<td>22% × 17% inches (56.2 × 45.1 cm)</td>
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<td>Bequest of Marisol, 2016</td>
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<td>2023:105</td>
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<tr>
<td><strong>Untitled, ca. 1960</strong></td>
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<tr>
<td>Colored pencil and crayon on paper</td>
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<tr>
<td>14 × 17% inches (35.6 × 43.2 cm)</td>
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<td>Bequest of Marisol, 2016</td>
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<td>2023:106</td>
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<tr>
<td><strong>Untitled, ca. 1960</strong></td>
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<tr>
<td>Colored pencil and crayon on paper</td>
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<tr>
<td>14 × 17% inches (35.6 × 43.2 cm)</td>
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<td>Bequest of Marisol, 2016</td>
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<td>2023:107</td>
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</tbody>
</table>
Gifts to the Buffalo AKG Art Museum (cont.)

**Untitled, ca. 1971**
Felt-tip pen and marker on paper
17 × 14 inches (43.2 × 35.6 cm)
Bequest of Marisol, 2016
2023:197

**Untitled, ca. 1971**
Oil pastel and colored pencil on paper
17 × 14 inches (43.2 × 35.6 cm)
Bequest of Marisol, 2016
2023:198

**Untitled, ca. 1969-72**
Colored pencil on paper
14 × 11 inches (35.6 × 27.9 cm)
Bequest of Marisol, 2016
2023:199

**Untitled, ca. 1958**
Colored pencil, oil pastel, and ballpoint pen on paper
9 × 11 inches (22.9 × 28.1 cm)
Bequest of Marisol, 2016
2023:200

**Untitled, ca. 1957-58**
Colored pencil on paper
14 × 11 inches (35.6 × 27.9 cm)
Bequest of Marisol, 2016
2023:201

**Untitled, ca. 1969-72**
Colored pencil on paper
12 × 9 inches (30.5 × 22.9 cm)
Bequest of Marisol, 2016
2023:202

**Untitled, ca. 1957-58**
Colored pencil on paper
13 × 9 inches (33.0 × 22.9 cm)
Bequest of Marisol, 2016
2023:203

**Untitled, ca. 1970s**
Felt-tip pen and marker on paper
14 × 11 inches (35.6 × 27.9 cm)
Bequest of Marisol, 2016
2023:204

**Untitled, ca. 1971**
Felt-tip pen and marker on paper
17 × 14 inches (43.2 × 35.6 cm)
Bequest of Marisol, 2016
2023:205

**Untitled, ca. 1970s**
Acrylic, pastel and felt-tip marker on paper
14 × 11 inches (35.6 × 27.9 cm)
Bequest of Marisol, 2016
2023:206

**Untitled, ca. 1957**
Colored pencil on paper and tape on paper
12 × 9 inches (30.5 × 22.9 cm)
Bequest of Marisol, 2016
2023:207

**Untitled, ca. 1957**
Colored pencil on paper
12 × 9 inches (30.5 × 22.9 cm)
Bequest of Marisol, 2016
2023:208

**Untitled, ca. 1969-72**
Colored pencil on paper
14 × 22 inches (35.6 × 55.9 cm)
Bequest of Marisol, 2016
2023:209

**Untitled, ca. 1974**
Colored pencil on paper
18 × 13 inches (47.2 × 33 cm)
Bequest of Marisol, 2016
2023:210

**Untitled, ca. 1972**
Felt-tip marker on paper
16 × 11 inches (41.2 × 29.7 cm)
Bequest of Marisol, 2016
2023:211

**Untitled, ca. 1972**
Graphite and colored pencil on paper
11 × 9 inches (28.2 × 22.9 cm)
Bequest of Marisol, 2016
2023:212

**Untitled, ca. 1972**
Ballpoint pen and colored pencil on paper
11 × 9 inches (28.2 × 22.9 cm)
Bequest of Marisol, 2016
2023:213

**Untitled, ca. 2007-15**
Chaos, Letters to Nature
Evolutionary Games and Spatial Chaos,
Lettres to Nature, 1992
2023:214

**Untitled, ca. 2009**
Ballpoint pen, colored pencil, and crayon on paper
11 × 9 inches (28.2 × 22.9 cm)
Bequest of Marisol, 2016
2023:215

**Untitled, ca. 2009**
Ballpoint pen, colored pencil, and crayon on paper
11 × 9 inches (28.2 × 22.9 cm)
Bequest of Marisol, 2016
2023:216

**Untitled, ca. 2007-15**
Ballpoint pen and colored pencil on paper
11 × 9 inches (28.2 × 22.9 cm)
Bequest of Marisol, 2016
2023:217

**Untitled, ca. 2007-15**
Ballpoint pen, colored pencil, and crayon on paper
11 × 9 inches (28.2 × 22.9 cm)
Bequest of Marisol, 2016
2023:218

**Untitled, ca. 2007-15**
Ballpoint pen, colored pencil, and crayon on paper
11 × 9 inches (28.2 × 22.9 cm)
Bequest of Marisol, 2016
2023:219

**Untitled, ca. 2007-15**
Ballpoint pen and colored pencil on paper
11 × 9 inches (28.2 × 22.9 cm)
Bequest of Marisol, 2016
2023:220

**Untitled, ca. 2007-15**
Graphite and colored pencil on paper
11 × 9 inches (28.2 × 22.9 cm)
Bequest of Marisol, 2016
2023:221

**Untitled, ca. 2007-15**
Graphite and colored pencil on paper
11 × 9 inches (28.2 × 22.9 cm)
Bequest of Marisol, 2016
2023:222

**Untitled, ca. 2007-15**
Graphite and colored pencil on paper
11 × 9 inches (28.2 × 22.9 cm)
Bequest of Marisol, 2016
2023:223

**Untitled, ca. 2007-15**
Graphite and colored pencil on paper
11 × 9 inches (28.2 × 22.9 cm)
Bequest of Marisol, 2016
2023:224

**FILE-BASED ART**

**LaTurbo Avedon**
Internet avatar, "born" 1988

**CLUB ROTHKO—ORANGE AND YELLOW STARTER PACK, 2022**
ZIP folder containing: .mov, .wav, and .pdf files for installation in virtual or physical space, AP 1/2 from an edition of 5 plus 2 AP and 1 IP
Dimensions variable
Gift of the artist, 2022
2022:85

**Mitchell F. Chan**
Canadian, born 1982
Winslow Homer’s Croquet Challenge, 2022
4K UHD app for Mac/Windows/Linux, AP 1/2 from an open edition plus 2 AP and 1 PP
Dimensions variable
Gift of the artist, 2022
2022:84

**Entangled Others**
International artist collective, established 2020

**Feileacan McCormick**
Norwegian, born 1987

**Soﬁa Crespo**
Argentinian, born 1991

**Swim**
2022
Plotter print on paper, HTML file, SVG file, PNG file, and MP4 file, AP 1/2 from an edition of 1 plus 2 AP and 1 PP
Dimensions variable
Gift of the artist, 2022
2022:86

**Amir Fallah**
Iranian-American, born 1979
Wheel of Life, 2022
PNG file, AP 1/2 from an edition of 8 plus 2 AP and 1 PP
Dimensions variable
Gift of the artist, 2022
2022:87

**Sarah Friend**
Canadian, born 1986
Evolutionary Games and Spatial Chaos, Letters to Nature, 1992
2023:23

**CLUB ROTHKO—ORANGE AND YELLOW STARTER PACK, 2022**
ZIP folder containing: .mov, .wav, and .pdf files for installation in virtual or physical space, AP 1/2 from an edition of 5 plus 2 AP and 1 PP
Dimensions variable
Gift of the artist, 2022
2022:88
Gifts to the Buffalo AKG Art Museum (cont.)

Anne Slater
American, born 1965
The Bell Machine, 2022
MP4 file; color, sound, AP 2/2 from an edition of 1 plus 2 AP and 1 PP
Dimensions variable
Gift of the artist, 2022
2022:94

Sarah Zucker
American, born 1985
Caryatid: Recursion, 2022
MP4 file; silent, AP 1/2 from an edition of 1 plus 2 AP and 1 PP
Running time: 35 seconds, looped
Gift of the artist, 2022
2022:94.1

Sarah Zucker
American, born 1985
Caryatid: Vision, 2022
MP4 file; silent, AP 1/2 from an edition of 1 plus 2 AP and 1 PP
Running time: 35 seconds, looped
Gift of the artist, 2022
2022:94.2

Sarah Zucker
American, born 1985
Caryatid: Wink, 2022
MP4 file; silent, AP 1/2 from an edition of 1 plus 2 AP and 1 PP
Running time: 35 seconds, looped
Gift of the artist, 2022
2022:94.3

Anselm Kiefer
German, born 1945
Des Malers Atelier (The Painter’s Studio), 2016
Oil, acrylic, emulsion, and shellac on canvas
74 × 144 inches (189.9 × 365.8 cm)
Gift of the Jared and Janie Stone Family Collection, 2023
2025:201

FILE-BASED ART, COLLAGE AND MIXED MEDIA

Simon Denny
New Zealander, born 1982
Meta verse Landscape: Decentraland Parcel ‑81, ‑17, 2022
MPEG file; silent, AP 1/2 from an open edition of 1 plus 2 AP and 1 PP
Dimensions variable
Gift of the artist, 2022
2022:95

Nicolas Party
Swiss, born 1980
Landscape, 2019
Soft pastel on linen
75 × 65 inches (190.5 × 165.1 cm)
Gift of Jay Goldman, 2022
2022:77

Hilary Pecis
American, born 1979
Watermelon Rind, 2021
Acrylic on linen
42 × 32 × 1 inches (106.7 × 81.3 × 3.8 cm)
Gift of The Magis Collection; Michael Antonello and Christopher Haug, 2022
2022:75

PHOTOGRAPHS

Marisol
Venezuelan and American, born France, 1930–2016
Untitled, ca. 1981
Watercolor on paper
12 × 16 inches (30.8 × 41 cm)
Bequest of Marisol, 2016
2023:85

Marisol
Venezuelan and American, born France, 1930–2016
Untitled, ca. 1981
Watercolor on paper
12 × 16 inches (30.8 × 41 cm)
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Watercolor on paper
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2023:85

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12 × 16 inches (30.8 × 41 cm)
Bequest of Marisol, 2016
2023:85

Marisol
Venezuelan and American, born France, 1930–2016
Untitled, ca. 1981
Watercolor on paper
12 × 16 inches (30.8 × 41 cm)
Bequest of Marisol, 2016
2023:85
Gifts to the Buffalo AKG Art Museum (cont.)

Marisol
Venezuelan and American, born France, 1930–2016
Bequest of Marisol, 2016
P2023:51

Untitled, ca. 1976
Photographic print
14 × 11 inches (35.6 × 27.9 cm)
Bequest of Marisol, 2016
P2023:51

Marisol
Venezuelan and American, born France, 1930–2016
Bequest of Marisol, 2016
P2023:60

Untitled, ca. 1976
Photographic print
8 × 10 inches (20.3 × 25.4 cm)
Bequest of Marisol, 2016
P2023:59

Unknown

Photograph on paper
8 × 10 inches (20.3 × 25.4 cm)
Bequest of Marisol, 2016
P2023:58

James Welling
American, born 1951
Bequest of Marisol, 2016
P2023:66

Gelatin Photographs, 1984
Five gelatin silver prints, unnumbered AP
16 × 20 inches (40.6 × 50.8 cm) each
Gift of the artist in memory of his parents, 2022
2022:70a–e

Unknown

Nationality and dates unknown
Untitled, ca. 1969–79
Black-and-white photograph mounted on board
10 × 8 inches (25.4 × 20.32 cm)
Bequest of Marisol, 2016
P2023:5

PRINTS

Bernard Cohen
British, born 1933
Bequest of Marisol, 2016
P2023:7

Lithograph from the portfolio "Lithographs I–IX," 1965
Lithograph, edition 16/75
22% × 30 inches (56.2 × 76.2 cm)
Gift of Angus Broadbent, 2022
2022:72

Meeting of the Universe, ca. 1981
Lithograph
30% × 22 inches (76.8 × 57.2 cm)
Bequest of Marisol, 2016
P2023:58

Blackbird Love, 1980
Lithograph on ARCHES 88 paper
30% × 22 inches (76.5 × 57.2 cm)
Bequest of Marisol, 2016
P2023:68

Self-Portrait, 1970
Intaglio on Murillo black paper
30% × 22 inches (76.5 × 57.2 cm)
Bequest of Marisol, 2016
P2023:67

Hand and Flower from the illustrated book Stamped Indeelly, 1967
Rubber stamp print, from an edition of 225 plus an unknown number of AP
9% × 5 inches (23.1 × 12.7 cm)
Bequest of Marisol, 2016
P2023:72

Kalmpong 1, 1970
Intaglio on Murillo black paper, AP 1/4 from an edition of 17 plus 4 AP and 1 PP
27% × 20 inches (70.8 × 51.3 cm)
Bequest of Marisol, 2016
P2023:66

Kalmpong 2, 1970
Intaglio on handmade Hayle MM English paper
33% × 22 inches (80 × 57.2 cm)
Bequest of Marisol, 2016
P2023:85

Untitled, ca. 1970–73
Etching and graphite on paper
31% × 22 inches (79.4 × 57 cm)
Bequest of Marisol, 2016
P2023:57

Untitled, ca. 1970–73
Etching on paper
31% × 22 inches (79.4 × 56.5 cm)
Bequest of Marisol, 2016
P2023:76

Untitled, ca. 1970–73
Etching and graphite on paper
31% × 22 inches (80 × 57.2 cm)
Bequest of Marisol, 2016
P2023:75

Untitled, ca. 1964–65
Lithograph
25% × 24 inches (64.1 × 54.1 cm)
Bequest of Marisol, 2016
P2023:57

18 × 24¼ inches (45.7 × 61.4 cm)
from an unknown edition
16 × 11 inches (35.6 × 27.9 cm)
Gift of the VanDerBeek Family
P2023:89

Black Micro Kosmos Variation, 1972–75
Copperplate intaglio print on paper
31% × 22 inches (80 × 57.2 cm)
Bequest of Marisol, 2016
P2023:75

SCULPTURE AND INSTALLATION

Emile Antoine Bourdelle
French, 1861–1929
"The Virgin of the Offering (study for "The Virgin of Alsace")", ca. 1920
Marble
26% × 9% × 6% inches
(67 × 23.8 × 15.9 cm)
Gifted by the family in honor of Anna Glenn Dunbar, 2022
2022:71

Tony Conrad
American, 1940–2016
Picked E.K. 7302-244-0502 #2, 2006
16mm film stock preserved in pickling jar with vinegar, vegetables, and spices
6% × 4 inches
(12.7 × 10.2 cm)
Gift of Heather Harmon, 2023
2023:210

Marisol
Venezuelan and American, born France, 1930–2016
Bequest of Marisol, 2016
P2023:51

Stan VanDerBeek
American, 1927–1984
Sun Mask, 1980
Bronze
12% × 11 × 3% inches
(31.1 × 27.9 × 7.6 cm)
Bequest of Marisol, 2016
2023:26

Tom Thumb, 1997
Wood, oil paint, crayon, and antique chair
51% × 36% × 18% inches
(130.5 × 92.7 × 47 cm)
Bequest of Marisol, 2016
2023:52a–e

Tom Thumb's Wedding, 1996
Wood, plaster, acrylic, and charcoal
86 × 35 × 49 inches
(218.4 × 88.9 × 124.5 cm)
Bequest of Marisol, 2016
2023:2a–m

Untitled, ca. 1974–81
Terracotta
12 × 10 × 3 inches
(30.5 × 25.4 × 7.6 cm)
Bequest of Marisol, 2016
2023:28

Untitled, ca. 1995–57
Terracotta
11 × 6 × 3 inches
(27.9 × 15.3 × 0.2 cm)
Bequest of Marisol, 2016
2023:27

Gifts to the Buffalo AKG Art Museum
Leo Villareal’s Light Matrix, 2005 (Gift of Mr. and Mrs. Peter B. Flickinger, 2005. © Leo Villareal).
Museum Purchases

DECORATIVE ARTS

Firelei Baez
Dominican, born 1981
Chorus of the Deep (something ephemeral and beautifully whole, when seen from the edge of one’s vision, too full when taken head on), 2023
Glass mosaic 98% ÷ 486% inches (250.5 × 123.1 cm) overall
Charles Clifton Fund, by exchange, and Gift of Mrs. Georgia M. G. Forman, by exchange, 2025
2023:56

Jorge Méndez Blake
Mexican, born 1974
Biblioteca de exploración. Estructura de biblioteca XXIII / Exploration Library. Library Structure XXIII, 2022
Colored pencil on paper 59 × 110 inches (149.9 × 280 cm)
George B. and Jenny R. Mathews Fund, by exchange, 2023
2023:205

Mark Wilson
Skew A/F, 1985
Ink on paper 20% ÷ 59% × 1 inch (52.7 ÷ 151.8 × 2 cm)
George B. and Jenny R. Mathews Fund, 2023
2023:55

HAROLD COHEN

Large Landscape: Ochre and Black, 1970
Plotter drawing 33 ÷ 25 inches (83.8 ÷ 63.5 cm)
George B. and Jenny R. Mathews Fund, 2023
2023:51

Veru Molnar
Hungarian, born 1924
(Dés)Ordre (réf. 76.115.11.49.02), 1976
Computer plotter drawing on Bensen paper 14% ÷ 21% inches (36.2 ÷ 55.2 cm)
George B. and Jenny R. Mathews Fund, 2023
2023:45

FILM AND VIDEO

Carolyn Lazard
French, Haitian, and American, born 1987
Red, 2021
Two-channel video installation, edition 5/5 plus 2 AP
George B. and Jenny R. Mathews Fund, 2023
2023:42

Stan VanDerBeek
American, 1927-1984
Poemfield No. 7, 1967-68
16mm film transferred to video (color, sound), digitized, edition 5/6 plus 2 AP
Running time: 4 minutes, 10 seconds, looped
Bequest of Arthur B. Michael, 2023
2023:209

PAINTINGS

Eric Aho
American, born 1966
Ice Cut (1933), 2012
Oil on linen 62 × 90 inches (157.5 ÷ 203.2 cm)
George B. and Jenny R. Mathews Fund, 2022
2022:75

Suzanne Jackson
American, born 1944
Bilal's Dream, 2002
Acrylic, mixed-media, wood, netting, and paper 80 ÷ 86 ÷ 8 inches (203.2 ÷ 218.4 ÷ 20.3 cm)
George B. and Jenny R. Mathews Fund, by exchange, 2023
2023:58

Martha Jungwirth
Austrian, born 1940
Ohne Titel, aus der Serie Hexenflug (Untitled from the series Witches’ Flight), 2022
Oil on paper on canvas 95% ÷ 110% × 1 inch (242.6 ÷ 281 × 4.1 cm)
George B. and Jenny R. Mathews Fund, 2022
2022:76

Patrick Martinez
American, born 1980
Promised Land, 2022
Acrylic, stucco, neon, Mean Stripe, ceramic, spray paint, latex house paint, banner tarp, ceramic tile, tile adhesive, family archive photo collage on panel 84 × 192 inches (213.4 × 487 cm)
George B. and Jenny R. Mathews Fund, 2022
2022:78

Daniele Mckinney
American, born 1981
Golden Hour, 2022
Acrylic on canvas 30 × 24 × 1 inch (76.2 ÷ 61.5 ÷ 2.6 cm)
George B. and Jenny R. Mathews Fund, 2023
2023:45

Sebastián Silva
Chilean, born 1979
picnic #1, 2023
Oil on canvas 104% ÷ 154% × 1 inch (264.8 ÷ 340.4 ÷ 4.5 cm)
Bequest of Arthur B. Michael, 2023
2023:207

Robert Storr
Seventh Proposal, 2021
Oil on canvas over board 20% ÷ 24 inches (50.8 ÷ 61 cm)
George B. and Jenny R. Mathews Fund, 2023
2023:206

PHOTOGRAPHS

Monique Nahas
French, born 1940
Hervé Hutric, French, born 1945
Untitled from the portfolio “L’Artiste et l’ordinateur (The Artist and The Computer),” 1979
Color photograph printed on Kodak paper with chine colle 12 × 16 inches (30.5 ÷ 40.6 cm)
George B. and Jenny R. Mathews Fund, 2023
2023:54.5

Göran Sundqvist
Swedish, active twentieth century
Lars-Gunnar Bodin Swedish, 1935-2021
Untitled from the portfolio “L’Artiste et l’ordinateur (The Artist and The Computer),” 1979
Serigraph on paper, edition 75/100 19% ÷ 26 inches (50.2 ÷ 66 cm)
George B. and Jenny R. Mathews Fund, 2023
2023:54.2

José Brulé
French, active twentieth and twenty-first centuries
Untitled from the portfolio “L’Artiste et l’ordinateur (The Artist and The Computer),” 1979
Serigraph, edition 75/100 30% ÷ 24 inches (77.5 ÷ 62.2 cm)
George B. and Jenny R. Mathews Fund, 2023
2023:54.3

Manuel Barbadillo
Spanish, 1929-2005
Untitled from the portfolio “Art Ex Machina,” 1972
Serigraph on paper, edition 145/200 20 × 15 inches (50.8 ÷ 38.1 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:471

Waldemar Cordeiro
Brazilian, 1925-1973
A mulher que não é B.B. (The Woman Who Is Not B.B.), 1971
Offset print 24 × 17 inches (61 ÷ 44.5 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:50

Charles Csuri
Hungarian, active twentieth century
SWF, 1967
Lithograph 20 × 30 inches (50.8 ÷ 76.2 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:46.2

David Em
American, born 1954
Escher, 1979
Cibachrome print, unnumbered from an edition of 4 30 × 40 inches (76.2 ÷ 101.6 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:54

Computer Technique Group

Japanese artist collective, active 1966-1969
Return to Square from the portfolio “Cybernetic Serendipity,” 1967
Lithograph 30 × 20 inches (76.2 ÷ 50.8 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:46.1

James Pilger
American, 1939-2019
Colette Bangert
American, born 1934
Georges B. and Jenny R. Mathews
22 × 30 inches (55.9 × 76.2 cm)
Ink on paper, 1983
AARON at the Tate
2023:53

Jeanne Claude
American, 1938-2019
George B. and Jenny R. Mathews
22 × 30 inches (55.9 × 76.2 cm)
Ink on paper, 1983
AARON at the Tate
2023:51

33 × 23 inches (83.8 × 58.4 cm)
Plotter drawing 1970
, 2023
Vera Molnar
Hungarian, born 1924
(Dés)Ordre (réf. 76.115.11.49.02), 1976
Computer plotter drawing on Bensen paper 14% ÷ 21% inches (36.2 ÷ 55.2 cm)
George B. and Jenny R. Mathews Fund, 2023
2023:45

The Rising Sun

July 7372
Charles Csuri
American, 1922-2022
Random War from the portfolio “Cybernetic Serendipity,” 1967-68
Lithograph 20 × 30 inches (50.8 ÷ 76.2 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:46.6
William Fetter
American, 1928–2002
Human Figure from the portfolio “Cybernetic Serendipity,” 1968
Lithograph
20 × 30 inches (50.8 × 76.2 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:45.7

Hiroshi Kawano
Japanese, 1925–2012
Untitled (Red Tree) from the portfolio “Art Ex Machina,” 1972
Serigraph on paper, edition 145/200
20 × 15 inches (50.8 × 38.1 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:45.8

Vera Molnar
Hungarian, active in France, born 1924
196 Carrés (196 Edges) from the portfolio “L’Artiste et l’ordinateur (The Artist and The Computer),” 1979
Serigraph on paper
30% × 24% inches (77.2 × 61.6 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:45.9

Donald K. Robbins
American, active twentieth century
3D Checkerboard from the portfolio “Cybernetic Serendipity,” 1968
Lithograph, from an unnumbered edition
30 × 20 inches (76.2 × 50.8 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:45.10

Brok Wijkstra
Swedish, active twentieth century
Sven Höglund
Swedish, 1835–2008
Untitled from the portfolio “L’Artiste et l’ordinateur (The Artist and The Computer),” 1979
Serigraph on paper, edition 73/100
19% × 26 inches (50.2 × 66 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:46.3

Ken Knowlton
American, 1931–2022
Untitled from the portfolio “Art Ex Machina,” 1972
Serigraph on paper, edition 145/200
20 × 15 inches (50.8 × 38.1 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:46.4

Maughan Sterling Mason
American, 1931–2003
Asymmetry from the portfolio “Cybernetic Serendipity,” 1968
Lithograph, from an unnumbered edition
24% × 34% inches (61.9 × 87 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:46.5

Manfred Mohr
German, active in United States, born 1938
P-197 Cubic Limit II from the portfolio “L’Artiste et l’ordinateur (The Artist and The Computer),” 1977–79
Serigraph in two colors, edition 73/100
18 × 18 inches (45.7 × 45.7 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:47.2

Manfred Mohr
German, active in United States, born 1938
Untitled (Formal Language) from the portfolio “Art Ex Machina,” 1972
Serigraph on paper, edition 145/200
20 × 15 inches (50.8 × 38.1 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:47.3

Manfred Mohr
German, active in United States, born 1938
All Day Future, infinite duration. [Two Cinema 1, Cinema 2, 2020]
Lithograph, from an unnumbered edition
46% × 73 inches (118.8 × 185.4 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:47.6

CATALOGUE: PRINTS

Catherine Opie
American, born 1961
Untitled 69, 2015
Pigment print, AP 2/2
40 × 60 inches (101.6 × 152.4 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:44

Torsten Ridell
French, active late twentieth century
Untitled from the portfolio “Art Ex Machina,” 1972
Serigraph on paper, edition 145/200
20 × 15 inches (50.8 × 38.1 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:45.8

Taylors Ridell
French, active late twentieth century
Untitled from the portfolio “L’Artiste et l’ordinateur (The Artist and The Computer),” 1979
Serigraph on paper, edition 73/100
28 × 19 3/4 inches (71.1 × 50.2 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:45.10

Christine Sun Kim
American, born 1980
All Day Future, 2016–22
Paint, vinyl, or silkscreen on wall, edition 1/1 plus 1 AP
Dimensions variable
George B. and Jenny R. Mathews Fund, 2022
P2023:45.1

Kerry Strand
American, born 1949
Snail from the portfolio “Cybernetic Serendipity,” 1967–68
Lithograph, from an unnumbered edition
20 × 15 inches (50.8 × 38.1 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:45.6

Joan Truckenbrød
American, born 1945
Transformative Horizon, 1980
Digitally printed canvas; 3M Scan-a-Mural ink-jet printing process
46% × 74 inches (118.8 × 185.4 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:45.9

Carolyn Lazard
French, Haitian, and American, born 1987
Cinema I, Cinema 2, 2020
Fire, infinite duration. [Two identical small black boxes sit directly on the floor, plugged into electrical sockets on the wall. On their top, identical configurations of logs appear burning in flames. Through small slits in the boxes, wires and electrical components are visible.], AP 1/2 from an edition of 5 plus 2 AP
15 × 16 × 6 1/2 inches (38.1 × 41.2 × 16.5 cm)
Overall dimensions variable
George B. and Jenny R. Mathews Fund, 2025
P2023:44a–b

Dexter W. Pitts
American, born 1958
Drawn and Quartered, 2021
Lithograph
18 × 18 × 3 3/4 inches (45.7 × 45.7 × 9.6 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:45.11

Stuart Stern
American, born 1940
Lap‑See Lam, born 1990
Dreamers’ Quay, 2022
Multi-channel video projection, spatialized multi-channel musical composition, and brass mobile, edition 1/5 plus 2 AP
Dimensions variable
George B. and Jenny R. Mathews Fund, 2022
P2023:45.12

TEXTILES

Gerhard F. Kamerer-Luka
German, born 1929
Jean-Baptiste Kempf
French, active twentieth century
Untitled from the portfolio “L’Artiste et l’ordinateur (The Artist and The Computer),” 1979
Serigraph on paper, edition 73/100
26 × 19 inches (66 × 50.2 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:45.5

Paul Wallach
American, born 1960
Drawn and Quartered, 2016
Wood, glass, canvas, and paint
30 × 25 3/4 × 11 3/4 inches (76.2 × 65.4 × 29.8 cm)
George B. and Jenny R. Mathews Fund, 2022
P2023:45.6

William Fetter
American, 1928–2002
Human Figure from the portfolio “Cybernetic Serendipity,” 1968
Lithograph
20 × 30 inches (50.8 × 76.2 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:45.4

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Untitled from the portfolio “Art Ex Machina,” 1972
Serigraph on paper, edition 145/200
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Asymmetry from the portfolio “Cybernetic Serendipity,” 1968
Lithograph, from an unnumbered edition
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Lithograph, from an unnumbered edition
30 × 20 inches (76.2 × 50.8 cm)
George B. and Jenny R. Mathews Fund, 2023
P2023:45.9

Museum Purchases (cont.)
Statement of Activities
This report is prepared from the audited financial statements of the Buffalo Fine Arts Academy for the years ended June 30, 2021, and June 30, 2022.

<table>
<thead>
<tr>
<th>SUPPORT AND REVENUE</th>
<th>2022</th>
<th>2023</th>
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<tbody>
<tr>
<td>Governments grants</td>
<td>$ 724,500</td>
<td>$ 705,000</td>
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<tr>
<td>Corporate and foundation support</td>
<td>1,344,424</td>
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<td>Gifts-in-kind</td>
<td>36,052</td>
<td>321,509</td>
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<td>Annual giving</td>
<td>906,188</td>
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<td>Loan forgiveness paycheck protection program</td>
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<td>Employee retention credit</td>
<td>15,266</td>
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<tr>
<td>All other gifts and grants</td>
<td>112,520</td>
<td>603,594</td>
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<td><strong>Total Gifts and Grants</strong></td>
<td><strong>4,069,715</strong></td>
<td><strong>6,067,853</strong></td>
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<tr>
<td>Exhibitions</td>
<td></td>
<td>20,000</td>
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<td>Memberships</td>
<td>253,558</td>
<td>591,852</td>
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<tr>
<td>Investment income allocated to operations in accordance with spending policy</td>
<td>3,820,195</td>
<td>4,068,503</td>
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<tr>
<td>Education and other related programs</td>
<td>666,509</td>
<td>115,441</td>
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<td>Revenue from auxiliary activities</td>
<td>668,955</td>
<td>616,285</td>
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<td><strong>Total Support and Revenue</strong></td>
<td><strong>8,878,512</strong></td>
<td><strong>11,500,044</strong></td>
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<table>
<thead>
<tr>
<th>EXPENSES</th>
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<td>Program Services</td>
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<tr>
<td>Supporting Services</td>
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<td>Management</td>
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<td>Fundraising</td>
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<td>Auxiliary Services</td>
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<td><strong>Total Expenses</strong></td>
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<table>
<thead>
<tr>
<th>NON-OPERATING ACTIVITIES</th>
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<tr>
<td>Investment income, net</td>
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<td>Restricted contributions</td>
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<td>Proceeds from deaccessioning</td>
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<tr>
<td>Gifts-in-kind</td>
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<td>Change in beneficial interest in trust</td>
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<td>Loss on retirement of asset</td>
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<td>Investment income allocated under spending policy to operations</td>
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<td>Acquisition, preservation, and conservation of works of art other non-operating expenses</td>
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<tr>
<td>Net change in obligations under trust agreements</td>
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<tr>
<td><strong>Total Non-Operating Activities</strong></td>
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</tbody>
</table>

<p>| Change in Net Assets | <strong>$ (22,956,424)</strong> | <strong>$ 55,162,541</strong> |
| Net Assets, Beginning of Year | <strong>$ 304,163,490</strong> | <strong>$ 281,089,060</strong> |
| Net Assets, End of Year | <strong>$ 281,089,060</strong> | <strong>$ 336,520,792</strong> |</p>
<table>
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<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Manager, Donor Relations</td>
<td>Kate Brown</td>
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<tr>
<td>Registrar</td>
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<td>Managing Editor</td>
<td>Stephen Boyd</td>
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<td>Preservation &amp; Safety Officer</td>
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</tbody>
</table>
Buffalo AKG Art Museum Staff (cont.)

- Nicholas Masiello: Front of House Attendant
- Teresa Maslowski: Visitor Experience Associate
- Karl Mattson: Art Preparator & Lighting Technician
- Pam Martin: Senior Manager of Projects Coordination
- Andrew Mayer: Manager of Marketing & Media Relations
- Ryan McDaniel: Head of Art Preparation
- Natalie McGrath: Fine Art Cataloger
- Constance McMillan: Human Resources Manager
- Michelle Merlo: Front of House Food & Beverage Manager
- Sarah Mertzduff: Art Preparator
- Christine Miller: Art Preparator
- Kayvon Mingo: Visitor Experience Associate
- Suzie Molnar: Learning Through Play Coordinator
- Patrick Morris: Art Preparator
- Gio Munisteri: Visitor Experience Associate
- Tanya Muscato: Cleaner
- Bela Nieves: Visitor Experience Associate
- Steven Noto: Preservation & Safety Officer
- Oksana Novodvorska: Preservation & Safety Officer
- Michael O’Connor: Preservation & Safety Officer
- Tiani Oakes: Visitor Experience Associate
- Aaron Ott: Curator of Public Art
- Susanne Pampalona: Preservation & Safety Officer
- Marcelles Parker: Preservation & Safety Supervisor
- Kyle Pawlowski: Preservation & Safety Officer
- Kerri Perri: Visitor Experience Associate
- Meghan Pipe: Assistant Manager of Government & Foundation Relations
- Kit Pitkin: Visitor Experience Associate
- Noah Podraza: Server
- Peter Ponce: Preservation & Safety Supervisor
- Merideth Powers: Controller
- Emily Prendergast: Visitor Experience & Volunteer Manager
- Jakob Puyda: Visitor Experience Associate
- Jasmine Ramadhan: Dishwasher
- Joshua Reusch: Maintenance Representative
- Christopher Rickard: Preservation & Safety Officer
- Liam Riter: Visitor Experience Associate
- Tori Ritz: Preservation & Safety Officer
- Melissa Rivera: Preservation & Safety Officer
- Patrick Robideau: Art Preparator & Lighting Technician
- Jamie Robideau: Director of Facilities Planning & Management
- Lawrence Ronald: Preservation & Safety Supervisor
- Adam Rumley: IT Support Technician
- Tina Rivers Ryan: Curator
- Sabrina Samol: Membership Associate
- Danielle Sansanese: Executive Associate, Director’s Office
- Eileen Duggan Saracino: Senior Art Preparator
- Paul Saskowski: Preservation & Safety Officer
- Alec Savoy: Visitor Experience Associate
- Samantha Serrano: Multigenerational Programs Coordinator
- Ke Shi: General Museum Assistant
- Amanda Smith: Collection Digitization Specialist
- Ashley Smith: Preservation & Safety Officer
- Tyler Smith: Preservation & Safety Officer
- Deborah Smyntek: Accounts Payable Specialist
- Natalie Snyder: Art Preparator
- Anna Soucy: Designer
- Kate Soudant: Visitor Experience Associate
- Ruby Soudant: Counter Service Attendant
- Lydian Stedeford: Visitor Experience Associate
- Brittany Strupp: Manager of Interpretation & Docs
- Anya Szafra: Visitor Experience Associate
- Jak Thomas: Preservation & Safety Officer
- Jacob Thompson: Preservation & Safety Manager
- Halena Torres: Front of House Attendant
- Elizabeth Vesneske: Art Instructor
- Cheyenne Watkins: Counter Service Attendant
- Danielle Wayda: Visitor Experience Associate
- Kalil Williams: Preservation & Safety Officer
- Joanne Will-Kaminski: Travel Coordinator
- Jeffrey Wilson-Martinez: Payroll Coordinator and Accountant
- Megan Wołoszyn: Visitor Experience & Group Tours Manager
- Andrea Wood: Registrar
- Melinda Wright: Visitor Experience Associate
- Theo Wright: Line Cook
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