The foundation of the John J. Albright Bridge.
Photo: Jeff Mace

COVER: Installation of glass panels on the façade of the Jeffrey E. Gundlach Building.
Photo: Jeff Mace
VISION
To flourish as an exceptional hub of artistic and creative energies that enriches and transforms people's lives in our community, our nation, and the world.

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

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

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The Buffalo Fine Arts Academy 2021–2022

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* Non-Director   ° Non-Voting
Visitors explore *In These Truths* (February 19–June 5, 2022) at Albright-Knox Northland. Photo: Jeff Mace
We are pleased to share that the Buffalo AKG Art Museum is on track to open in spring 2023. This will not be the reopening of the old museum; rather, it will mark the opening of an entirely new museum, one that celebrates its storied history and renowned collection while paving new paths forward for museums and audiences across the globe. When it opens, the Buffalo AKG will present inspired exhibitions in an innovative, comfortable new environment with an empowered focus on community engagement. Our public programming, including artmaking classes, performances, film screenings, and educational workshops, will have a home that is just as beautiful and accessible as the galleries in which we display our collection of modern and contemporary art. None of this would have been possible without your continued support and belief in the mission of the Buffalo AKG. We look forward to celebrating the formal completion of our capital campaign later this year.

As we prepare for the opening of the museum, we have been hard at work reintroducing the Buffalo AKG to the global community of contemporary art institutions and audiences. In August 2021, we publicly launched the AKG Nordic Art and Culture Initiative, a new transatlantic platform for art and artists from or associated with the Nordic Region. We are excited to announce that the Initiative, which has helped the museum forge numerous relationships and collaborations
As the stewards of the Buffalo AKG Art Museum, it is our mandate and our privilege to welcome everyone in our community and to share with them accessible and educational experiences of the new, the beautiful, and the cutting edge.

with institutions and individuals around the world, has raised more than $10 million to date.

Much work over the past year was done by the Board and staff to revise and refine the museum’s 2016–2026 Strategic Plan. A thorough review found that 70% of the 2016 objectives and initiatives are either completed or progressing, while only 6.7% have been determined to be no longer relevant. Shortly before the end of the fiscal year, we published our revised and refined Strategic Plan, which takes into account our progress since 2016 and introduces several new and revised objectives and goals. Foremost among the additions are those expressing the Buffalo AKG’s commitment to the principles of inclusion, diversity, equity, and accessibility (IDEA). Our IDEA efforts are integrated throughout every level of museum operations in a holistic manner that engages each department, staff member, Board member, and visitor.

As the museum expands both its physical presence and its strategic goals, new approaches to the work of making the Buffalo AKG a welcoming, accessible, and dynamic institution have never been more important.

In the past fiscal year, we were delighted to welcome Callie Johnson as our Director of Communications & Community Engagement and Charlie Garling as our Director of Learning & Creativity. We also welcomed new Board members Jonathan Amoia and Thurman Thomas.

The Strategic Plan calls on the museum to serve as a leader in the cultural field, to engage with all of the communities of Western New York, and to use its resources to foster positive social change. When we opened Albright-Knox Northland as our satellite facility during the construction of our Elmwood Avenue campus, we never could have anticipated what our community would face. Fewer than two months after the opening of the inaugural exhibition, *Open House: Domestic Thresholds by Heather Hart, Edra Soto, and Rodney Taylor*, the COVID-19 pandemic brought the world to a standstill, and the reverberations of the pandemic continue to affect us today. On May 14, 2022, the City of Buffalo experienced a tragic reminder that the principles and values we
hold dear remain in jeopardy. A gunman motivated by racism and hatred perpetrated the worst act of racist violence in the history of our city at a supermarket on Buffalo’s East Side. The shockwaves this senseless event sent through the city are indescribable, and our community remains in mourning. Just a few days later, we held a previously scheduled event at Albright-Knox Northland with Drea D’Nur, a local musician and artist and the founding director of Feed Buffalo, one of several community food banks whose essential work addressed the food desert left in the wake of the supermarket’s closure. The event took on a new and immediate relevance in light of the massacre.

Our city, our country, and our world will continue to experience both grave challenges and unprecedented progress. In countless ways, we see each day how essential art museums and cultural institutions are in building healthy, vibrant communities. As the stewards of the Buffalo AKG Art Museum, it is our mandate and our privilege to welcome everyone in our community to experience the transformative power of art and to share with them accessible and educational experiences of the new, the beautiful, and the cutting edge. We cannot wait to welcome you to the Buffalo AKG next year.

It is with deep appreciation that we share with you the following overview and synopsis of the past year.

Art

The 2021–22 fiscal year began with the opening of *Hervé Tullet: Shape and Color*, the largest exhibition of work by this celebrated artist, performer, and children’s book author ever assembled. Organized by Aaron Ott, Curator of Public Art, and Eric Jones, Public Art Project Coordinator, the exhibition was a demonstration of the creative possibilities of the dynamic Albright-Knox Northland facility. Thousands of children, families, and adults experienced the exhibition and contributed their creations to the artwork installed on the walls. *Hervé Tullet: Shape and Color* culminated in the installation of the artist’s second permanent mural, *Traits points taches gribouillage (Lines dots stains scribbles)*, 2021, on the façade of 847 Main Street in Buffalo. Motivated by his deep belief in working with community partners, Tullet shared his design for the mural with Buffalo Arts Studio, who collaborated with students in the Jump Start program to complete the artwork. The exhibition included residencies with local artists Julia Bottoms, Tricia Butski, Max Collins, Fotini Galanes, Rachel Shelton, and Phyllis Thompson, who created works that were later installed in *Hervé Tullet: Shape and Color Resident Artist Murals*, 2021, at 714 Northland Avenue in Buffalo.

On October 16, the penultimate exhibition at Albright-Knox Northland, *Difference Machines: Technology and Identity in Contemporary Art*, opened to the public. Co-curated by Assistant Curator Tina Rivers Ryan and University at Buffalo Professor Paul Vanouse, the exhibition addressed the complex relationship between the technologies we use and the identities we inhabit. *Difference Machines* presented the work of seventeen contemporary
artists whose work asks urgent questions about subjectivity, embodiment, and the mediation of identity and human connection by technology. The exhibition received significant attention in the media, due in part to its participation in ongoing conversations about race, gender, sexuality, and disability. The Association of Art Museum Curators chose *Difference Machines* as a winner of its 2022 Award for Excellence.

*In These Truths*, the final exhibition at Albright-Knox Northland, opened on February 19, 2022. Co-curated by two of Buffalo’s most influential, charismatic, and insightful artists, Edreys Wajed and Aitina Fareed-Cooke, in collaboration with Aaron Ott, the invitational exhibition focused on Black artists, emerging and established, who provoke, reconsider, test, and talk about our shared reality. Collectively, they challenge white America’s preconceived notions and proudly present the Black American experience in all the complexity of its grace, struggle, and accomplishment. The explorations in *In These Truths* were made tragically more urgent and more impactful by the May 14 massacre, which occurred while the exhibition was on view.

In conjunction with the opening of the 59th Venice Biennale, the Buffalo AKG presented *Stanley Whitney: The Italian Paintings* as an official collateral event at Palazzo Tiepolo Passi. The exhibition, which remains on view through November 27, 2022, is co-curated by Cathleen Chaffee, Charles Balbach Chief Curator of the Buffalo AKG, and Vincenzo de Bellis, formerly Curator and Associate Director of Programs, Visual Arts, at the Walker Art Center in Minneapolis, and now Director, Fairs and Exhibition Platforms, at Art Basel. *Stanley Whitney: The Italian Paintings* is the first time the New York-based painter has presented works that have been exclusively created in Italy, the art and architecture of which have profoundly impacted his work for decades. The exhibition also serves as a precursor for *Stanley Whitney: A Retrospective*, a major survey exhibition that will open at the Buffalo AKG in 2024.

The wildly successful Buffalo AKG Public Art Initiative continued its work at a remarkable pace in the 2021-22 fiscal year. In addition to the murals by Hervé Tullet and the *Hervé Tullet: Shape and Color* resident artists, Aaron Ott and his team created several additional public artworks. In August 2021, they installed Maya Hayuk’s *Buffalo Soldier Wing Stance (The Tree of Y)* on the façade of the D’Youville University Health Professions Hub at 301 Connecticut Street in Buffalo. A first-generation American whose parents fled Ukraine during World War II, Hayuk’s lush, vivid, and unmistakable works are inspired by popular culture and Ukrainian folk art. Inside the Health Professions Hub, the team installed an additional work: *Woven Together*, by Julia Jamrozik and Coryn Kempster, which comprises pillows sewed by artisans from Stitch Buffalo using fabric handwoven in traditional patterns on back-strap looms. The artwork is designed to encourage people from all walks of life to linger collectively.

In October 2021, the Public Art team completed the deinstallation of *The Space Between: Frank Lloyd Wright | Jun Kaneko* at Frank Lloyd Wright’s Martin House, which was experienced by tens of thousands of visitors during the sixteen months it was on view. To close out the year, the team finished the three-summers-long installation of *Cobblestone Commons*, a public artwork...
comprising twelve individual murals on the South Park Avenue façade of the NFTA Yard (DL&W Terminal) in downtown Buffalo’s Historic Cobblestone District. For several of the artists involved, their contribution to Cobblestone Commons is their first or largest public artwork to date. This outstanding, distinct set of voices reflects the beautiful diversity of our region.

In the Community

As wide-ranging impacts of the COVID-19 pandemic continued to pose challenges to our traditional modes of outreach and operation, we again offered all of our public programming either virtually or as a hybrid of virtual and in-person participation. Some of our most beloved offerings included Access AK and associated community programs like Creative Connection, Descriptive Teleconference Tours, Art Today, Vets AK, and Blue Star Family Workshops. These unique programs enable us to share the resources of the museum with individuals of all backgrounds and levels of ability.

AK Teens launched a new initiative in the spring of 2022. In the Museum Ambassadors program, high school juniors and seniors focused on learning about museum education while creating their own activities, lessons, and programs for all ages. The program culminated in commUNITY on June 3, 2022, an evening organized by the Museum Ambassadors geared toward teens and open to the public in celebration of In These Truths. Across Western New York, our ever-popular Art Truck visited more than seventy locations, from Buffalo & Erie County Public Library locations across the region to the Juneteenth Festival at Martin Luther King, Jr. Park, to the Pratt Willert Community Center on Buffalo’s East Side, where the museum’s Learning & Creativity team conducted guided artmaking activities.

For the second year, the museum presented a hybrid model of Art Alive, our beloved living art contest. A virtual award ceremony was conducted by Callie Johnson, followed by an in-person celebration of the winners on June 11, 2022, at the Elmwood-Bidwell Farmers Market. Each of our exhibitions at Albright-Knox Northland was accompanied by a slate of public programs, including curator- and artist-led tours, musical performances, panel discussions, artmaking workshops, and much more.

Our After Hours series continued with a focus on behind-the-scenes insights into the massive undertaking of creating the Buffalo AKG. In December 2021, Jillian Jones, Director of Advancement, presented on the process of expanding the museum and raising the funds to do so. In January 2022, Callie Johnson and Pam Hatley, Head of Publications & Digital Experience, gave attendees an intimate look at the design of the Buffalo AKG’s new visual identity. Finally, in March 2022, Holly Hughes, Godin-Spaulding Senior Curator for the Collection, was joined by members of her team to discuss documenting and preparing the collection for the opening of the Buffalo AKG.

We were delighted to return to an in-person format for our annual fall gala. This year, the gala was chaired by Heather and Jon Williams, who hosted the event at The Powerhouse at Buffalo Color Park, a brand-new event space created by the Williams Family. Our honored guest was artist Anne Spalter, whose bold, large-scale collages of tropical destinations graced the venue. On March 31, 2022, we held our second
Installation of glass panels on the façade of the Jeffrey E. Gundlach Building.  
Photo: Jeff Mace

ARTiFACTS: Play to Win with the Albright-Knox at Seneca One in downtown Buffalo. Hosted by Lauren Hall of WGRZ and Adriana Viverette of Power 93.7 WBLK, the five-category trivia game was enjoyed by hundreds of guests dressed in their best gameshow attire.

Construction

The spring and summer of 2022 were months of exceptional progress on the construction of the Buffalo AKG. Every major element of the new campus was worked on concurrently, including the assembly and installation of the steel structure and weathertight, partially mirrored glass panels of Common Sky, by Olafur Eliasson and Sebastian Behmann of Studio Other Spaces; the installation of steel mullions and triangular glass panels in the curtain wall of the Gundlach Building; and the re-creation of the historic west staircase on the Wilmers Building. The Gundlach Building is projected to be fully enclosed before the onset of winter, after which the construction team will embark upon extensive, climate-sensitive interior work.

We are so excited to welcome you—and the world—to Buffalo for the grand opening of the Buffalo AKG Art Museum in 2023. On behalf of all of us at the museum, thank you for your support.
EXHIBITIONS

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

Hervé Tullet: Shape and Color
June 26–September 12, 2021
Organized by Curator of Public Art Aaron Ott and Public Art Projects Coordinator Eric Jones
This exhibition was made possible through the generosity of Wegmans, Helen and Andy Cappuccino, and Mrs. Ralph C. Wilson, Jr.
Additional support was provided by Mr. Robert M. Carey.
Programming for this exhibition was funded by our Lead Creativity Sponsor, Hyatt’s All Things Creative.
Additional funding for programming was provided by an anonymous donor.

Difference Machines: Technology and Identity in Contemporary Art
October 16, 2021–January 16, 2022
Organized by University at Buffalo Professor Paul Vanouse and Buffalo AKG Art Museum Assistant Curator Tina Rivers Ryan.
This exhibition was made possible through the generosity of Aleron Group, Mr. Charles E. Balbach, and Mr. and Mrs. Charles W. Banta.
Equipment and technical support provided by Advantage Technology Integration.

Lenses: Ways of Seeing Buffalo and Its Architecture
December 16, 2021–April 10, 2022
The Lipsey Architecture Center at the Richardson Olmsted Campus
Presented by the Buffalo AKG Art Museum, the Buffalo History Museum, the Lipsey Architecture Center, and Preservation Buffalo Niagara and Sponsored by the Bauer Family Foundation, the Erie County Cultural Board, the New York State Council on the Arts, and the Preservation League of New York State

In These Truths
February 19–June 5, 2022
Organized by Aitina Fareed-Cooke, Buffalo AKG Art Museum Curator of Public Art Aaron Ott, and Edreys Wajed
This exhibition was made possible through the generosity of M&T Bank, Rich’s and Rich Family Foundation, and by a matching gift challenge initiated by the City of Buffalo and Council Member Joel Feroleto.
Additional support is provided by ACME Cabinet Company, Baillie Lumber, Judy and David Beech, Mr. Robert M. Carey, Marion and Philip Henderson, Beatrice Joan Lester, Laura Ryan, Ralph M. Wynn Foundation, and anonymous donors.

Stanley Whitney: The Italian Paintings
April 23–November 27, 2022
Palazzo Tiepolo Passi, Venice, Italy
Collateral Event at the 59th International Art Exhibition—La Biennale di Venezia Presented by the Buffalo AKG Art Museum. This exhibition is supported by Lisson Gallery.
PUBLIC ART PROJECTS

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

Jun Kaneko (Japanese, born 1942)
*The Space Between: Frank Lloyd Wright | Jun Kaneko*
June 26, 2020–October 24, 2021
Sponsorship provided by the City of Buffalo and Council Member Joel Feroleto, Mr. Charles E. Balbach, and Constance W. Stafford Charitable Lead Trust with additional support from Penny and Charlie Banta, Bonnie and Nick Hopkins, Jack Walsh, Eberl Iron Works, Inc., Marvin Lunenfeld Beautification Grant, and an anonymous donor.

Located at Frank Lloyd Wright’s Darwin Martin House, 125 Jewett Parkway, Buffalo, New York

Hervé Tullet (French, born 1958)
*Traits points taches gribouillage (Lines dots stains scribbles)*, 2021
Acrylic on Polytab
Commissioned by the Buffalo AKG Art Museum, Public Art Initiative, 2020
Located at 847 Main Street, Buffalo, New York

Maya Hayuk (American, born 1969)
*Buffalo Soldier Wing Stance (The Tree of Y)*, 2021
Mineral paint on compressed concrete panels
Commissioned by the Buffalo AKG Art Museum, Public Art Initiative, 2021
Support was provided by D’Youville University through a donation by Philip Perna, Linda Perna Ball, and Mary Jo Perna in honor of their late mother, Phyllis Esposito Perna, D’Youville class of 1942.

Located at D’Youville University Health Professions Hub, 301 Connecticut Street, Buffalo, New York

Julia Jamrozik and Coryn Kempster (Canadian, established 2003)
*Woven Together*, 2022
Commissioned by the Buffalo AKG Art Museum
Located at D’Youville University Health Professions Hub, 301 Connecticut Street, Buffalo, New York
PUBLIC ART PROJECTS (CONT.)

Obsidian Bellis (American, born 1993)
Jason Brammer (American, born 1974)
Lauren McKenzie-Pearce (American, born 1988)
James Moffitt, aka YAMES (American, born 1987)
Ellen Rutt (American, born 1989)
Bradd Young, aka SALUT (American, born 1994)
Monet Alyssa Kifner (American, born 1997)
Morgan Blair (American, born 1986)
Thomas Evans, aka Detour (American, born 1984)
Karle Norman (American, born 1983)
Miriam Singer (American, born 1976)
Cyrielle Tremblay (American, born 1986)
Julia Bottoms (American, born 1988)
Tricia Butski (American, born 1990)
Max Collins (American, born 1988)
Fotini Galanes (American, born 1965)
Rachel Shelton (American, born 1988)
Phyllis Thompson (American, born 1946)

Cobblestone Commons, 2020–22
Acrylic paint
Commissioned by the Buffalo AKG Art Museum
Public Art Initiative, 2020

Cobblestone Commons is made possible by the Niagara Frontier Transportation Authority. Additional support provided by Ferguson Electric, Labatt USA, Savarino Companies, Lockhouse Distillery, Pegula Sports and Entertainment, Port X Logistics, Watts Architecture & Engineering, Abbey Mecca, CPL Architecture, Engineering & Planning, ECIDA, RP Oak Hill Building Company Inc., Gilbane Building Company and Julia Spitz.
Special consideration provided by C-2 Paint.
Located at NFTA Yard (DL&W Terminal), Buffalo, New York

Hervé Tullet: Shape and Color Resident Artist Murals, 2021
Acrylic on Polytab

Hervé Tullet: Shape and Color was made possible through the generosity of Wegmans, Helen and Andy Cappuccino, and Mrs. Ralph C. Wilson, Jr. Additional support was provided by Mr. Robert M. Carey.
Programming for this exhibition was funded by our Lead Creativity Sponsor, Hyatt's All Things Creative. Additional funding for programming was provided by an anonymous donor.
Installation view of *Cobblestone Commons*, 2020–22, featuring murals by (from left): Monet Alyssa Kifner, Miriam Singer, Karle Norman, Morgan Blair, Cyrielle Tremblay, and Thomas Evans, a.k.a. Detour (completed in 2021–22); and Bradd Young, a.k.a. SALUT, James Moffitt, a.k.a. YAMES, Lauren Mckenzie-Pearce, Jason Brammer, Obsidian Bellis, and Ellen Rutt (completed in 2020) at the NFTA Yard (DL&W Terminal). Photo: Brenda Bieger

Installation view of Maya Hayuk’s *Buffalo Soldier Wing Stance (The Tree of Y)*, 2021, on D’Youville University’s Health Professions Hub Building. Photo: Brenda Bieger
Access AK and Community Programs
(Virtual and In-Person, July 2021–May 2022)

- Creative Connection
- Multisensory Tours (on hiatus until 2023)
- Descriptive Teleconference Tours (virtual)
- Art Today
- Vets AK (August 2021, January 2022, and April 2022 with the Art Truck)
- Blue Star Family Workshops (August 2021, January 2022, and April 2022 with the Art Truck)

Access AK is made possible through the generous support of the James H. Cummings Foundation, Inc. Endowment; National Fuel; the Vogt Family Foundation; and an anonymous donor.

AK Teens
AK Teens is a dynamic group of programs for teens from across Western New York and Southern Ontario designed to mentor young adults seeking to pursue careers in creativity and the arts.

In the Museum Ambassadors program (January–June 2022), high school juniors and seniors focused on learning about museum education while creating their own activities, lessons, and programs for all ages. The program culminated in commUNITY on June 3, 2022, an evening programmed by the Museum Ambassadors geared toward teens and open to the public in celebration of In These Truths at Albright-Knox Northland.

AK Teens is presented by KeyBank in partnership with the First Niagara Foundation.

The Museum Ambassadors program is made possible by the generosity of an anonymous donor.

Art Truck
Launched in October 2019, the Art Truck is a mobile center for hands-on artmaking that brings art activities, classes, and workshops for individuals of all ages, backgrounds, and levels of ability into the communities of Western New York.

Art Truck Locations:
Albright-Knox Northland
Aquarium of Niagara
Best Self (Buffalo Public School #89 Lydia T. Wright School)
Bornhava

Buffalo Public School #84
Buffalo and Erie County Botanical Gardens
Buffalo Clean Sweep
Buffalo Collegiate Charter School
Buffalo & Erie County Public Libraries
Dudley Branch Library
Elma Public Library
Grand Island Memorial Library
Hulbert Library
Isais Gonzalez-Soto Library
Kenmore Library
Lackawanna Library
Lancaster Public Library
North Park Branch Library
North Tonawanda Library
Buffalo Museum of Science
Buffalo String Works
Chinese Club of Western New York (University at Buffalo)
Christmas in July (None Like You/We Care)
City of Buffalo (Broadway Market)
Community Access Services
Community Beer Works/WNY Book Arts
Delavan-Grider Community Center
Delaware Family YMCA
Dion's Dreamers
Eden Farmers Market Kid's Fest
Elmwood-Bidwell Farmers Market
EPIC (Every Person Influences Children)
Erie BOCES
Erie County Department of Environment and Planning
Erie County Parks Department
Evergreen Health Foundation
Explore & More Children's Museum
Family Promise of WNY
Field and Fork @ the Niagara Falls City Market
Friends of Broderick Park
Global Concepts Charter School
Grand Island Golden Age Center
Hamlin Park Community and Taxpayers Association
Hyatt's All Things Creative
Jewish Community Center—Amherst
Programs for Children, Teens, and Families

Family Funday
Family Fundays, on the second Sunday of each month at Albright-Knox Northland through May 2022, included an array of activities inspired by the museum's collection and special exhibitions, designed for all ages and led by members of the Buffalo AKG's Learning & Creativity Department.

- Drop-In Art Activity
- Movement Activity
- Storytime Family Workshops

Art Classes for Kids and Teens
July, August, October, and December 2021; March 2022

Children ages 4-17 attended classes at Albright-Knox Northland exploring topics like ceramics, printmaking, painting portraits, and more.

The Art Truck is fueled by Highmark Blue Cross Blue Shield of Western New York. It is supported in part by the National Endowment for the Arts. Additional support is provided by The Cameron and Jane Baird Foundation and Lawley.
Building a Portfolio Art Class
July 12–16 and July 19–23, 2021
Students ages 15–17 who are becoming serious about the visual arts or are preparing for college applications were invited to sign up for this intensive, artist-led art class. This two-week class was designed to help students develop skills and style in drawing, painting, and sculpture, and complete several works that could be included in a portfolio for college admission. Students had the opportunity to meet with local Buffalo artists in residency at Albright-Knox Northland as part of Hervé Tullet: Shape and Color.
Class tuition was subsidized through the generosity of KeyBank in partnership with the First Niagara Foundation.

Programs for Adults

Art Classes for Adults
November 2021; February and April 2022
Adult artists of all levels of experience were invited to join art classes exploring different artmaking techniques.

Virtual Drink and Draw
September, November, and December 2021
Participants were invited to join museum educators for a guided drawing experience inspired by works in the museum’s collection.

Programs for Schools and Educators

Art on the Go!
• September–December 2021
• Program partners: Westside Community Services, Primary Hall Charter School, Matt Urban Center/ Harriet Tubman Buffalo Public School #31 (May 2022)

Guided School Tour Program (Virtual and In-Person)
• Hervé Tullet: Shape and Color
  June, July, August, and September 2021
• Difference Machines: Technology and Identity in Contemporary Art
  October, November, and December 2021; January 2022
• In These Truths
  February, March, April, and May 2022

Docent Program
• Virtual Meetings and Talks: August, September, and October 2021; January, February, March, and June 2022

Curator-Led Videos for Schools:
• Swoon: Seven Contemplations
• Comunidades Visibles: The Materiality of Migration
• Difference Machines: Technology and Identity in Contemporary Art

Educators’ Workshops
• The Space Between: An Educators’ Workshop with the Albright-Knox and Frank Lloyd Wright’s Martin House (August 11, 2021)
• Educators’ Workshop—Because the Internet: Exploring Technology and Identity in Contemporary Art (November 4, 2022)
• NYSATA Region 1 Educators’ Workshop: In These Truths (March 10, 2022)

Teacher Advisory Council
• March 22 and April 26, 2022

Programs for Veterans and Military Families
Albright-Knox Northland was a Blue Star Museum and welcomed veterans and active military servicemembers and their families to connect with exhibitions and events. The Buffalo AKG Art Museum will offer free admission for active-duty U.S. and Canadian Armed Services personnel and their families and Pay-What-You-Wish admission for veterans. Programs for veterans and military families were offered virtually and upon request, in partnership with the Veterans One-Stop Center of WNY.
The 2022 Museum Ambassadors with Teen and Youth Programs Coordinator Samantha Serrano.  
Photo: Jeff Mace
Hervé Tullet: Shape and Color Resident Artist Murals by Fotini Galanes, Julia Bottoms, Rachel Shelton, Tricia Butski, Max Collins, and Phyllis Thompson. Photo: Brenda Bieger
Virtual After Hours: Construction Edition

Attendees at After Hours events enjoyed behind-the-scenes access and insights into the museum’s collection and special exhibitions.

December 7, 2021
“So You Want to Expand a Museum?” with Director of Advancement Jillian Jones

January 27, 2022
“Designing a Museum: Beyond the Logo” with Dr. Callie Johnson, Director of Communications & Community Engagement, and Pam Hatley, Head of Publications & Digital Experience

March 22, 2022
“We’re Going to Need a Bigger Truck: Documenting and Preparing the Collection for Reopening” with Holly E. Hughes, Godin-Spaule Senior Curator for the Collection; Kelly Carpenter, Imaging, Visual Resources & Digital Assets Manager; Ryan McDaniel, Lead Art Preparator; and Catherine Scrivo Baker, Registrar for the Collection

Art Alive
March–June 2022
For the second year, the museum presented a hybrid model of its beloved living art contest, Art Alive. Participants created and submitted online living representations of famous works of art and competed for more than $1,000 in cash prizes. A virtual award ceremony was moderated online by Dr. Callie Johnson, and the community gathered in person at the Elmwood Village Farmers Market on June 11, 2022, to celebrate the winners and participate in Art Truck workshops.

Special thanks to judges Monica Angle, Asantewa K. Holley, Eunice Lewin, Janne Sirén, Edreys Wajed, and Leslie Zemsky.

Programs Related to Difference Machines: Technology and Identity in Contemporary Art
- Curator-Led Tour (October 17, 2021)
- UB Department of Art Visiting Artist Speaker Series with Artist Sean Fader (November 1, 2022)
- Virtual Film Screening and Panel with Buffalo International Film Festival: Coded Bias, with Artist Rafael Lozano-Hemmer and Squeaky Wheel Curator Ekrem Serdar (November 5, 2021)
- UB Department of Art Visiting Artist Speaker Series with Artist Stephanie Dinkins (November 8, 2021)
- NFTs and the Future of Digital Art with Assistant Curator Tina Rivers Ryan (December 10, 2021)
- Albright-Knox in Conversation with Palah Light Lab (January 7, 2022)
- Musical Performance by Mendi + Keith Obadike: Difference Tones (January 14, 2022)

Programs Related to In These Truths
- Sonics of Hip Hop (March 4, 2022)
- Write It Out: A Journaling Workshop (March 19, 2022)
- Mental Health in the Arts: Albright-Knox in Conversation with Front Seat Life LLC (April 1, 2022)
- Black Lunch Table People’s Table (April 2, 2022)
- Black Lunch Table Artist’s Table (April 2, 2022)
- Black Lunch Table Wikipedia Edit-a-Thon (April 3, 2022)
- Explore Your Truths: How You Want to Express Your Work? (April 23, 2022)
- Ujima Company Presents SPUNK (April 29, 2022)
- Explore Your Truths: Share Your Truths (April 30, 2022)
- Explore Your Truths Community Share (May 6, 2022)
- Feeding Everyone: Drea d’Nur of Feed Buffalo in Conversation with Aitina Fareed-Cooke and Edreys Wajed (May 20, 2022)
- AK Teens: Museum Ambassadors—commUNITY (June 3, 2022)

Art Alive
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Programs Related to Hervé Tullet: Shape and Color
- Memory, Identity, and Distortion with Artist Tricia Butski (July 10, 2021)
- Polytab Murals with Artist Julia Bottoms (July 17, 2021)
- My Mark Matters with Artist Fotini Galanes (July 24, 2021)
- Tin Foil Lithography with Artist Rachel Shelton (August 7 and 21, 2021)
- Visual Storytelling with Artist Phyllis Thompson (August 14, 2021)
- Memorial Photo Art with Artist Max Collins (August 29, 2021)
Sunday Insights

On select Sundays, the museum hosted conversations led by local artists, activists, educators, and community members inspired by the museum’s exhibitions.

- November 21, 2021: Buffalo Game Space on *Difference Machines: Technology and Identity in Contemporary Art*
- December 19, 2021: GLYS Western New York on *Difference Machines: Technology and Identity in Contemporary Art*
- January 16, 2022: Dr. Devonya Havis on *Difference Machines: Technology and Identity in Contemporary Art*
- February 20, 2022: Stephanie Lee of the Northland Beltline Taxpayers Association on *In These Truths*
- March 20, 2022: Dionne Williamson of UPward Design for Life on *In These Truths*

AKGala 2021

**November 12, 2021**

This extraordinary evening not only served as the first destination gala for the museum but was the first formal event held at The Powerhouse at Buffalo Color Park, Buffalo’s brand-new event space created by the Williams Family. A dazzling dinner was served among the grand arched windows, with guests dressed in their most creative black-tie attire. Everyone immersed themselves in the joyful, colorful playground installed for one night only by digital artist Anne Spalter, who is known for her bold, large-scale installations based on digital imagery, including her kaleidoscopic collages of tropical destinations.

Chaired by Heather and Jon Williams

Honored guest artist Anne Spalter

Committee: Susan O’Connor Baird and Bruce Baird, Barbara and Douglas Baker, Carly and Joseph Battin, Cynthia and Frank Ciminelli, Emily Donnelly, Jessica and Matthew Enstice, Cathy and Robert Gatewood, Roscoe C. Henderson III, Kate Todd Hubbell and James Hubbell, Mary Jo and Peter Hunt, Alice and Jeremy Jacobs Jr., Genevieve and Benjamin Kicinski, Brooke and Tim Leboeuf, Caroline Pierce, Tina Sabuda and Chris Bihary, Sonja and Janne Sirén, Christine Standish and Chris Wilk, Rachel and Scott Stenclik, Nicole and Steve Swift, Sarah Williams and Robert Bojdak

Presenting sponsorship generously provided by Susan O’Connor Baird and Bruce Baird, Delaware North, The OSC Charitable Foundation, Tina Sabuda and Chris Bihary, Christine Standish and Chris Wilk, and West Herr Automotive


Special arrangements by Oliver’s and Premier Group

Music from the band Shine, provided by Curbell, Inc.

Parting favor provided by HUNT Real Estate Corporation

Art installation support provided by Kimmins Contracting Corporation

Valet provided by West Herr Automotive

Photography made possible by Barbara and Douglas Baker

**ARTiFACTS: Play to Win with the Albright-Knox**

**March 31, 2022**

Guests joined the museum at Buffalo’s tallest building, Seneca One, to compete in a museum-designed gameshow—this time with more chances to win. Dressed in their best groovy gameshow attire, participants put their trivia knowledge to the test in this five-category game of Music, Architecture, Sports, Public Art Eye Spy, and Made in Buffalo. Prizes included limited-edition prints from blockbuster artists like Beverly Pepper and Julian Stanczak; a suite of merchandise from Eat Off Art, the creative agency of Alexa and Edreys Wajed; prints and merchandise from The Ghost; a jersey signed by Thurman Thomas; gift cards from favorite local restaurants; and more!

Co-hosted by Lauren Hall of WGRZ and Adriana Viverette, “The Go Getta” of 93.7 WBLK

Chaired by Patti and Thurman Thomas
Committee: Ryan Arthurs and Christopher Walsh, Jesse Ball, Jule and Will Basil, Carly Battin, Katie Campos and Erin Chapman, David Chevrestt, Emily Donnelly, Theresa Donnelly, Allison Drake and Anthony Lelito, Lauren Hall, Darnell Haywood, Sean Heidinger, Kate Huber, Danielle and Alex Keogan, Molly and Charles Lambros, Brooke Leboeuf, Amanda Licata, Leigh and Christian Martinez, Francesca Mesiah, Rachel Petrella, Caroline Pierce, Caitlin Corr Reilly and Craig Reilly, Rachelle and Kevin Robinson, Misha Russo, Kyria Stephens, Nicole and Steve Swift, Jared Threat, Adriana Viverette, Heather Williams, and Mrs. Ralph C. Wilson, Jr.

Presented by ACV, Basil Family Dealerships, and Douglas Development

Additional support provided by Buffalo Bills / Pegula Sports and Entertainment, Dôme Art Advisory, Gilbane Building Company, The OSC Charitable Foundation, and Sandhill Investment Management

Special arrangements by BriteSmith Brewing and The Grazing Forest

**Director’s Travel Series**

October 22–23, 2021
Hudson Valley, New York

February 4–5, 2022
Pittsburgh, Pennsylvania

**AKG Nordic Art and Culture Initiative Trips**

August 25–30, 2021
Chart Art Fair, Copenhagen, Denmark

April 22–30, 2022
Venice Biennale, Italy
Market Art Fair, Stockholm, Sweden

May 26–27, 2022
London, United Kingdom

**Members’ Previews and Events**

October 13, 2021
AKGather: The 159th Annual Meeting of the Buffalo Fine Arts Academy with Guest Speakers Miriam Bäckström and Lars Nittve

October 16, 2021
Members’ and Neighbors’ Celebration for *Difference Machines: Technology and Identity in Contemporary Art* at Albright-Knox Northland

February 17, 2022
Virtual Members’ and Neighbors’ Preview of *In These Truths* featuring Co-Curators Aitina Fareed-Cooke and Edreys Wajed and Curator of Public Art Aaron Ott
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, 2021, to June 30, 2022.

The following list comprises those individuals, corporations, foundations, and other organizations that have donated at levels of $500 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 31.

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<th>$500,000 and Above</th>
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<td>Linda Johnson and Sanford Eisen</td>
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* This donor has also given a gift of art. A full listing of this year’s gifts of works of art to the museum can be found on pages 36–45.
Audrey and David Mirvish  
David and Julie Moos  
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Courtney and Nick Sinatra  
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Capital Campaign

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

*Common Sky*, 2019, by Olafur Eliasson and Sebastian Behmann of Studio Other Spaces, will cover the museum’s new indoor Town Square in the Seymour H. Knox Building. Photo: Jeff Mace
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<td>Mei and Allan Warburg, The Donum Collection</td>
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<td>A. Scott and JoAnn Weber</td>
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Melissa M. Weiksnar
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COLLAGE/MIXED MEDIA

Urs Fischer
Swiss, born 1973
*Café*, 2012
Silkscreen and acrylic paint on acid-free foam core with artist-painted poplar frames
Dimensions variable
Gift of Dominique Lévy, 2021
2021:26a–ll

Ann Greene Kelly
American, born 1988
*Untitled*, 2021
Mixed media on paper mounted to aluminum
35 5/8 x 17 5/8 x 3/4 inches (92.1 x 36.6 x 1.3 cm)
Gift of the Buddy Taub Foundation, 2022
2022:64

Marisol
Venezuelan and American, born France, 1930–2016
*Self-Portrait with Hair*, 1981
Cast paper, dry pigment, and artificial hair
Artist’s proof
28 1/4 x 15 1/8 x 3 1/2 inches (71.8 x 38.4 x 8.9 cm)
Bequest of Marisol, 2016
2021:41

Sun Mask, ca. 1980
Plaster on paper
20 5/8 x 16 3/4 x 3 inches (52.1 x 42.5 x 7.6 cm)
Bequest of Marisol, 2016
2021:57

DRAWDINGS/UNIQUE WORKS ON PAPER

Milton Avery
American, 1885–1965
*Yellow Moon*, 1960
Oil on paper
23 x 35 inches (58.4 x 88.9 cm)
Gift from friends of the Albright-Knox Art Gallery, 2021
2021:14

Cecily Brown
British, born 1969
*Final Study for Flight of the Chickadee*, 2021
Mixed media on paper
52 x 77 3/4 inches (132.1 x 197.5 cm)
Gift of the artist and Bortolami Gallery, 2021
2021:21.1

Seasons Concept Study for Flight of the Chickadee, 2021
Mixed media on paper
14 x 11 inches (35.6 x 27.9 cm)
Gift of the artist and Bortolami Gallery, 2021
2021:21.2

Dance Study for Flight of the Chickadee, 2021
Pastel and charcoal on paper
18 1/8 x 48 inches (46 x 121 cm)
Collection Buffalo AKG Art Museum
Gift of the artist and Bortolami Gallery, 2021
2021:21.3

Mark Dion
American, born 1961
*Sketch for Babel*, 2001
Colored pencil on paper
17 x 14 inches (43.2 x 35.6 cm)
Gift of Ellen and Jerome Stern, 2022
2022:47.2

Craig Kauffman
American, 1932–2010
*Untitled*, 1972
Watercolor on paper
11 1/2 x 16 inches (29.2 x 40.6 cm)
Gift of Anna and Antonio Valverde, 2022
2022:44

Marisol
Venezuelan and American, born France, 1930–2016
*Study for monument to Juan Pedro López, Caracas, Venezuela, ca. 2000*, 2000
Charcoal and graphite on paper
23 1/2 x 17 7/8 inches (59.7 x 45.4 cm)
Bequest of Marisol, 2016
2021:100

*Untitled*, 1963
Pastel on paper
16 7/8 x 15 15/16 inches (42.9 x 39.7 cm)
Bequest of Marisol, 2016
2021:101

*Untitled*, ca. 1960–65
Colored pencil on paper
21 1/8 x 14 5/8 inches (53.7 x 37.2 cm)
Bequest of Marisol, 2016
2021:102

*Untitled*, ca. 1970s
Felt-tip marker and watercolor on paper
22 x 14 inches (55.9 x 35.6 cm)
Bequest of Marisol, 2016
2021:103

*Untitled*, 1972
Colored pencil, watercolor, graphite, and felt-tip marker on paper
17 x 14 inches (43.2 x 35.6 cm)
Bequest of Marisol, 2016
2021:104

*Untitled*, 1972
Colored pencil on paper
17 x 14 inches (43.2 x 35.6 cm)
Bequest of Marisol, 2016
2021:105

*Untitled*, 1971
Colored pencil and graphite on paper
22 x 14 inches (55.9 x 35.6 cm)
Bequest of Marisol, 2016
2021:106
### Gifts to the Buffalo AKG Art Museum

<table>
<thead>
<tr>
<th>Description</th>
<th>Title</th>
<th>Medium Details</th>
<th>Dimensions</th>
<th>Catalog Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>A watercolor, colored pencil, graphite, and gouache on paper</td>
<td>St. Marteen, 1972</td>
<td>Watercolor, colored pencil, graphite, and gouache on paper</td>
<td>14 x 17 inches (35.6 x 43.2 cm)</td>
<td>2021:107</td>
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<tr>
<td>Artwork from Marisol in 1972</td>
<td>Untitled, 1972</td>
<td>Colored pencil and felt-tip marker on paper</td>
<td>17 x 14 inches (43.2 x 35.6 cm)</td>
<td>2021:108</td>
</tr>
<tr>
<td>Study for monument to Emily, John, and Washington Roebling, unrealized, Brooklyn, NY, ca. 1985–89</td>
<td>Chief Joseph, 1974</td>
<td>Colored pencil on paper</td>
<td>42 x 30 inches (106.7 x 76.2 cm)</td>
<td>2021:110</td>
</tr>
<tr>
<td>A colored pencil and collage on paper</td>
<td>Marisol, I Love You, 1974</td>
<td>Colored pencil and collage on paper</td>
<td>40 x 30 inches (101.6 x 76.2 cm)</td>
<td>2021:111</td>
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<tr>
<td>An untitled artwork from 1970</td>
<td>Untitled Landscape, 1970</td>
<td>Pastel on paper</td>
<td>28 x 40 inches (71.1 x 101.6 cm)</td>
<td>2021:112</td>
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<tr>
<td>A sketchbook created in 1958–60</td>
<td>Sketchbook, ca. 1958–60</td>
<td>Colored pencil, crayon, gouache, and collage on paper</td>
<td>16 1/8 x 12 inches (41 x 30.5 cm)</td>
<td>2021:128.1–15</td>
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<tr>
<td>A white daggers from 1974</td>
<td>White Daggers, 1974</td>
<td>Colored pencil on paper</td>
<td>42 x 30 inches (106.7 x 76.2 cm)</td>
<td>2021:120</td>
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<tr>
<td>A love painting from 1966</td>
<td>Love, 1966</td>
<td>Colored pencil on paper</td>
<td>73 7/8 x 27 3/4 inches (187.6 x 70.5 cm)</td>
<td>2021:123</td>
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<tr>
<td>A sketchbook created in 1958–60</td>
<td>Sketchbook, ca. 1958–60</td>
<td>Colored pencil, crayon, gouache, and collage on paper</td>
<td>16 1/8 x 12 inches (41 x 30.5 cm)</td>
<td>2021:128.1–15</td>
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<tr>
<td>A love painting from 1966</td>
<td>I Hate You Creep and Your Fetus, 1973</td>
<td>Colored pencil on paper</td>
<td>42 x 30 inches (106.7 x 76.2 cm)</td>
<td>2021:119</td>
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<td>A study for a monument to Emily, John, and Washington Roebling, unrealized, Brooklyn, NY, ca. 1985–89</td>
<td>Study for monument to Emily, John, and Washington Roebling, unrealized, Brooklyn, NY, ca. 1985–89</td>
<td>Charcoal on paper</td>
<td>17 x 14 7/8 inches (43.2 x 37.8 cm)</td>
<td>2021:126</td>
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<td>A study for a monument to Emily, John, and Washington Roebling, unrealized, Brooklyn, NY, ca. 1985–89</td>
<td>Study for monument to Emily, John, and Washington Roebling, unrealized, Brooklyn, NY, ca. 1985–89</td>
<td>Charcoal on paper</td>
<td>17 x 14 7/8 inches (43.2 x 37.8 cm)</td>
<td>2021:126</td>
</tr>
<tr>
<td>A wash drawing from 1960</td>
<td>Mexico, 1978</td>
<td>Colored pencil on paper</td>
<td>39 3/8 x 27 5/8 inches (100 x 70.2 cm)</td>
<td>2021:116</td>
</tr>
<tr>
<td>A wash drawing from 1960</td>
<td>Untitled, 1960</td>
<td>Colored pencil on paper</td>
<td>18 1/2 x 13 3/8 inches (47 x 34 cm)</td>
<td>2021:125</td>
</tr>
<tr>
<td>A work created in 1970</td>
<td>Chief Joseph, ca. 1974</td>
<td>Colored pencil on paper</td>
<td>42 x 30 inches (106.7 x 76.2 cm)</td>
<td>2021:110</td>
</tr>
<tr>
<td>A work created in 1970</td>
<td>sketchbook, ca. 1958–60</td>
<td>Colored pencil, crayon, gouache, and collage on paper</td>
<td>16 1/8 x 12 inches (41 x 30.5 cm)</td>
<td>2021:128.1–15</td>
</tr>
<tr>
<td>A wash drawing from 1960</td>
<td>Study for monument to Emily, John, and Washington Roebling, unrealized, Brooklyn, NY, ca. 1985–89</td>
<td>Charcoal on paper</td>
<td>17 x 14 7/8 inches (43.2 x 37.8 cm)</td>
<td>2021:126</td>
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<tr>
<td>A wash drawing from 1960</td>
<td>Study for monument to Emily, John, and Washington Roebling, unrealized, Brooklyn, NY, ca. 1985–89</td>
<td>Charcoal on paper</td>
<td>17 x 14 7/8 inches (43.2 x 37.8 cm)</td>
<td>2021:126</td>
</tr>
<tr>
<td>A wash drawing from 1960</td>
<td>Sketchbook, ca. 1958–60</td>
<td>Colored pencil, crayon, gouache, and collage on paper</td>
<td>16 1/8 x 12 inches (41 x 30.5 cm)</td>
<td>2021:128.1–15</td>
</tr>
<tr>
<td>A work created in 1970</td>
<td>Sketchbook, ca. 1958–60</td>
<td>Colored pencil, crayon, gouache, and collage on paper</td>
<td>16 1/8 x 12 inches (41 x 30.5 cm)</td>
<td>2021:128.1–15</td>
</tr>
<tr>
<td>A work created in 1970</td>
<td>Sketchbook, ca. 1958–60</td>
<td>Colored pencil, crayon, gouache, and collage on paper</td>
<td>16 1/8 x 12 inches (41 x 30.5 cm)</td>
<td>2021:128.1–15</td>
</tr>
<tr>
<td>A work created in 1970</td>
<td>Sketchbook, ca. 1958–60</td>
<td>Colored pencil, crayon, gouache, and collage on paper</td>
<td>16 1/8 x 12 inches (41 x 30.5 cm)</td>
<td>2021:128.1–15</td>
</tr>
<tr>
<td>A work created in 1970</td>
<td>Sketchbook, ca. 1958–60</td>
<td>Colored pencil, crayon, gouache, and collage on paper</td>
<td>16 1/8 x 12 inches (41 x 30.5 cm)</td>
<td>2021:128.1–15</td>
</tr>
<tr>
<td>A work created in 1970</td>
<td>Sketchbook, ca. 1958–60</td>
<td>Colored pencil, crayon, gouache, and collage on paper</td>
<td>16 1/8 x 12 inches (41 x 30.5 cm)</td>
<td>2021:128.1–15</td>
</tr>
<tr>
<td>A work created in 1970</td>
<td>Sketchbook, ca. 1958–60</td>
<td>Colored pencil, crayon, gouache, and collage on paper</td>
<td>16 1/8 x 12 inches (41 x 30.5 cm)</td>
<td>2021:128.1–15</td>
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Gifts to the Buffalo AKG Art Museum (cont.)

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Medium, Size</th>
<th>Bequest of Marisol, Year</th>
<th>Catalog Number</th>
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<tbody>
<tr>
<td>Untitled, ca. 1958–59</td>
<td></td>
<td>Colored pencil, crayon, and collage on paper</td>
<td>19 x 25 3/8 inches (48.3 x 64.5 cm)</td>
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<tr>
<td>An Elastic Skin Man, 1975</td>
<td></td>
<td>Colored pencil on paper</td>
<td>40 x 29 7/8 inches (101.6 x 75.9 cm)</td>
<td>2021:132</td>
</tr>
<tr>
<td>Lick the Tire of My Bicycle, 1974</td>
<td></td>
<td>Colored pencil and pastel on paper</td>
<td>72 x 105 1/2 inches (182.9 x 268 cm)</td>
<td>2021:133</td>
</tr>
<tr>
<td>I Did My Future, 1974</td>
<td></td>
<td>Colored pencil and graphite on paper</td>
<td>72 x 82 3/4 inches (182.9 x 210.2 cm)</td>
<td>2021:134</td>
</tr>
<tr>
<td>St. Marteen, 1972</td>
<td></td>
<td>Watercolor and colored pencil on paper</td>
<td>14 x 17 inches (35.6 x 43.2 cm)</td>
<td>2021:135</td>
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<tr>
<td>St. Marteen, 1972</td>
<td></td>
<td>Watercolor and graphite on paper</td>
<td>14 x 17 inches (35.6 x 43.2 cm)</td>
<td>2021:136</td>
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<tr>
<td>St. Marteen, 1972</td>
<td></td>
<td>Gouache, watercolor, and graphite on paper</td>
<td>14 x 17 inches (35.6 x 43.2 cm)</td>
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<tr>
<td>Untitled, 1972</td>
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<td>Watercolor and ink on paper</td>
<td>14 x 17 inches (35.6 x 43.2 cm)</td>
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</tr>
<tr>
<td>Untitled, ca. 1957–60</td>
<td></td>
<td>Colored pencil on paper</td>
<td>12 1/2 x 9 1/4 inches (31.8 x 23.5 cm)</td>
<td>2021:75</td>
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<tr>
<td>Untitled, unknown</td>
<td></td>
<td>Felt-tip pen on paper</td>
<td>11 x 8 1/4 inches (27.9 x 21 cm)</td>
<td>2021:76</td>
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<tr>
<td>Untitled, unknown</td>
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<td>Felt-tip pen on paper</td>
<td>11 x 8 1/4 inches (27.4 x 21 cm)</td>
<td>2021:77</td>
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<td>Untitled, unknown</td>
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<td>Felt-tip pen on paper</td>
<td>11 x 8 1/4 inches (27.4 x 21 cm)</td>
<td>2021:78</td>
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<tr>
<td>Untitled, unknown</td>
<td></td>
<td>Felt-tip pen on paper</td>
<td>14 x 11 inches (35.5 x 27.9 cm)</td>
<td>2021:79</td>
</tr>
<tr>
<td>Untitled, 1958</td>
<td></td>
<td>Colored pencil, crayon, and ink on paper</td>
<td>13 3/4 x 19 inches (34.9 x 48.3 cm)</td>
<td>2021:80</td>
</tr>
<tr>
<td>Untitled, ca. 1957-62</td>
<td></td>
<td>Colored pencil on paper</td>
<td>12 1/2 x 9 inches (31.8 x 22.9 cm)</td>
<td>2021:81</td>
</tr>
<tr>
<td>Untitled, ca. 1957-59</td>
<td></td>
<td>Colored pencil and ink on paper</td>
<td>9 1/4 x 12 3/4 inches (23.5 x 32.4 cm)</td>
<td>2021:82</td>
</tr>
<tr>
<td>Untitled, ca. 1957-59</td>
<td></td>
<td>Colored pencil on paper</td>
<td>9 1/4 x 12 1/2 inches (23.5 x 31.8 cm)</td>
<td>2021:83</td>
</tr>
<tr>
<td>Untitled, ca. 1957-58</td>
<td></td>
<td>Pastel on paper</td>
<td>10 x 14 inches (25.4 x 35.6 cm)</td>
<td>2021:84</td>
</tr>
<tr>
<td>Untitled, 1957</td>
<td></td>
<td>Ink and graphite on paper</td>
<td>14 x 11 3/4 inches (35.6 x 29.8 cm)</td>
<td>2021:85</td>
</tr>
<tr>
<td>Untitled, ca. 1952</td>
<td></td>
<td>Ink on paper</td>
<td>15 3/4 x 12 inches (40 x 30.5 cm)</td>
<td>2021:86</td>
</tr>
<tr>
<td>Habra la Boca, 1972</td>
<td></td>
<td>Colored pencil and graphite on paper</td>
<td>22 x 14 inches (55.9 x 35.6 cm)</td>
<td>2021:87</td>
</tr>
<tr>
<td>Untitled, 1958</td>
<td></td>
<td>Colored pencil and crayon on paper</td>
<td>13 3/4 x 19 inches (34.9 x 48.3 cm)</td>
<td>2021:88</td>
</tr>
<tr>
<td>Untitled, ca. 1971-72</td>
<td></td>
<td>Felt-tip pen and colored pencil on typewriting on paper</td>
<td>22 x 14 inches (55.9 x 35.6 cm)</td>
<td>2021:89</td>
</tr>
<tr>
<td>Sacra la Lengua, 1972</td>
<td></td>
<td>Colored pencil and graphite on paper</td>
<td>22 x 14 inches (55.9 x 35.6 cm)</td>
<td>2021:90</td>
</tr>
<tr>
<td>Maria Magdalena, ca. 1971-72</td>
<td></td>
<td>Colored pencil and graphite on paper</td>
<td>22 x 14 inches (55.9 x 35.6 cm)</td>
<td>2021:91</td>
</tr>
</tbody>
</table>
Gifts to the Buffalo AKG Art Museum

**Hervé Tullet**
French, born 1958

**Untitled (Gribouillage et Points)**, 2021
Acrylic on paper
59 1/2 x 93 3/4 inches (151.1 x 238.1 cm)
Gift of the artist, 2021
2021:23

**Mark Dion**
American, born 1961

**Babel**, 2001–02
Televisions, computers, VCR, tape players, radios, keyboards, and megaphones
120 5/8 x 35 5/8 x 20 1/8 inches (306.4 x 90.5 x 51.1 cm)
Gift of Ellen, in loving memory of Jerome Stern, 2022
2022:47.1

**Nathaniel Mary Quinn**
American, born 1977

**The Gray**, 2021
Black charcoal, gouache, soft pastel, oil pastel, oil paint, and paint stick on linen
14 1/16 x 11 3/16 inches (35.7 x 28.4 cm)
Gift of an Anonymous Donor, 2021
2020:2.2

**PHOTOGRAPHS**

**Kelli Connell**

**Convertible Kiss**, 2002
Digital lambda print mounted to Plexiglas, edition 4/6
30 x 40 x 1 inches (76.2 x 101.6 x 2.54 cm)
Gift of Marilyn and Larry Fields, 2022
2022:67

**Robert Mapplethorpe**
American, 1946–1989

**Marisol**, 1979
Gelatin silver print, hors-commerce
19 15/16 x 15 7/8 inches (50.6 x 40.3 cm)
Bequest of Marisol, 2016
2022:6
Marisol
Venezuelan and American, born France, 1930–2016

Untitled, ca. 1977
Photographic print
11 x 14 inches (27.9 x 35.6 cm)
Bequest of Marisol, 2016
P2021:21

John Pfahl
American, 1939–2020

Four Corners Power Plant (evening), Farmington, New Mexico, 1982
Ektacolor print, edition 12/15
16 x 20 inches (40.6 x 50.8 cm)
Gift of Charles Balbach, 2021
P2021:5.1

Ginna Nuclear Plant, Lake Ontario, New York, 1982
Ektacolor print, edition 5/15
16 x 20 inches (40.6 x 50.8 cm)
Gift of Charles Balbach, 2021
P2021:5.3

Navajo Generating Station (morning), Lake Powell, Arizona, 1984
Ektacolor print, edition 4/15
16 x 20 inches (40.6 x 50.8 cm)
Gift of Charles Balbach, 2021
P2021:5.4

San Onofre Nuclear Generating Station, San Clemente, California, 1981
Ektacolor print, edition 12/15
16 x 20 inches (40.6 x 50.8 cm)
Gift of Charles Balbach, 2021
P2021:5.6

Three Mile Island Nuclear Plant, Susquehanna River, Pennsylvania, 1982
Ektacolor print, edition 3/25
20 x 24 inches (50.8 x 61 cm)
Gift of Charles Balbach, 2021
P2021:5.7

Carolee Schneemann
American, 1939–2019

Portrait Partials, 1970
(print edition 2004)
Giclee print, edition 5/7
44 x 44 inches (111.8 x 111.8 cm)
Gift of Roberta S. & Michael L. Joseph, 2021
P2021:10

Zhang Huan
Chinese, born 1965

Foam, 1998
C-print on archival Fiji paper, edition 6/15
40 x 27 inches (101.6 x 68.6 cm)
Gift of Sue Stoffel, 2022
2022:5.2

Judith Bernstein
American, born 1942

Equality, 2021
Silkscreen on Coventry Rag paper, edition 2/50
32 1/8 x 39 5/8 inches (81.6 x 100.7 cm)
Gift of the artist and courtesy of Kasmin, New York, 2021
P2021:7
Harvey Breverman
American, born 1934

*Brooding Figure*, 1968
Etching, edition 4/25
30 3/4 x 30 3/4 inches (78.1 x 78.1 cm)
Gift of The Solon A. Ellison Revocable Trust, 2021
P2021:8.1

*Head II*, 1970
Etching, edition 30/35
15 x 11 1/4 inches (38.1 x 28.6 cm)
Gift of Deborah Ronnen, 2022
P2022:43

Kota Ezawa
German, born 1969

*NEW! (2.99/ea)*, 2007
Lightbox, edition 3/7
30 x 60 inches (76.2 x 152.4 cm)
Gift of Deborah Ronnen, 2022
P2022:41

Jennie C. Jones
American, born 1968

*Five Point One Surround*, 2014
Set of five intaglions on Revere Standard White paper,
edition 10/15
30 x 21 7/8 inches (76.2 x 55.6 cm)
Gift of Deborah Ronnen, 2022
P2022:41a-e

William Kentridge
South African, born 1955

*Dancing Couple*, 2003
Engraving, intaglio (sugar lifts),
edition 17/18
74 x 51 1/2 inches (188 x 130.8 cm)
each
Gift of Deborah Ronnen, 2022
P2022:41

Stanton Macdonald-Wright
American, 1890-1973

*Haiga Portfolio*, 1966–67
Portfolio of twenty color woodcuts, edition 47/50
21 7/16 x 17 7/8 inches (54.5 x 45.4 cm)
each
Gift of the Stanton and Jean Macdonald-Wright Estate, 2021
P2021:9

Marisol
Venezuelan and American, born France, 1930-2016

*Heart*, 1969
Lithograph, AP 4 from an edition of 50 plus 10 AP
12 1/4 x 10 5/8 inches (31.1 x 27 cm)
Bequest of Marisol, 2016
P2021:11

*I Hate You*, 1973
Etching, AP 1 from an edition of 25 plus 4 AP and 1 PP
29 3/4 x 22 1/4 inches (75.6 x 56.5 cm)
Bequest of Marisol, 2016
P2021:13

*Five Hands and One Finger*, 1971
Etching and lithograph, inscribed AP 1/2 from an edition of 18 plus 5 AP and 2 PP
17 1/2 x 24 inches (44.5 x 61 cm)
Bequest of Marisol, 2016
P2021:14

*Family Portrait*, 1961
Lithograph, AP
29 x 23 1/8 inches (73.7 x 58.7 cm)
Bequest of Marisol, 2016
P2021:15

*The Death of Head and Leg*, 1973
Etching, AP 3 from an edition of 16 plus 4 AP and 1 PP
27 5/8 x 40 1/2 inches (70.2 x 102.9 cm)
Bequest of Marisol, 2016
P2021:20

SCULPTURE

David Altmejd
Canadian, born 1974

Untitled, 2011
Polyurethane foam, clay, synthetic hair, resin, geodes, and crystals
7 x 12 x 7 inches (17.8 x 30.5 x 17.8 cm)
Gift of Paul and Linda Gotskind, 2021
P2021:27

Robert Indiana
American, 1928-2018

*LOVE*, 1966–2009
Granite (Blue Bahia)
20 1/4 x 21 3/4 x 11 9/16 inches (51.5 x 55.2 x 29.4 cm)
Gift of Morgan Art Foundation, 2022
P2021:10

Hand and Purse, 1965
Lithograph, AP from an edition of 21 plus 6 AP and 6 hors de commerce
41 1/2 x 29 3/4 inches (105.4 x 75.6 cm)
Bequest of Marisol, 2016
P2021:18

*Paris Review*, 1967
Silkscreen, AP
26 1/8 x 52 1/2 inches
(66.4 x 82.6 cm)
Bequest of Marisol, 2016
P2021:19

*The Death of Head and Leg*, 1973
Etching, AP 3 from an edition of 16 plus 4 AP and 1 PP
27 5/8 x 40 1/2 inches (70.2 x 102.9 cm)
Bequest of Marisol, 2016
P2021:20

Tom Holmes
American, active twenty-first century

Untitled Death Mask, 2013
Metal folding chair
38 x 18 1/4 x 3 inches (96.5 x 46.4 x 7.6 cm)
Gift of Jay Gorney and Tom Heman, 2021
P2021:22

Gifts to the Buffalo AKG Art Museum  41
<table>
<thead>
<tr>
<th>Marisol</th>
<th>Fishing, 1970</th>
<th>Cast acrylic, edition 42/45</th>
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</thead>
<tbody>
<tr>
<td>Venezuelan and American, born France, 1950–2016</td>
<td>14 1/2 x 17 x 5 3/4 inches</td>
<td>(36.8 x 43.2 x 14.6 cm)</td>
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<tr>
<td></td>
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<td>Bequest of Marisol, 2016</td>
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<tr>
<td></td>
<td></td>
<td>2021:35</td>
</tr>
<tr>
<td></td>
<td>Fished, 1970</td>
<td>Cast acrylic, edition of 75</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10 1/2 x 17 x 4 inches</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(26.7 x 43.2 x 10.2 cm)</td>
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<tr>
<td></td>
<td></td>
<td>Bequest of Marisol, 2016</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2021:36</td>
</tr>
<tr>
<td></td>
<td>The Fishman, 1973</td>
<td>Wood, plaster, paint acrylic, and glass eyes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>68 1/4 x 28 x 33 1/4 inches</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(173.4 x 71.2 x 84.5 cm)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bequest of Marisol, 2016</td>
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<tr>
<td></td>
<td></td>
<td>2021:37a–g</td>
</tr>
<tr>
<td></td>
<td>Gus Key (also called Face, Foot, and Keys), 1974</td>
<td>Plastic, rope, and metal keys</td>
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<tr>
<td></td>
<td></td>
<td>44 x 6 x 2 1/2 inches</td>
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<tr>
<td></td>
<td></td>
<td>(111.8 x 15.2 x 6.4 cm)</td>
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<td>Bequest of Marisol, 2016</td>
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<td>2021:38</td>
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<tr>
<td></td>
<td>Untitled (study for monument to Carlos Gardel, 1983, Estación Caño Amarillo, Caracas, Venezuela), ca. 1982–83</td>
<td>Wood, varnish, plastic, and plaster</td>
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<tr>
<td></td>
<td></td>
<td>18 5/8 x 10 1/8 x 39 inches</td>
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<tr>
<td></td>
<td></td>
<td>(47.5 x 25.7 x 99.1 cm)</td>
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<td>Bequest of Marisol, 2016</td>
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<td></td>
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<td>2021:39</td>
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<td></td>
<td></td>
<td>37 x 15 3/4 x 3 inches</td>
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<tr>
<td></td>
<td></td>
<td>(94 x 40 x 7.6 cm)</td>
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<td>Bequest of Marisol, 2016</td>
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<tr>
<td></td>
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<td>2021:40</td>
</tr>
<tr>
<td></td>
<td>Cow, ca. 1976</td>
<td>Bronze with black and silver patina</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 x 8 x 3 inches</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(10.2 x 20.3 x 7.6 cm)</td>
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<td>Bequest of Marisol, 2016</td>
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<td></td>
<td></td>
<td>2021:42</td>
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<tr>
<td></td>
<td>M. Marisol, 1975</td>
<td>Terracotta</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9 x 8 x 3 1/4 inches</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(22.9 x 20.3 x 8.5 cm)</td>
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<td></td>
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<td>Bequest of Marisol, 2016</td>
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<td>2021:43</td>
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<tr>
<td></td>
<td>Portrait of Georgia O’Keeffe with Dogs, 1977</td>
<td>Graphite and oil on wood</td>
</tr>
<tr>
<td></td>
<td></td>
<td>52 5/8 x 53 x 60 3/4 inches</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(135.3 x 134.6 x 154.5 cm)</td>
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<td>Bequest of Marisol, 2016</td>
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<tr>
<td></td>
<td></td>
<td>2021:44a–i</td>
</tr>
<tr>
<td></td>
<td>My Father, 1977</td>
<td>Wood, graphite, plaster, paint, and quartz</td>
</tr>
<tr>
<td></td>
<td></td>
<td>57 1/2 x 37 1/2 x 19 1/8 inches</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(146.1 x 95.5 x 48.6 cm)</td>
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<td></td>
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<td>Bequest of Marisol, 2016</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2021:45a–e</td>
</tr>
<tr>
<td></td>
<td>Picasso, 1977</td>
<td>Painted bronze, edition 3/3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>50 1/4 x 27 1/8 x 28 1/8 inches</td>
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<tr>
<td></td>
<td></td>
<td>(127.6 x 68.9 x 71.4 cm)</td>
</tr>
<tr>
<td></td>
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<td>Bequest of Marisol, 2016</td>
</tr>
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<td></td>
<td></td>
<td>2021:46</td>
</tr>
<tr>
<td></td>
<td>Thimble Thief, 1977</td>
<td>Plaster, string, and metal thimble</td>
</tr>
<tr>
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<td>13/4 x 10 1/4 x 4 inches</td>
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<td></td>
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<td>(4.5 x 26 x 10.2 cm)</td>
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<td>Bequest of Marisol, 2016</td>
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<tr>
<td></td>
<td></td>
<td>2021:47</td>
</tr>
<tr>
<td></td>
<td>Lincoln, 1984</td>
<td>Wood, plaster, and charcoal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>101 x 22 x 15 inches</td>
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<tr>
<td></td>
<td></td>
<td>(256.5 x 55.9 x 38.1 cm)</td>
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<td></td>
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<td>Bequest of Marisol, 2016</td>
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<td>2021:48</td>
</tr>
<tr>
<td></td>
<td>Portrait of Bishop Desmond Tutu, 1988</td>
<td>Wood, stain, and fluorescent light</td>
</tr>
<tr>
<td></td>
<td></td>
<td>77 x 79 1/2 x 54 7/8 inches</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(195.6 x 201.9 x 139.4 cm)</td>
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<td></td>
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<td>Bequest of Marisol, 2016</td>
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<td>2021:49a–c</td>
</tr>
</tbody>
</table>
John, Washington and Emily Roebling Crossing the Brooklyn Bridge for the First Time, 1989
Wood, stain, graphite, paint, and plaster
103 7/8 x 74 7/8 x 48 inches (263.8 x 190.2 x 121.9 cm)
Bequest of Marisol, 2016
2021:50a–u

Emperor Hirohito with Empress Nagako, 1989
Wood, paint, clay, and light bulb
73 3/4 x 72 x 48 inches (187.3 x 182.9 x 121.9 cm)
Bequest of Marisol, 2016
2021:51a–g

Police Not Cross, 1993
Wood, paint, and charcoal
49 1/8 x 48 1/2 x 9 3/8 inches (124.8 x 123.2 x 23.8 cm)
Bequest of Marisol, 2016
2021:52

Woman with Child and Two Lambs, 1995
Wood, paint, and charcoal
80 x 36 x 12 1/4 inches (203.2 x 91.4 x 31.1 cm)
Bequest of Marisol, 2016
2021:53a–d

The Funeral, 1996
Paint, crayon, and oil on wood
56 1/4 x 125 3/4 x 33 3/4 inches (142.9 x 319.4 x 85.7 cm)
Bequest of Marisol, 2016
2021:54a–v

General Bronze, 1997
Bronze
102 x 109 x 55 inches (259.1 x 276.9 x 139.7 cm)
Bequest of Marisol, 2016
2021:55a–j

Magritte, 1997
Oil, charcoal, wood, plaster, and umbrella
54 3/8 x 28 3/4 x 28 3/4 inches (138.1 x 73 x 73 cm)
Bequest of Marisol, 2016
2021:56a–d

Untitled, ca. 1962–65
Plaster and paint
11 5/8 x 10 5/8 x 5 inches (29.5 x 27 x 12.7 cm)
Bequest of Marisol, 2016
2021:58

George Summer, 1994
Wood, paint, plaster, and metal bolts
82 x 54 x 34 1/4 inches (208.3 x 137.2 x 87 cm)
Bequest of Marisol, 2016
2021:59a–q

Bronze Knuckles, 1975
Bronze
1 5/8 x 5 3/8 x 2 1/2 inches (4.1 x 13.7 x 6.4 cm)
Bequest of Marisol, 2016
2021:61

Bronze Knuckles, 1975
Bronze
1 5/8 x 5 3/8 x 2 1/2 inches (4.1 x 13.7 x 6.4 cm)
Bequest of Marisol, 2016
2021:62

Bronze Knuckles, 1975
Bronze
1 5/8 x 5 3/8 x 2 1/2 inches (4.1 x 13.7 x 6.4 cm)
Bequest of Marisol, 2016
2021:63

Study for “Mi Mama Y Yo,” ca. 1968
Bronze
2 1/2 x 5 x 3 inches (6.4 x 12.7 x 7.6 cm)
Bequest of Marisol, 2016
2021:66

Untitled, ca. 1970–80
Plaster
3 1/2 x 5 x 19 inches (8.9 x 12.7 x 48.3 cm)
Bequest of Marisol, 2016
2021:68

Study for monument to Dr. José Gregorio Hernández, Isnotú, Trujillo, Venezuela, ca. 1974–76
Bronze
7 7/8 x 6 3/8 x 3 3/8 inches (20 x 16.2 x 8.6 cm)
Bequest of Marisol, 2016
2021:69

Hand Holding Hand, ca. 1985
Bronze
9 x 6 1/4 x 4 inches (22.9 x 15.9 x 10.2 cm)
Bequest of Marisol, 2016
2021:70

Study for monument to Emily, John, and Washington Roebling, unrealized, Brooklyn, NY, ca. 1985–89
Wood and felt-tip marker
9 1/4 x 6 x 4 inches (23.5 x 15.2 x 10.2 cm) overall
Bequest of Marisol, 2016
2021:71

Roebling maquette, ca. 1985–89
Bronze
Bequest of Marisol, 2016
2021:72
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Various fabrics</td>
<td>Wood, varnish, and plastic</td>
<td>Wood, varnish, plastic, and oil</td>
</tr>
<tr>
<td>15 x 6 1/4 x 2 inches</td>
<td>8 1/4 x 295 1/2 x 4 7/8 inches</td>
<td>36 7/8 x 80 1/8 x 5 1/2 inches</td>
</tr>
<tr>
<td>(38.1 x 15.9 x 5.1 cm)</td>
<td>(21 x 750.6 x 12.4 cm)</td>
<td>(93.7 x 203.5 x 14 cm)</td>
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<tr>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
</tr>
<tr>
<td>2021:73</td>
<td>2022:16a-c</td>
<td>2022:23a-b</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
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<tbody>
<tr>
<td>Painted ceramic</td>
<td>Wood, varnish, and plastic</td>
<td>Bronze, AP</td>
</tr>
<tr>
<td>7 1/8 x 8 5/8 x 3 7/8 inches</td>
<td>9 1/4 x 345 1/4 x 4 1/2 inches</td>
<td>10 x 6 1/8 x 5 7/8 inches</td>
</tr>
<tr>
<td>(18.1 x 21.9 x 9.8 cm)</td>
<td>(23.5 x 876.9 x 11.4 cm)</td>
<td>(25.4 x 15.6 x 14.9 cm)</td>
</tr>
<tr>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
</tr>
<tr>
<td>2021:74</td>
<td>2022:17a-c</td>
<td>2022:24a-b</td>
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<thead>
<tr>
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<tbody>
<tr>
<td>Terracotta</td>
<td>Bronze</td>
<td>Terracotta</td>
</tr>
<tr>
<td>12 x 8 1/2 x 4 1/4 inches</td>
<td>21 1/4 x 11 1/4 x 7 3/8 inches</td>
<td>18 1/4 x 12 x 12 inches</td>
</tr>
<tr>
<td>(50.5 x 21.6 x 10.8 cm)</td>
<td>(54 x 29 x 18.7 cm)</td>
<td>(46.4 x 30.5 x 30.5 cm)</td>
</tr>
<tr>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
</tr>
<tr>
<td>2022:11</td>
<td>2022:18</td>
<td>2022:25</td>
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</tbody>
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<tr>
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<tbody>
<tr>
<td>Bronze</td>
<td>Painted wood</td>
<td>Terracotta</td>
</tr>
<tr>
<td>Bronze sculpture: 8 5/8 x 5 1/8</td>
<td>30 5/8 x 10 7/8 x 9 3/8 inches</td>
<td>18 1/4 x 12 x 12 inches</td>
</tr>
<tr>
<td>x 3 3/8 inches (21.9 x 13 x 8.6 cm); bronze tablet: 22 x 16 1/4 x 3/4 inches (55.9 x 41.3 x 1.9 cm)</td>
<td>(77.8 x 27.6 x 23.8 cm)</td>
<td>(46.4 x 30.5 x 30.5 cm)</td>
</tr>
<tr>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
</tr>
<tr>
<td>2022:12a-b</td>
<td>2022:19</td>
<td>2022:25</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Triggerfish II, 1972</th>
<th>Rain in the Face, 1995</th>
<th>Coke Can, 1975</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wood, varnish, plastic, and oil</td>
<td>Wood, graphite, charcoal, and chalk</td>
<td>Plaster, paint, twine, and Coca-Cola can</td>
</tr>
<tr>
<td>41 x 84 1/4 x 10 inches</td>
<td>118 x 49 3/4 x 38 1/4 inches</td>
<td>59 1/2 x 6 x 2 inches</td>
</tr>
<tr>
<td>(104.14 x 214 x 25.4 cm)</td>
<td>(299.7 x 126.4 x 97.2 cm)</td>
<td>(151.1 x 15.2 x 5.1 cm)</td>
</tr>
<tr>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
</tr>
<tr>
<td>2022:13a-b</td>
<td>2022:20a-l</td>
<td>2022:26</td>
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<tr>
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</thead>
<tbody>
<tr>
<td>Wood, varnish, plastic, and oil</td>
<td>Wood, paint, graphite, plaster, and metal-wheeled base</td>
<td>Plaster and string</td>
</tr>
<tr>
<td>7 3/4 x 237 3/8 x 5 1/8 inches</td>
<td>78 x 46 3/8 x 50 1/2 inches</td>
<td>13 1/4 x 5 3/4 x 2 3/4 inches</td>
</tr>
<tr>
<td>(19.7 x 60.29 x 7.9 cm)</td>
<td>(198.1 x 117.8 x 77.5 cm)</td>
<td>(33.7 x 14.6 x 7 cm)</td>
</tr>
<tr>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
</tr>
<tr>
<td>2022:14a-c</td>
<td>2022:21a-d</td>
<td>2022:28</td>
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</tbody>
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<tr>
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</thead>
<tbody>
<tr>
<td>Wood, varnish, and plastic</td>
<td>Wood, varnish, and plastic</td>
<td>Plaster, twine, and Schlitz beer can</td>
</tr>
<tr>
<td>7 7/8 x 178 1/2 x 2 5/8 inches</td>
<td>22 x 138 3/4 x 5 3/4 inches</td>
<td>42 x 6 x 11/2 inches</td>
</tr>
<tr>
<td>(20 x 453.4 x 6.7 cm)</td>
<td>(55.9 x 352.4 x 14.6 cm) overall</td>
<td>(106.7 x 15.2 x 3.8 cm)</td>
</tr>
<tr>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
<td>Bequest of Marisol, 2016</td>
</tr>
<tr>
<td>2022:15a-c</td>
<td>2022:22a-c</td>
<td>2022:29</td>
</tr>
</tbody>
</table>
**Gifts to the Buffalo AKG Art Museum**

**Coke Bottle, 1975**
Plaster, paint, twine, and Coca-Cola bottle
52 1/2 x 5 3/4 x 2 1/2 inches
(133.4 x 14.6 x 6.4 cm)
Bequest of Marisol, 2016
2022:30

**Face with Rheingold Beer Can, 1974**
Plaster, paint, twine, and Rheingold beer can
65 x 6 1/2 x 2 1/2 inches
(165.1 x 16.5 x 6.4 cm)
Bequest of Marisol, 2016
2022:31

**Coke Bottle II, 1975**
Plaster, paint, and twine
10 x 7 1/2 x 3 1/4 inches
(25.4 x 19.1 x 8.3 cm)
Bequest of Marisol, 2016
2022:32

**The Punch, 1975**
Paster, paint, and twine
10 1/2 x 5 1/2 x 2 1/4 inches
(26.7 x 14 x 5.7 cm)
Bequest of Marisol, 2016
2022:33

**Schaefer Can, 1975**
Plaster, paint, twine, and Schaefer beer can
65 x 6 x 2 inches
(165.1 x 15.2 x 5.1 cm)
Bequest of Marisol, 2016
2022:34

**Face and Hand with Coca-Cola Bottle, 1974**
Plaster, paint, and twine
58 x 5 1/2 x 2 1/2 inches
(147.3 x 14 x 6.4 cm)
Bequest of Marisol, 2016
2022:35

**Face Plaster, ca. 1961–63**
Plaster cast mounted on wood
Box with lid: 5 1/2 x 7 3/4 x 7 3/4 inches (14 x 19.7 x 19.7 cm); plaster sculpture: 7 x 6 1/8 x 5 3/8 inches
(17.8 x 15.6 x 8.6 cm)
Bequest of Marisol, 2016
2022:36

**Bronze, 1959–60**
Bronze
9 7/8 x 23 1/4 x 3 1/2 inches
(25.1 x 59.1 x 8.9 cm)
Bequest of Marisol, 2016
2022:37

**Purgatorio, 1956**
Terracotta relief in wooden box
17 1/4 x 18 1/2 x 4 1/2 inches
(43.8 x 47 x 11.4 cm)
Bequest of Marisol, 2016
2022:38

**Untitled, ca. 1980–81**
Wood and wax
18 1/4 x 9 1/2 x 3 1/4 inches
(46.4 x 24.1 x 8.3 cm)
Bequest of Marisol, 2016
2022:7

**Boy with Empty Bowl, 1987**
Wood, paint, graphite, and silverware
23 5/8 x 16 5/8 x 15 3/8 inches
(60 x 42.2 x 39.1 cm)
Bequest of Marisol, 2016
2022:9a–g

**assume vivid astro focus**
International collaborative art project, established 2001
*Untitled, 2006*
Neon, edition 2/3
132 x 36 x 24 inches
(335.3 x 91.4 x 61 cm)
Gift of Jereann and Holland Chaney, 2022
2022:66

**VIDEO/MEDIA**

**Adam Hurwitz**
American, born 1963

**Night Biking, 2019**
Single-channel computer-generated HD video with stereo audio, edition 1/5
Running time: 10 minutes (one-minute loop)
Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds, 2021
2021:17.1

**Traffic, 2016**
Single-channel computer-generated HD video with stereo audio, edition 1/5
Running time: 10 minutes (two-minute loop)
Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds, 2021
2021:17.2

Photo: Jeff Mace
Museum Purchases

COLLAGE/MIXED MEDIA

G. Peter Jemison
Seneca Nation (Heron Clan), born 1945

*Longhouse Winter I*, 2000
Egg tempera on European craft paper
15 1/2 x 5 1/2 x 9 3/4 inches
(39.4 x 14.6 x 24.8 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:58

*Fur Trader II*, 2012
Acrylic, collage, brass bells, and copper on handmade paper
19 x 5 3/4 x 10 1/2 inches
(48.3 x 14.6 x 26.7 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:59

*Free Leonard Now!*!, 2005
Egg tempera and colored pencil on bag with dried grass
19 x 6 3/4 x 18 inches
(48.3 x 17.1 x 45.7 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:60

*No Fracking!*, 2022
Colored pencil on handmade paper and draft paper overlay
16 x 5 x 7 1/2 inches
(40.6 x 12.7 x 19.1 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:61

Ragna Róbertsdóttir
Icelandic, born 1945

*Lava Landscape*, 2021
Black lava from Hekla, coarse and fine
Coarse lava: 118 1/8 x 98 3/8 inches
(300 x 249.9 cm); fine lava: 118 1/8 x 98 3/8 inches
(300 x 249.9 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:41

DRAWINGS/UNIQUE WORKS ON PAPER

Phyllis Thompson
American, born 1946

*Untitled*, 1974
Oil pastel and wax crayon drawing on Mulberry paper
24 x 56 inches (61 x 91.4 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:51

*Mdido #1*, 1976
Crayon and watercolor on Arches Cover
25 3/4 x 22 1/4 inches
(65.4 x 56.5 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:52

*Mdido #4*, 1976
Crayon on Arches Cover
30 x 22 1/4 inches (76.2 x 56.5 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:53

*Mdido #5*, 1976
Crayon and Cray-Pas on Arches Cover
30 x 22 1/4 inches (76.2 x 56.5 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:54

INSTALLATION

Miriam Bäckström
Swedish, born 1967

*Others Will Know*
Jacquard tapestry, Trevira CS on Trevira CS warp
132 3/8 x 1515 3/4 inches
(336.2 x 3850 cm)
General Purchase Funds, 2021
2021:24

PAINTINGS

Ragna Bley
Swedish, born 1986

*Serrated Tongues*, 2021
Acrylic on cotton sailcloth
96 7/16 x 59 1/16 inches
(245 x 150 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:40

Jay Carrier
American, born Six Nations, 1963

*The Hand of the Devil Was Warm in the Night*, 1985
Mixed media on canvas on wood
45 1/2 x 31 1/4 x 17 1/2 inches
(115.6 x 79.4 x 4.8 cm)
Gift of Mrs. George A. Forman, by exchange, 2022
2022:1

Matt Connors
American, born 1973

*Fourth Body*, 2022
Acrylic on canvas
115 1/8 x 91 x 17/8 inches
(292.1 x 231.1 cm)
This acquisition was made possible by Carole Server and Oliver Frankel and the Albert H. Tracy Fund, by exchange, 2022
2022:62

Studio Other Spaces, Olafur Eliasson and Sebastian Behmann
German, established 2014; Icelandic, born Denmark, 1967; German, born 1969

*Common Sky*, 2022
Painted structural steel, stainless steel, glass, and mirror foil
275 5/8 x 1094 1/2 x 1126 inches
(700.1 x 2780 x 2860 cm)
General Purchase Funds, 2021
2021:25
Andreas Eriksson  
Swedish, born 1975  
*Seicher VI*, 2021  
Acrylic and oil paint, egg and oil tempera on linen  
78 3/4 x 47 1/4 inches  
(200 x 120 cm)  
Gift of Mrs. George A. Forman, by exchange, 2021  
2021:19

Brice Guilbert  
French, born 1979  
*Fournez*, 2021  
Oil stick on wood  
60 7/16 x 72 1/8 x 1 7/8 inches  
(153.5 x 183.2 x 4.8 cm)  
Gift of Mrs. George A. Forman, by exchange, 2022  
2022:2

Daniel Temkin  
American, born 1973  
*Right-Triangular Dither 1, 15% Teal*, 2021  
Acrylic on panel  
144 x 96 x 1 7/8 inches  
(365.8 x 243.8 x 4.8 cm) overall  
Albert H. Tracy Fund, by exchange, 2022  
2022:63

PHOTOGRAPHS

Adeyemi Adegbesan  
Canadian, born 1982  
*Let It Fly (Prayer for a Black Boy—Reprise)*, 2020  
Digital photography archival inkjet print, AP from an edition of 3 plus 2 AP  
61 3/4 x 41 3/4 x 2 1/2 inches  
(156.9 x 106.1 x 6.4 cm)  
Pending Acquisition Funds, 2022  
2022:50

Pia Arke  
*Untitled [Horse]*, ca. early 1990s  
Pinhole camera photostat mounted on paper  
19 7/8 x 23 7/8 inches  
(50.5 x 60.6 cm)  
Acquired with support from the New Carlsberg Foundation, 2021  
P2021:6.1

*Untitled [Teapot]*, ca. early 1990s  
Pinhole camera photostat with acrylic, mounted on paper  
19 1/2 x 23 7/8 inches  
(49.5 x 60.6 cm)  
Charlotte A. Watson Fund, by exchange, 2021  
P2021:6.2

Kwame Brathwaite  
American, born 1938  
*Untitled (Ethel Parks at AJASS Studios photoshoot)*, ca. 1969, printed 2018  
Archival pigment print, framed, edition 2/10 plus 1 AP  
15 x 15 inches (38.1 x 38.1 cm)  
Gift of Mrs. George A. Forman, by exchange, 2022  
P2022:1

*Untitled (Dap)*, ca. 1970, printed 2021  
Archival pigment print, mounted and framed, 3-part, edition 2/10  
15 x 15 inches (38.1 x 38.1 cm) each  
Gift of Mrs. George A. Forman, by exchange, 2022  
P2022:2a-c

*Untitled (Hands in the Shape of a Unity-Symbol)*, ca. 1971, printed 2021  
Archival pigment print, mounted and framed, edition 2/5 plus 2 AP  
30 x 30 inches (76.2 x 76.2 cm)  
Gift of Mrs. George A. Forman, by exchange, 2022  
P2022:3

Sean Fader  
American, born 1979  
*Billy Jack Gaither, Sylacauga, Alabama, Murdered, February 19, 1999*  
from the series “Insufficient Memory,” 2019–20  
Two archival inkjet prints mounted in double-sided hanging frame  
40 x 30 inches (101.6 x 76.2 cm)  
Albert H. Tracy Fund, by exchange, 2022  
2022:45.1

*Brian David James Hyer, Kingman, Arizona, Suicide, March 3, 2000*  
from the series “Insufficient Memory,” 2019–20  
Two archival inkjet prints mounted in double-sided hanging frame  
40 x 30 inches (101.6 x 76.2 cm)  
Albert H. Tracy Fund, by exchange, 2022  
2022:45.2

*Joe-Hal Faughn, Winter Park, Florida, Murdered, October 18, 2000*  
from the series “Insufficient Memory,” 2019–20  
Two archival inkjet prints, mounted in double-sided hanging frame  
40 x 30 inches (101.6 x 76.2 cm)  
Albert H. Tracy Fund, by exchange, 2022  
2022:45.3

*JR Warren, Grant Town, West Virginia, Murdered, July 4, 2000*  
from the series “Insufficient Memory,” 2019–20  
Two archival inkjet prints, mounted in double-sided hanging frame  
40 x 30 inches (101.6 x 76.2 cm)  
Albert H. Tracy Fund, by exchange, 2022  
2022:45.4
Museum Purchases (cont.)

Sissy Bolden, Savannah, Georgia, Murdered, November 20, 2000
from the series “Insufficient Memory,” 2019–20
Two archival inkjet prints, mounted in double-sided hanging frame
40 x 30 inches (101.6 x 76.2 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:45.5

Unnamed Intersex Infant, Dallas, Texas, Murdered, December 8, 1999, from the series “Insufficient Memory,” 2019–20
Two archival inkjet prints, mounted in double-sided hanging frame
40 x 30 inches (101.6 x 76.2 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:45.6

PRINTS/MULTIPLES

Sin Wai Kin
Canadian, born 1991

It’s Always You Signed Poster (Wai King), 2021
UV cured ink on matte white back poster paper, acrylic ink, and acrylic showcase, edition
1/6 plus 2 AP
33 1/2 x 23 3/4 x 11/2 inches
(85.09 x 60.32 x 3.81 cm)
Collection Buffalo AKG Art Museum
Gift of Mrs. George A. Forman, by exchange, 2022
2022:3.2

It’s Always You Signed Poster (The One), 2021
UV cured ink on matte white back poster paper, acrylic ink, and acrylic showcase, edition
1/6 plus 2 AP
33 1/2 x 23 3/4 x 11/2 inches
(85.1 x 60.3 x 3.8 cm)
Gift of Mrs. George A. Forman, by exchange, 2022
2022:3.4

It’s Always You Signed Poster (The Universe), 2021
UV cured ink on matte white back poster paper, acrylic ink, and acrylic showcase, edition
1/6 plus 2 AP
33 1/2 x 23 3/4 x 11/2 inches
(85.09 x 60.32 x 3.81 cm)
Collection Buffalo AKG Art Museum
Gift of Mrs. George A. Forman, by exchange, 2022
2022:3.5

It’s Always You Signed Poster (The Storyteller), 2021
UV cured ink on matte white back poster paper, acrylic ink, and acrylic showcase, edition
1/6 plus 2 AP
33 1/2 x 23 3/4 x 11/2 inches
(85.1 x 60.3 x 3.8 cm)
Collection Buffalo AKG Art Museum
Gift of Mrs. George A. Forman, by exchange, 2022
2022:3.6

It’s Always You Cutouts, 2021
UV cured ink on Foamex (set of 4), edition 1/6 plus 2 AP
68 7/8 inches (174.9 cm) each
Gift of Mrs. George A. Forman, by exchange, 2022
2022:3.7a–d

Marisol
Venezuelan and American, born France, 1930–2016
Diptych, 1971
Lithograph in two colors, edition 13/33
47 3/4 x 31 7/8 inches
(121.3 x 81 cm)
Gift of Mrs. George A. Forman, by exchange, 2022
2022:4a–b

Phyllis Thompson
American, born 1946

Presence, 2016
Monotype, collagraph and collage
13 3/8 x 28 3/8 x 3/4 inches
(34 x 72.1 x 1.9 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:55

Ancestor with Sunday Hat, 2016
Monotype, solar plate etching, collage, and hand drawing
15 1/4 x 11 1/4 x 3/4 inches
(38.7 x 28.6 x 1.9 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:56

SCULPTURE

Jeffrey Gibson
Choctaw and Cherokee, born 1972
people like us, 2019
Canvas, cotton, linen, brass grommets, nylon thread, cotton thread, artificial sinew, glass and plastic beads, nylon fringe, grosgrain ribbon, tin jingles, wooden tipi poles, and deer hide
Secondary support: 4 x 4 x 120 inches (10.2 x 10.2 x 304.8 cm);
image area: 120 x 74 x 8 inches
(304.8 x 188 x 20.3 cm)
Gift of Mrs. George A. Forman, 2022
2022:69
Auriea Harvey
American, born 1971
*Minoriea*, 2018
3D-printed PLA and composite (PLA, bronze) self-hardening clay, and epoxy clay, and digital Augmented Reality files
15 3/8 x 9 1/2 x 9 11/16 inches
(39.1 x 24.1 x 24.6 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:46

Simone Leigh
American, born 1967
*Village Series*, 2021
Glazed stoneware, metal, and raffia
77 1/8 x 88 x 67 1/8 inches
(195.9 x 223.5 x 170.5 cm)
George B. and Jenny R. Mathews Fund, by exchange, 2021
2021:20a–b

Ragna Róbertsdóttir
Icelandic, born 1945
*Untitled*, 1987
Manilla rope, linen, and slates
1 5/8 x 157 1/2 x 9 1/8 inches
(4.1 x 400.1 x 23.2 cm)
Albert H. Tracy Fund, by exchange, 2022
2022:42

Devan Shimoyama
American born, 1989
*Untitled (For Trayvon)*, 2021
Silk flowers, beads, and rhinestones on fabric with steel mount and frame
90 x 120 x 10 inches
(228.6 x 304.8 x 25.4 cm) overall
Albert H. Tracy Fund, by exchange, 2022
2022:48

Rose B. Simpson
American, born Santa Clara Pueblo, 1983
*Countdown II*, 2020
Clay, steel, leather, jute, string, grout, and adhesives
92 x 32 x 20 inches
(233.7 x 81.3 x 50.8 cm) overall
Gift of Mrs. George A. Forman and Pending Acquisition Funds, by exchange, 2022
2022:68

vanessa german
American, born 1976
*Endurance is a love story*, 2016
Mixed media assemblage
81 x 34 x 26 inches
(205.7 x 86.4 x 66 cm) overall
Pending Acquisition Funds, 2022
2022:49a–c

Sin Wai Kin
Canadian, born 1991
*It’s Always You*, 2021
4K dual-channel video, edition 1/5 plus 2 AP
Running time: 16 minutes, 22 seconds
Gift of Mrs. George A. Forman, by exchange, 2022
2022:3.1

**VIDEO/MEDIA**

Pia Arke
*Arctic Hysteria*, 1996
S-VHS to DVD, edition 3/5
Running time: 5 minutes, 57 seconds
Acquired with support from the New Carlsberg Foundation, 2021
2021:18

Sean Fader
American, born 1979
*Insufficient Memory*, 2019–20
Interactive Google Earth database displayed on monitor
Albert H. Tracy Fund, by exchange, 2022
2022:45.7

Steffani Jemison
American, born 1981
*Broken Fall (Organico)*, 2008
DV (video), black and white, sound, edition 2/3 plus 2 AP
Running time: 1 minute, 12 seconds
Gift of Mrs. George A. Forman, by exchange, 2022
2022:39
Buffalo AKG staff led art activities with the Art Truck at Art Alive 2022 on June 11, 2022, at Bidwell Parkway.
Photo: Jeff Mace
# 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.

## SUPPORT AND REVENUE

<table>
<thead>
<tr>
<th>Gifts and Grants</th>
<th>2021</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Governmental grants</td>
<td>$643,250</td>
<td>$724,500</td>
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<tr>
<td>Corporate and foundation support</td>
<td>1,521,120</td>
<td>1,344,424</td>
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<tr>
<td>Gifts-in-kind</td>
<td>34,068</td>
<td>36,052</td>
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<tr>
<td>Annual giving</td>
<td>892,017</td>
<td>906,188</td>
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<td>Loan forgiveness paycheck protection program</td>
<td>1,110,937</td>
<td>932,965</td>
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<tr>
<td>Employee retention credit</td>
<td>-</td>
<td>13,266</td>
</tr>
<tr>
<td>All other gifts and grants</td>
<td>206,029</td>
<td>112,320</td>
</tr>
</tbody>
</table>

## Total Gifts and Grants

| 4,407,431 | 4,069,715 |

## Program Services

| 2,658,949 | 2,901,784 |

## Supporting Services

| Management | 4,174,650 | 4,688,721 |
| Fundraising | 991,521 | 1,391,607 |
| Auxiliary Services | 148,155 | 34,406 |

## Total Support and Revenue

| 8,777,970 | 8,878,512 |

## EXPENSES

| Program Services | 2,658,949 | 2,901,784 |
| Supporting Services | Management | 4,174,650 | 4,688,721 |
| | Fundraising | 991,521 | 1,391,607 |
| | Auxiliary Services | 148,155 | 34,406 |

## Total Expenses

| 7,973,275 | 9,016,518 |

## NON-OPERATING ACTIVITIES

| Investment income, net | 43,914,909 | (23,658,015) |
| Restricted contributions | 36,421,178 | 12,648,075 |
| Proceeds from deaccessioning | 6,769,332 | 1,205,117 |
| Gifts-in-kind | 25,000 | 125,000 |
| Change in beneficial interest in trust | (36,350) | 36,128 |
| Investment income allocated under spending policy to operations | (3,813,860) | (3,820,195) |
| Acquisition, preservation, and conservation of works of art; other non-operating expenses | (5,023,560) | (9,453,541) |
| Net change in obligations under trust agreements | (19,264) | (18,993) |

## Total Non-Operating Activities

| 78,237,385 | (22,936,424) |

## Change in Net Assets

| 79,042,080 | 23,074,430 |

## Net Assets, Beginning of Year

| 225,121,440 | 304,163,490 |

## Net Assets, End of Year

| 304,163,490 | 281,089,060 |
In Honor and Appreciation

In 2021–22, we honored the retirement of Senior Registrar for the Collection Laura Fleischmann.

Laura spent more than three and a half decades ensuring that the works of art in the museum’s care were well maintained, accessible, and secure. Her unwavering commitment to and influential role in the Registration Department will allow future generations of museum visitors to cherish, as she does, the more than 7,500 objects in the Buffalo AKG’s collection. From the numerous exhibitions and artwork commissions Laura helped bring to fruition to the positive relationships she forged with community partners, benefactors, and donors, her consistency and dedication guided the department through both ample and challenging times. Moreover, Laura’s deep and abiding knowledge of the museum’s collecting history and the objects she cared for was an asset of immeasurable value that is already deeply missed among her former colleagues.

Photo: Tom Loonan
Buffalo AKG Art Museum Staff

Janne Sirén
Peggy Pierce Elfvin Director

Robert Allen
Art on the Go/Creative Connection Educator

Andrea Alvarez
Assistant Curator

Melissa Arena
Chief Financial Officer

Brenda Bieger
Fine Art Photographer

Zack Boehler
Public Art Project Coordinator

Christina Bordonaro
Senior Security Manager

Stephen Boyd
Editor

Laura Brill
Registrar

Woody Brown
Manager of Strategic Communications

Brian Campbell
Stationary Engineer

Claudia Carballada
Art Preparator

Gabrielle Carlo
Archivist

Kelly Carpenter
Imaging, Visual Resources & Digital Assets Manager

Annise Celano
Membership Engagement Coordinator

Louis Cerrato
Head of Facilities

Cathleen Chaffee
Charles Balbach Chief Curator

Victoria Claffin
Events Coordinator

Matthew Connolly
Editor

Matthew Connors
Security Manager

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Art Preparator

Gregory Dunham
Security Guard

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Access and Community Programs Coordinator

Michael Fleming
Maintenance Representative

Charlie Garling
Delaware North Director of Learning & Creativity

Bryan Gawronski
Director of Information Technology

Caroline Gerwitz
Associate, Executive Offices

Elizabeth Getman
Events Coordinator

Christine Goerss-Barton
Guest Services Manager

Gretchan Grobe
Senior Guest Services Representative

Meredith Grube
Manager of Advancement Services

Andrea Harden
Director of Human Resources

Pam Hatley
Head of Publications & Digital Experience

Katie Homer
Manager of Major Gifts

Holly E. Hughes
Godin-Spaulding Senior Curator for the Collection

Aubrey J. Hunter
Project Manager

Callie Johnson
Director of Communications & Community Engagement

Eric Jones
Public Art Project Coordinator

Jillian Jones
Director of Advancement

Jordan Jones
Cleaner

Stephanie Keating Miller
Adult Programs Coordinator

Jack Keanneally
Security Guard

Imran Khan
Systems Engineer

Carly Kirchberger
Manager of Government & Foundation Relationships

Lindsay Kranz
School & Docent Programs Coordinator

Bethany Krull
Studio Class Teacher

Mary Cate Kubera
Advancement & Membership Associate
Buffalo AKG Art Museum Staff (cont.)

Mary Kwandras
Art Preparator

Morgan Law
Senior Security Supervisor

Joe Lin-Hill
Deputy Director

Jeff Mace
Multimedia Producer

Tyler Maggard
Security Guard

Paige Marki
Art Preparator

Pam Martin
Senior Digital Content Manager

Andrew Mayer
Communications Coordinator

Ryan McDaniel
Lead Art Preparator

Natalie McGrath
Fine Art Cataloger

Christine Miller
Art Preparator

Suzie Molnar
School Outreach Programs Coordinator

Nyles Moore
Studio Class Teaching Assistant

Patrick Morris
Art Preparator

Tanya Muscato
Cleaner

Tiani Oakes
Guest Services Representative

Heather Maher
Studio Class Teacher

Aaron Ott
Curator of Public Art

Marcelles Parker
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Peter Ponce
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Meredith Powers
Controller

Joshua Reusch
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Security Guard

Teri Ritz
Security Guard

Jamie Robideau
Director of Facilities Planning & Management

Lawrence Ronald
Security Guard

Tina Rivers Ryan
Assistant Curator

Danielle Sansanese
Executive Associate, Director’s Office

Eileen Duggan Saracino
Senior Art Preparator

Samantha Serrano
Teen and Youth Programs Coordinator

Amanda Smith
Collection Digitization Specialist

Deborah Smyntek
Accounts Payable Specialist

Natalie Snyder
Art Preparator

Aye Min Thant
Studio Class Teaching Assistant

Jacob Thompson
Assistant Security Manager

Julia Vásquez
Curatorial Fellow, Marisol Bequest

Brian Viger
Security Officer

Joanne Will-Kaminski
Travel Coordinator

Jeffrey Wilson-Martinez
Payroll Coordinator and Accountant

Megan Wolosyn
Assistant Manager, Guest Services

Andrea Wood
Registrar

Melinda Wright
Studio Class Teaching Assistant
Annual Report 2021–2022
Edited by Stephen Boyd
October 2022

The Buffalo AKG Art Museum's annual operations are supported, in part, by public funds from the County of Erie and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, and by the generosity of our members.

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