

What is Western New York Art?

By Nancy Weekly, Head of Collections and the Charles Cary Rumsey Curator

When the Charles Burchfield Center was created on December 9, 1966, its founding statement established Charles Burchfield as the sole subject of exhibitions, study and collection development, stating that it “will feature continuous exhibits of significant works by the artist, including paintings and sketches as well as his journals and writings, together with publications concerning him and comprehensive photographic records of his work.” The exhibitions presented during the first two years, following the artist’s death on January 10, 1967, were exclusively on Charles E. Burchfield. In 1968, a Burchfield family exhibition showed *Three Generations of Burchfield Painters: Works by Charles E. Burchfield, Martha Burchfield Richter and Peggy Richter*. Then, in February 1969, the Charles Burchfield Center presented its first solo exhibition about another Western New York artist, a retrospective “community tribute” to Harold L. Olmsted. It signaled a new era in which both Burchfield and regional artists would be presented. A two-paragraph statement published at the end of the exhibition catalogue reads virtually the same as the original mission.

Edna M. Lindemann, listed as Curator at the time, always maintained that Burchfield wanted the Center to serve other Western New York artists. Although no written record of this statement has been preserved or uncovered from original documents, these sentiments seem to have come into play in presenting the Olmsted exhibition and the history of various exhibitions that have followed. Developments in the collection parallel this strategy. In 1966, all acquisitions were Burchfield works except for one painting by Robert N. Blair. In 1967, 1968 and 1969, all acquisitions accepted by the Center were by Burchfield; however, during those same years, works by other artists were donated to the BSUC Foundation. In 1970, three photographs by Wilbur H. Porterfield became the first acquisitions by Western New York artists other than Burchfield.

Before attempting to describe the extraordinarily rich and diverse range of art created by artists of Buffalo-Niagara and Western New York State, and how it is represented in the collection of the Burchfield Penney Art Center, we need to define Western New York.

Defining Western New York State

Western New York is defined geographically as encompassing eight counties: Allegany, Cattaraugus, Chautauqua, Erie, Genesee, Niagara, Orleans, and Wyoming. This definition of Western New York was used for parameters in considering appropriate artists for collections and exhibitions until 1987 when the Sylvia L. Rosen Endowment was established. Recognizing that many of America’s most renowned craft artists and artisans were associated with the School of American Craftsmen at the Rochester Institute of Technology, as well as the area surrounding Rochester in Monroe County, the then-named Burchfield Art Center decided to make those artists eligible for biennial craft art exhibitions and purchase awards. This enhanced the museum’s position in playing a unique role in its commitment to craft art unlike any other arts institution west of Syracuse.

Focusing internationally, note that Niagara and Erie Counties share borders with Southern Ontario; thus a Canadian audience is accessible. As yet, our regional mission does not include Ontario artists for representation in our collection or exhibitions.

How does a geographical location impact the production of art? It doesn’t. Simply stated, there is no single artistic style that defines Western New York art. It is as diverse as the artists who live and work here, as well as those who have spent some portion of their lives here.

We define how an artist can be named a “Western New York artist” quite broadly. We try to be as inclusive as possible, by making residency at any point in an artist’s life the determining factor. Thus, an artist could be born in Buffalo, such as Susan Rothenberg, but develop her artistic career after she moved away. Or an artist could be born elsewhere, such as Charles Burchfield, and then come to Buffalo for a job and remain in the region for the rest of his life. Or an artist might come to school here, such as Cindy Sherman studying at Buffalo State College, and start to launch an artistic career (plus co-found Hallwalls),

and then rise to international fame after moving downstate to New York City. A journalist once jokingly suggested that the parameters for our definition of WNY residency were “any time longer than touching down in the airport and having a cup of coffee.” He was close to the truth, but we take it more seriously than that. While the majority of historically significant Western New York artists have lived only a portion of their lives in the area, many have merited national and international recognition. The Burchfield-Penney Art Center’s art collection attempts to represent superlative artists from all periods, working in all media, and communicating their uniqueness.

Describing Western New York Art

The task of describing Western New York art requires nothing short of an encyclopedic answer. There are as many styles, subjects, conceptions, and manifestations of Western New York art as there are artists. The Burchfield-Penney Art Center’s mission is “dedicated to the art and vision of Charles E. Burchfield and distinguished artists of Buffalo-Niagara and Western New York State” and its stated goals “through its affiliation with Buffalo State College” are to encourage learning and to celebrate “our richly creative and diverse community.” In summary, the museum collects, exhibits, interprets and promotes art that represents our history as well as what is emerging on the contemporary scene.

A very brief history begins with the Haudenosaunee, the indigenous peoples who occupied this region first. Also known as the Iroquois Confederacy, the original “Five Nations” consisted of the Mohawk, the Oneida, the Onondaga, the Cayuga, and the Seneca. Later they were joined by the Tuscarora, thus forming the “Six Nations” or the “People of the Longhouse.” The collection does not include historical Haudenosaunee art; however, it does represent 20th- and 21st-century artists such as Seneca artist Norman Jimerson, who used traditional sculpting techniques to carve a deer antler to depict the warrior chief Ta-doh-da-hoh, as well as other symbols of Haudenosaunee culture that reaffirm their relationship with the earth. Sculptor Richard Nephew, who stated: “My work reflects my existence as a contemporary Seneca-Iroquois artist living within a contemporary American society,” embraces both traditional subjects and current social problems on reservations. Jolene Rickard, born a member of the Turtle Clan in the Tuscarora Nation, is an artist, educator, and one of a select group of curators who helped to design the permanent exhibitions at the National Museum of the American Indian in Washington, DC, which opened in 2004. Her installations and photographs revolve around Native American issues and how our parallel cultures have begun to intersect.

Joseph Ellicott came to the area in 1797 “to parcel out” land that had been purchased by the Holland Land Company. Ellicott’s 1804 survey laid out the Village of Buffalo that survived only nine years when all but two buildings were destroyed by fire in December 1913 (during the War of 1812). Rebuilt, the Village of Buffalo was incorporated in 1822. When the Erie Canal opened in 1825, it connected Albany and the Hudson River with Buffalo, thereby creating one of the country’s most significant trade routes for transporting grain and goods from the Northeast to the Midwest and beyond. Subsequent growth led to a charter on April 20, 1832 that founded the City of Buffalo.

The first non-indigenous artists to settle in the region were itinerant portraitists. Among the few native figurative and landscape painters were Burr H. Nicholls (1848-1915) and Frank C. Penfold (1849-c. 1920), who were born in Lockport, studied in Paris, participated in an artists’ colony at Pont-Aven in the Brittany region of France, and returned on occasion to Buffalo. Swedish-born Lars Gustaf Sellstedt (1819-1911), who settled permanently in Buffalo in 1842, was one of the founders of the Buffalo Fine Arts Academy in 1862. It became the governing body of the Albright Art Gallery in 1905, which was renamed the Albright-Knox Art Gallery in 1962. A portrait, genre, and landscape painter, Sellstedt also was active in teaching and promoting the arts and wrote a comprehensive history, *Art in Buffalo*, in 1910. The Burchfield-Penney Art Center’s collection includes late 19th-century works by Nicholls, Penfold and Sellstedt; however, the oldest work is by Hamilton Hamilton (1847-1928). His painting, *Near Portage, New York*, dating from 1875, depicts fishermen by the Genesee River with a sprawling landscape and the Allegany Mountains in the distance.

Slowly arts organizations were formed to serve the collegial and education needs of a growing arts community. The Buffalo Society of Artists was founded in 1891, when Buffalo was the tenth largest city in

the United States. It is the oldest artists' organization in Western New York that is still operating. The Patteran Society was founded in 1933 by a group of 38 artists who wanted to separate from the Buffalo Society of Artists, which they considered to be too conservative. (The word "patteran," from Rudyard Kipling's poem "Romany Trail," is a gypsy pattern of broken twigs that signals a direction not yet taken.) Founders included Ruth Erb Hoffman (born 1902), Harold L. Olmsted (1886-1972), Louisa Robins (1898-1962), and Martha Hamlin Visser't Hooft (1906-1994). After half a century, the Patteran Society disbanded in 1983.

Harry P. Taber founded the Roycroft Printing Shop in 1895, basing the name on promotional material about a new "Roycroft type face" from American Type Founders. He published *The Philistine* in June and first printed the Roycroft trademark in September. Elbert Hubbard (1856-1915) bought the Roycroft Printing Shop from Taber on November 29, 1895. After resigning from his executive position in the advertising department at the Larkin Soap Company in Buffalo, Hubbard became nationally famous through his writings published by his Roycroft Press, and by the artists' colony he founded in East Aurora, New York. Hubbard drew inspiration from William Morris, the influential 19th-century English painter, furniture designer, poet, and socialist writer who emulated the medieval guild system and created handcrafted items to counter the effects of industrialization. Hubbard trademarked the ancient guild name "The Roycrofters," literally meaning "King's Craftsmen," professing: "The Roycroft ideal is to make beautiful things and make them as well as they can be made." Unlike his English counterparts, Hubbard thought even machines could be used to produce simple, honest objects.

In addition to publishing, Roycrofters created a Blacksmith Shop, followed by workshops specializing in copper, leather, ceramics, and wooden furniture. Hubbard applied his marketing skill to sell these products through catalogues sent to subscribers of *The Philistine* and *The Fra*. Mail order brought attractive, practical home furnishings to thousands of American homes while Roycroft publications disseminated Hubbard's personal philosophy, wit, and opinions about social issues, including women's right to vote.

At its height, the Roycroft community of more than 500 men and women boasted its own school, inn, assembly hall, baseball team, and bank. Although Hubbard and his wife, Alice, were lost in the sinking of the *Lusitania* in 1915, Roycroft artisans persevered until the effects of the Great Depression forced closure in 1938. During its 43 years of existence, the Roycroft community was a major national center for the Arts and Crafts aesthetic. The majority of the Burchfield Penney's Roycroft Collection came from Charles Rand Penney in an initial gift of 401 objects and 568 books and magazines. He and other contributors believe Roycroft's hand-made designs are the epitome of refined simplicity and craftsmanship.

At the beginning of the 20th century, Buffalo played an important role in helping establish photography as an art form, primarily through the efforts of the Photo-Pictorialists, originally a group of eight men who in 1906 had broken from the more traditional Buffalo Camera Club (1888-1938). Their soft-focus carbon and platinum print portraits, landscapes, and still-life subjects mimicked painting in images that had Impressionist and Romantic qualities. The strongest member of this group was Wilbur H. Porterfield (1873-1958), a landscape photographer who operated as leader, although no officers were elected. Notable later members include Augustus J. Thibaudeau (1866-1939), who often blurred his images more radically than his colleagues dared, and Howard D. Beach (1867-1954), who invented blended bifocal lenses and the "mutotone". Alfred Stieglitz exhibited the first *International Exhibition of Pictorial Photography* at the Albright Art Gallery in Buffalo in 1910. The collection surveys Photo-Pictorialist photography by its founders, members, and individuals working independently, such as Clara E. Sipprell (1885-1975). The Photo-Pictorialists of Buffalo last exhibited together in 1914, when clear-focus photography and social documentation began to take precedence over manipulated images. The Burchfield Penney Art Center's photography collection ranges from 19th-century platinum prints to the most contemporary digital works. Nationally and internationally renowned photographers who are represented in the collection include: Patricia Layman Bazelon (1933-1995), Ellen Carey (1952-), Les Krims (1943-), Nathan Lyons (1930-), Arnold Newman (1918-2006), Gary Laurence Nickard (1954-),

John Pfahl (1939-), David Plowden (1932-), Milton Rogovin (1909-), Joseph Scheer (1958-), and Cindy Sherman (1954-).

Around 1909, after graduating from Harvard and studying in Paris with the famous *animalier*, Emmanuel Fremiét, Buffalo-born artist Charles Cary Rumsey received his first commission to create sculpture for the home of the wealthy railroad executive Edward H. Harriman. Subsequently, after marrying Harriman's daughter, Mary Averell, he won numerous public commissions; the most important being the offer from Carrère and Hastings, Architects to design a frieze for the triumphal arch at the approach to the new Manhattan Bridge. The carved granite *Buffalo Hunt* frieze, measuring six feet high and forty feet long, was installed over the western entrance arch on March 1916, seven years after the Manhattan Bridge was completed. It was considered "one of the crowning achievements" of the City Beautiful movement that sought to make bridges more aesthetically pleasing. The Charles Cary Rumsey Gallery at the Burchfield Penney Art Center is dedicated to the display of sculpture. The Charles Cary Rumsey collection is comprised of finished works, maquettes and studies for mythological figures, portraits, equestrian figures, and animals—particularly horses, which Rumsey was especially adept at portraying, partly because of his experience as one of the country's first polo players.

The early works of preeminent watercolorist Charles Ephraim Burchfield (1893-1967) are imaginative, stylized landscapes and small town scenes that sometimes incorporated a personal language of symbols that he called "Conventions for Abstract Thoughts." Burchfield moved from Ohio to Buffalo, New York in 1921 and settled a few years later in Gardenville, a neighborhood in West Seneca. At first he worked for the M.H. Birge & Sons Company, one of the nation's most prominent and artistic wallpaper companies. He married Bertha Kenreich in 1922 and they raised five children. Fascinated by Buffalo's buildings, harbor, rail yards, and surrounding countryside, Burchfield turned to a more realistic style. In 1929, encouraged by the Frank K. M. Rehn Galleries in New York City, he resigned his job as a designer to paint full-time. From this period, his works show an appreciation for American life. In the 1940s, Burchfield's romanticism led him to return to ideas begun in early fantasy scenes that he often expanded into transcendental landscapes with compelling spiritual integrity. He followed this artistic vision until the end of his life, creating some of his greatest, most metaphoric masterworks attuned to seasonal changes and the visualization of music and natural sounds. On December 9, 1966 he cut the ribbon to inaugurate the Charles Burchfield Center at Buffalo State College, founded to honor his work.

Peter C. and Joan Andrews presented Burchfield's painting, *December Storm*, to Buffalo State College in 1964. This generous gift became the cornerstone of the museum's collection when the Charles Burchfield Center was founded in 1966. The first acquisitions for 1967 included Burchfield's gift of five studies for *December Storm*, six studies for *Fireflies and Lightning*, and six large doodles. The Charles E. Burchfield Collection and Archives have since grown into the largest and most comprehensive in the world. They are the foundation for this museum's identity. Works by Burchfield's colleagues that contextualize the era during which he worked include his wood engraving collaborator, J. J. Lankes (1884-1960); Cleveland School of Art mentors Henry Keller (1869-1949) and William Sommer (1867-1949); as well as Edward Hopper (1882-1967) and Reginald Marsh (1898-1954) who were also represented by the Frank K. M. Rehn Galleries in New York.

Emerging from the Depression era, the Art Institute of Buffalo was launched in 1931 as part of the Buffalo Education Service under the Works Progress Administration (WPA). They served working people as an alternative to the more formal Buffalo Fine Arts Academy. Between 1933 and 1934, the federally funded Public Works of Art Project (PWAP) made possible the production of murals in various public buildings. Master painter Edwin W. Dickinson (1891-1978) was a member of the Art Institute of Buffalo faculty who taught special ten-week courses in life drawing and painting, beginning March 7, 1939. He is best known for divergent styles of painting. In winter he created large, dreamlike hallucinations with bizarre spatial shifts and in summer he painted quickly executed "premiers coups" of the atmospheric effects on lands and sea. Art Institute faculty also included Charles E. Burchfield, social realist Isaac Soyer (1902-1981), and William Rowe (1910-1955), who served as director during the 1940s. It closed in 1956.

The Buffalo Print Club played an important role in the community, gaining support from the Public Works of Art Project (PWAP), the first Federal, non-relief project for artists dating from December 1933 to June 1934. The Club's advocacy of printmaking stimulated national recognition through exhibitions and the placement of prints in private and public collections, including the Library of Congress. Kevin B. O'Callahan (1902-1977) was the major force behind the Buffalo Print Club, which he founded in 1931 with a small group of artists. Of all its members, three truly stood out in the field of printmaking: O'Callahan, who served as the club's president for more than twenty years; Niels Yde Andersen (1888-1952), whom many thought was the most artistic, and Buffalo-born William J. Schwanekamp, who held the office of president in 1953. In addition to representing these artists, the Burchfield Penney's print collection ranges from the historically significant work of Amos W. Sangster (1833-1904), whose engravings document the picturesque the Niagara Falls and River, to 6-color woodcuts of Endi Poskovic (1969-). Other esteemed printmakers include Harvey Breverman (1934-), Frank C. Eckmair (1930-), George William Eggers (1883-1958), Jackie Felix (1929-), Paul D. Martin (b. 1935), Barbara Rowe (1952-), Yoonsook Bai Ryang (1946-), and Peter Sowiski (1949-), whose recent large-scale work is exclusively handmade paper.

Robert N. Blair (1912-2003), who was a Buffalo Print Club member, is better known for his watercolors. He took a more traditional approach to the medium than his mentor, Burchfield, as can be seen in his firsthand documentation of World War II in Europe and later gestural landscapes of New York, New England, and the Southwest. Blair donated 165 works from his World War II portfolio in two gifts made in 1985 and 1986; they are rare, more personal alternatives to photography that convey subjective observations of the Battle of the Bulge, the destruction of Berlin, dislocated citizens, and American soldiers. Transparent watercolor continues to be an important medium in this region. The collection includes jazz-inspired, magic realist landscapes by David Pratt (1918-), humorous vignettes of bar patrons and colorful citizenry by Joseph A. Whalen (1927-), photorealism by Arthur E. Smith (1917-), and a non-objective composition by Ani Hoover (1969-).

In 1941, Philip C. Elliott (1903-1985) and Virginia Cuthbert (1908-2001) moved from Pittsburgh to Buffalo to head, and to teach at, the Albright Art School. This leading arts institution merged in 1954 with the University of Buffalo, which evolved into the State University of New York at Buffalo in 1962. Elliott was most accomplished as a formalist photographer. John Szarkowski, as director of the Department of Photography at the Museum of Modern Art in New York, wrote about Philip Elliott's photography as "remarkably fresh, unmannered, clearly seen notations of a keen eye and superior mind." Working in the tradition of great documentary photographers such as Walker Evans and Paul Strand, Elliott captured images of Buffalo for more than forty years. He concentrated on acutely cropped, balanced images with rich textural contrasts. Cuthbert's paintings changed stylistically from Ash Can School to magic realism. She was one of the first women to be represented by the Frank K. M. Rehn Galleries in New York, where her colleagues were Charles Burchfield, Edward Hopper, and Reginald Marsh. A large collection of career-spanning works by Elliott and Cuthbert were donated by the artists and other collectors to honor their contributions to the area.

Contemporaries of Cuthbert and Elliott whose names defined the forefront of Buffalo's painting scene from the 1950s through the 1970s include Harvey Breverman (1934-), Lawrence Calcagno (1913-1993), Adele Cohen (1922-2002), Seymour Drumlevitch (1923-1989), Harriet Greif (1924-1988), Sally Potenza (1935-1976), Walter A. Prochownik (1923-2000), Dorothy Shea (1924-1963), Eugene Vass (1922-), Martha Hamlin Visser't Hooft (1906-1994), and Roland Wise (1923-2005). Known as both a Pop and Futurist artist, Magda Cordell McHale (1921-2008) was one of the founders of the Independent Group in London in the 1950s, came to Buffalo in 1980 and recreated the Center for Integrative Studies at the University at Buffalo.

Artist and teacher Val M. Cushing (1931-) recalled that during the late 1940s and early 1950s ceramics started to be taught in university art curricula "like painting and sculpture, as one of the media available to BFA candidates." Both utilitarian pottery and ceramic sculpture were offered. "It was a legitimate constituent of a well-rounded art program, essential to a fine arts education. This was by no means isolated. It was true at Alfred, in the New York State College of Ceramics, Department of Art and Design. Still another influential program was under way at the School for American Craftsmen, later the Rochester

Institute of Technology.” In Buffalo, the State University College embraced ceramics as well as other craft art media, such as wood, fiber, and jewelry-making in their programs. In 1956 the Buffalo Craftsmen was organized “to encourage excellence of design and workmanship in the crafts and to promote public acceptance of the original work of craftsmen.” Among active early members were Nancy Belfer, Wesley Brett, Wilhelmina Godfrey (1914-1994), Harold Lofgren, John P. Loree and Sylvia Rosen (1919-). Despite a growth in membership over the decades, Buffalo Craftsmen dissolved in the early 1980s.

Buffalo State College alumna Sylvia L. Rosen, who is a practicing ceramic artist, is a former educator at the college, State University of New York at Buffalo, and Amherst Senior High School. In 1987 she and her husband, Nathan, created the Sylvia L. Rosen Endowment for Fine Arts in the Craft Media that has made possible biennial juried craft art exhibitions with purchase awards, and on alternating years, craft art lectures by field specialists. Since the first exhibition took place in 1988, *Craft Art from Western New York* has come to be recognized as a significant celebration of the diversity and richness of expression by craft artists in Western New York and Monroe County who work with clay, fiber, glass, metal, and wood. The exhibitions and lectures provide the public opportunities to learn about artworks by the some of the best established master and most promising emerging artists, working in craft media.

Inspired by Mrs. Rosen’s patronage, Charles Rand Penney donated his craft art collection of fifty-three works by twenty artists in 1994, which greatly enhanced the nascent collection. This important acquisition included works by historically significant artists such as ceramicist Frederic Walrath (1871-1921) and furniture maker Charles Rohlf (1853-1936), and well as internationally acclaimed contemporary master craftsmen such as Wendell Castle (born 1932) and Albert R. Paley, Jr. (born 1944). Works vary from beautifully handcrafted, utilitarian objects, such as Val Cushing’s wheel-thrown ceramic vessels, to whimsical sculpture, exemplified by Concetta Mason’s glass work, *Cowboy in Blue*. In 1999, the Burchfield Penney Art Center opened the Sylvia L. Rosen Gallery for Fine Art in Craft Media to showcase exceptional examples of craft art from the collection and on loan in thematic, contextual and one-person exhibitions. Another important patron, Annette Cravens, has donated a sizable collection of contemporary ceramic works, including porcelain sculpture by the internationally respected artist and educator, Wayne Higby (1943-).

Media Study/Buffalo was founded by Dr. Gerald O’Grady in 1972 as a public service organization to address new forms of media, stating: “My own theory is that we should move towards what I call ‘mediacy’. It’s a political issue; one cannot participate in society unless one can use the channels or codes of communication that are current in the time that one lives.” Located downtown, Media Study/Buffalo became a haven for the most talented artists exploring the production of 8mm, Super-8, 16mm, and video. In 1973, Professor O’Grady led the graduate program in the Center for Media at the State University of New York at Buffalo, which also offered workshops, screenings and lectures by visiting film-makers. Innovative faculty included James Blue (1930-1980), Tony Conrad (1940-), Hollis Frampton (1936-1984), Paul Sharits (1943-1993), Steina Vasulka (1940-), Woody Vasulka (1937-), and Peter Weibel (1944-). Media Study/Buffalo closed in 1985, but the Department of Media Study at the University at Buffalo, SUNY continues to provide resources and education in experimental media arts. The collection is strongest in its holdings of mixed media works by Sharits, who started his career as a painter. There are a few works by Meg Knowles (1960-) and Jody Lafond (1956-), but the media collection is the newest area for development. We hope to strengthen our holdings of films, videos, and electronic media in the future.

Cindy Sherman (1954-) was part of the original group of artists, including Diane Bertolo (1953-), Charles Clough (1951-), Nancy Dwyer (1954-), Robert Longo (1953-), and Michael Zwack (1949-), who founded Hallwalls Contemporary Art Center in 1974. During the 1970s, a costumed Cindy Sherman started posing as fictional characters to accentuate how the media’s stereotypes and shallow caricatures of women have had a negative impact on society. After moving to New York, Sherman achieved large-scale recognition. Her photography is considered among the most important post-modern and socially critical American art of our time.

Robert Longo studied with, and was influenced by, Joseph Piccillo (1937-) while getting his undergraduate degree at Buffalo State College. Longo became one of the best known proponents of

appropriation art during the 1980s. He drew inspiration from television, films and popular culture to convey his generation's ruminations on power, politics, sexuality, and anger in the post-Vietnam era. Along with others, Longo returned to figuration in response to abstraction, minimalism, and conceptualism which had dominated the previous decades.

Sherman and Longo represent artists whose careers have started in Buffalo and Western New York, either independently or through affiliation with an institution of higher learning. The Burchfield Penney Art Center has been committed to exhibiting the work emerging artists and acquiring it for the collections. At the same time, the museum also treasures the acquisition of art by mid-career and well-celebrated artists. A few of the celebrities and rising stars are Arnold Mesches (1923-), Joe Miller (1968-), Steve Miller (1951-), John M. Opera (1975-), Alberto Rey (1960-), Agnes Robertson (1911-2001), Peter D. Stephens (1958-), and Alfonso Volo (1954-). Thanks to them, our museum has vibrancy and relevance for the community we serve, in addition to the greater audience situated throughout the country and abroad. The artists mentioned here are just a portion of the hundreds whose artistic legacy is preserved in the Burchfield Penney Art Center—a legacy that will be promoted in this new, beautiful museum with pride forever.

Illustrations to consider might be selected from the follow

FUN FACTS: Highlights of Collection Development, in chronological order include:

First Burchfield work acquired in 1964/1966:

Charles E. Burchfield (1893-1967)

December Storm, 1941-1960

Watercolor, charcoal and white conté crayon on seamed paper, 40 ½ x 56 inches

Gift of Mr. and Mrs. Peter C. Andrews to Buffalo State University College in 1964

Ownership transferred to the Charles Burchfield Center on December 9, 1966 at the museum's dedication
1/64 to 1966:005.000

First Western New York work acquired in 1966:

Robert N. Blair (1912-2003)

Edge of Holland, 1949

Watercolor, 22 x 30 ½ inches (sight)

Gift of the artist, 1966:003.000

First photographs acquired in 1970:

Wilbur H. Porterfield (1873-1958)

October Skies, 1942

Gelatin silver print, 10 x 13 inches

Gift of Mrs. R. M. Lane, 1970:001.000

Wilbur H. Porterfield (1873-1958)

Misty Day, Buffalo Harbor, c. 1945

Gelatin silver print, 10 x 13 inches

Gift of Mr. William Barney, 1970:002.000

Wilbur H. Porterfield (1873-1958)

Tree of Lombardy, Fort Erie, c. 1940

Gelatin silver print, 10 x 13 inches

Gift of Mrs. R. M. Lane, 1970:003.000

First woman artist to be represented in 1973:

Virginia Cuthbert (1908-2001)

Edge of Woods, 1972

Oil on canvas, 40 x 28 inches

Gift of the artist and her husband, Philip C. Elliott, 1973:004.000

First purchased works acquired in 1973:

Paul B. Turecki (1946-2001)

Thou Turnest Man Back to the Dust, 1973

Ink on paper, 8 ½ x 12 inches

First Prize, Student Drawing Competition, 1973:005

Terence Kemp

Untitled, 1973

Pencil on paper, 21 x 29 inches

Second Prize, Student Drawing Competition, 1973:006

First works purchased with funds from the National Endowment for the Arts and Friends of the Center, 1974:

Harriet Greif (1924-1988)

Red Landscape, 1973

Oil on canvas, 70 x 50 inches

Purchased with funds from the National Endowment for the Arts and Friends of the Center, 1974:001.000

Seymour Drumlevitch (1923-1989)

Illuminations for the 21st Century, K for Carolingian, 1968

Oil and acrylic on canvas, 85 x 50 inches

Purchased with funds from the National Endowment for the Arts and Friends of the Center, 1974:002.000

Philip Clarkson Elliott (1903-1985)

Intersections, 1971-73

Oil on canvas, 72 x 60 inches

Purchased with funds from the National Endowment for the Arts and Friends of the Center, 1974:003.000

Roland Wise (1923-2005)

Swiss Chard and Lettuce, 1969

Oil on canvas, 84 x 120 inches

Purchased with funds from the National Endowment for the Arts and Friends of the Center, 1974:004.000

Walter A. Prochownik (1923-2000)

Space Series XVII, 1972

Oil on canvas, 72 x 50 inches

Purchased with funds from the National Endowment for the Arts and Friends of the Center, 1974:005.000

Harvey Breverman (born 1934)

Conference, 1970

Oil on canvas, 60 x 50 inches

Purchased with funds from the National Endowment for the Arts and Friends of the Center, 1974:006.000

Edwin W. Dickinson (1891-1978)

Surf, Point Lookout, 1953

Oil on canvas, 20 x 23 inches

Purchased with funds from the National Endowment for the Arts and Friends of the Center, 1974:007.000

Largest cartoon collection acquired in 1976:

Bruce McKinley Shanks (1908-1980)

1,446 cartoons, dating from 1958 to 1975

Ink on paper, each approximately 17 x 14 inches

Gift of the Buffalo Evening News, 1976:058

First Roycroft objects acquired in 1977:

Roycroft Copper Shop
Pair of book ends, middle mark, c, 1910-1915
Copper with silver wash, 4 ¾ x 3 x 3 7/16 inches each
Gift of Mrs. Sue Rente, 1977:006

Roycroft Copper Shop
Match holder with 2 ashtrays
Hammered copper, 3 ½ inches high x 3 1/16 inch diameter
Gift of Mrs. Sue Rente, 1977:007

Elbert Hubbard (1856-1915)
Little Journeys to the Homes of Great Reformers. East Aurora: The Roycrofters, 1907.
9 volumes, bound in paper, printed in black and red or orange, with advertisement pages bound in front and back, each volume 8 x 6 1/16 inches.
Gift of Mrs. Sue Rente, 1977:008.013-021

Elbert Hubbard (1856-1915)
Little Journeys to the Homes of Great Scientists. East Aurora: The Roycrofters, 1905.
12 volumes, bound in paper, printed in black and red, with advertisement pages bound in front and back, each volume 8 x 6 1/16 inches.
Gift of Mrs. Sue Rente, 1977:008.001-012

First Asian American artist represented in 1978:

James K. Y. Kuo (1920-1995)
Vista #7, 1978
Acrylic on panel, 30 x 60 inches
Gift of Dr. and Mrs. Walter Stafford Jr., 1978:009.000

First Frank K. M. Rehn Gallery colleague's work acquired in 1980:

Reginald Marsh (1898-1954)
Left half of the painting originally titled *The Outlaw*, c.1950
Chinese ink with watercolor on paper, 22 x 14 inches
Purchase, 1980:013.000

First sculpture by Charles Cary Rumsey acquired in 1984:

Bull, Study for the Smithtown Bull, undated
Bronze, cast by C. Valsuani, 27 x 41 x 11 inches
Gift of Mr. and Mrs. Charles C. Rumsey, 1984:023.001

Study for Pizarro, circa 1913
Bronze, cast by C. Valsuani, 24½ x 22 x 9 inches
Gift of Mr. and Mrs. Charles C. Rumsey, 1984:023.002

Oldest work in the collection acquired in 1985:

Hamilton Hamilton (1847-1928)
Near Portage, New York, 1875
Oil on canvas, 12 x 18 inches
Gift of Mr. & Mrs. Peter A. Vogt in honor of Edna M. Lindemann, 1985:018.003

First Latino artists represented in 1986:

Ana Maria Hidalgo (born in Chile)
Fecundity of Thought, 1985
Watercolor and pencil on paper, 14 x 10 inches
Purchased with funds from the Metropolitan Life Foundation, 1986:024.000

Craig Gerrard-François Centrié (American, born in Haiti 1953)

O Cristo Negro or Legba Kafou, 1980
Watercolor and ink on paper, 18 ½ x 12 5/8 inches
Purchased with funds from the Metropolitan Life Foundation, 1986:025.000

George Campos (American, born in Cuba 1952)
Skyscapes Series #1, 1986
Ektacolor print, 40 x 30 inches
Purchased with funds from the Metropolitan Life Foundation, 1986:026.001

George Campos (American, born in Cuba 1952)
Skyscapes Series #12, 1986
Ektacolor print, 40 x 30 inches each
Purchased with funds from the Metropolitan Life Foundation, 1986:026.002

Mary A. Moncada (American, born in Mexico 1956)
Two-faced Figure, 1986
Watercolor, gouache and ink on paper, 24 3/8 x 36 ¾ inches
Purchased with funds from the Metropolitan Life Foundation, 1986:027.000

Roberto Pacheco (American, born in Peru, 1951)
Ambassador, 1985
Maple, bronze, steel, acrylic paint, 20 x 6 x 5 inches
Purchased with funds from the Metropolitan Life Foundation, 1986:032.000

First African American artist represented in 1987:

Tyrone Georgiou (born 1947)
Generic Axiom, 1985
Mixed media construction, 20-5/8 x 16-5/8 x 5-9/16 inches
The M&T Bank Collection at the Burchfield Art Center, 1987:004.003

Tyrone Georgiou (born 1947)
Lost in the Woods, 1986
Mixed media construction, 20-5/8 x 16-5/8 x 5-9/16 inches
The M&T Bank Collection at the Burchfield Art Center, 1987:004.004

Tyrone Georgiou (born 1947)
Odd Archaeology, 1986
Mixed media construction, 20-3/4 x 16-3/4 x 5-3/4 inches
The M&T Bank Collection at the Burchfield Art Center, 1987:004.005

First acquisitions to create The M&T Bank Collection at the Burchfield Art Center purchased in 1987:

Frank Duffy (born 1948)
The Race [1986 Heart Run], 1986
Color photograph strip picture, 6 ¼ x 53 ¾ inches (sight)
The M&T Bank Collection at the Burchfield Art Center, 1987:004.001

Kevin Noble (born 1952)
Untitled [Piano], 1986
Oil on canvas, 24 x 30 inches
The M&T Bank Collection at the Burchfield Art Center, 1987:004.002

Tyrone Georgiou (born 1947)
Generic Axiom, 1985
Mixed media construction, 20-5/8 x 16-5/8 x 5-9/16 inches
The M&T Bank Collection at the Burchfield Art Center, 1987:004.003

Tyrone Georgiou (born 1947)

Lost in the Woods, 1986

Mixed media construction, 20-5/8 x 16-5/8 x 5-9/16 inches

The M&T Bank Collection at the Burchfield Art Center, 1987:004.004

Tyrone Georgiou (born 1947)

Odd Archaeology, 1986

Mixed media construction, 20-3/4 x 16-3/4 x 5-3/4 inches

The M&T Bank Collection at the Burchfield Art Center, 1987:004.005

Becky Koenig (born 1954)

One Gold Measure, 1984

Pastel on paper, 28 x 40 inches

The M&T Bank Collection at the Burchfield Art Center, 1987:004.006

Kenneth Patrick Payne (born 1950)

Khu, 1985

Aluminum, brass, bronze, copper, iron, lead, steel, and wood, 71-3/8 x 13 5/8 x 9 inches

The M&T Bank Collection at the Burchfield Art Center, 1987:004.007

First Sylvia L. Rosen Endowment purchase award in 1988:

Marvin Bjurlin (born 1944)

Planetary Array, 1987

Clay and ceramic pigments, 36 piece installation, 8 x 8 feet

Sylvia L. Rosen Endowment Purchase Award, 1988:007.000

First Collectors' Club acquisitions in 1989:

Cindy Sherman (born 1954)

Untitled #118 [woman with jacket over shoulder], 1983

color photograph, 46 1/8 x 31 inches

Purchase supported by a grant from the National Endowment for the Arts and the Burchfield Art Center Collectors' Club, 1989:003.001

Cindy Sherman (born 1954)

Untitled Film Still #11 [woman lying on bed], 7/10/1978

black and white photograph, 8 x 10 inches

Purchase supported by a grant from the National Endowment for the Arts and the Burchfield Art Center Collectors' Club, 1989:003.002

Cindy Sherman (born 1954)

Untitled Film Still #81 [woman at mirror], May 10, 1979

black and white photograph, 10 x 8 inches

Purchase supported by a grant from the National Endowment for the Arts and the Burchfield Art Center Collectors' Club, 1989:003.003

Cindy Sherman (born 1954)

Untitled #D [(girl w/ barettes in her hair)], 1975

black and white photograph, 19 3/8 x 13 inches

Purchase supported by a grant from the National Endowment for the Arts and the Burchfield Art Center Collectors' Club, 1989:003.004

First Native American artists represented in 1991:

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

Ansley's Fish, 1983

Colored pencil, pastel, and acrylic on European craft paper, 21 x 12 x 7 inches

The M&T Bank Collection at the Burchfield Art Center, 1991:036.005

Norman Jimerson (Beaver Clan, Seneca Nation, born 1951)
Ta-Doh-Da-Hoh, c. 1989-90
Carved deer antler, 11-5/8 x 10 x 7-1/2 inches
The M&T Bank Collection at the Burchfield Art Center, 1991:036.006

Richard E. Nephew (Turtle Clan, Seneca Nation, born 1957)
Reclining Wino, c. 1990-91
Iroquois alabaster, 4 x 7 1/4 x 5 inches
The M&T Bank Collection at the Burchfield Art Center, 1991:036.008

Jolene Rickard (Turtle Clan, Tuscarora Nation, born 1956)
Two Canoes, 1987
Color photograph collage, 28 x 17 inches
The M&T Bank Collection at the Burchfield Art Center, 1991:036.011

Jeffrey M. Thomas (Onondaga/Cayuga, born 1956)
Empty Chair and Traditional Dance, 1983 and 1986
Diptych of color and gelatin silver prints, 7" x 5" each
The M&T Bank Collection at the Burchfield Art Center, 1991:036.015

Significant Charles Rand Penney donations in 1991-92 and 1994:
Western New York Collection (162 works by 110 artists)
Charles E. Burchfield (184 works)
Roycroft Collection (409 objects and 548 books and magazines)
Craft Art (53 works by 20 artists)

Smallest works acquired in 1994:
Rosario Provenza (1923-1993)
Various clown sculptures and one self-portrait
[Clown sitting in a shoe, playing the accordion and singing]
[Seated clown, singing]
[Bottle stopper self portrait as clown singing]
Glazed ceramic
Gift of the Provenza Family, 1994

Significant Milton Rogovin Collection donated in 2001:
Milton Rogovin (born 1909)
225 photographs, dating from 1950s to 2002
Gelatin silver prints, 83 singles, 23 diptychs, 24 triptychs, and 6 quartets
Gift of Robert M. and Mary Ann Budin, 2001
2001:003

Largest work acquired in 2004:
Russell L. Drisch (born 1944)
Gateway, 1989
Mixed media, photography and acrylic in 60-panel mural, 17 ft. high x 48 ft. 9 in. long x 1 1/8 in. deep