

WALKER SHOP
WALKER ART CENTER
DANCE
THEATER
MUSIC
LECTURES
FILM
EXHIBITIONS
DANCE
MINNEAPOLIS SCULPTURE GARDEN
THEATER
MUSIC
LECTURES
FILM
EXHIBITIONS
DANCE
WALKER ART CENTER
THEATER

2006/07
Walker Art Center
Annual Report

16 Years



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Letter from the Director

I'm learning that transitions are points in time when one is neither here nor there; that suspension has allowed me to look back with fondness and forward with a sense of hope. Naturally, I've been thinking a lot of how I came to the Walker and the incalculable pleasure being here for more than 16 years has brought me. In some profound sense, the generative force of failure started me on the path to becoming a museum director. Orhan Pamuk, a fiercely independent thinker and gorgeous stylist who writes novels rooted in his Turkish homeland, clarified the reasons for my failure in a *Paris Review* interview when he said "a commitment to being alone in a room" was a necessary addiction for any artist. Somewhere along the line, after struggling to turn my training as a sculptor and writer into an adult preoccupation, I decided the room was too empty for me. I needed others to round out my thinking, to add dimension and color and touch to the way I experienced the world. I left the studio behind, because while I loved being with artists, I knew I didn't possess the necessary attributes to be one. Artists are willing to put into play seemingly opposite character traits: an urgency to delve deeply into the private sphere and a willingness to expose the vulnerability that necessarily accompanies making the artifacts of that search visible. I learned a lot from my proximity to these actions, and I returned to more populated domains with a desire to make things possible in tandem with and for others. The Walker Art Center has been the most forgiving of places in which to perfect (which, in large measure, means to risk failing) the talents necessary to succeed as a museum director and a citizen. What I have loved most about my tenure are the people—the opportunity to think, imagine, conspire, and work beside the most convincing and talented people on earth.

It has been many years since my first staff and board meetings when I suggested we use all our senses—and our brains and hearts—to shape our collective aspirations. Today I am amazed at and touched by how gracefully the Walker family asked its questions, how willing it was to put aside its doubts, how generous everyone was with support, and how much we accomplished that matters and is lasting. I have learned so much about myself, about values other than my own, about art and about people. I even learned to love fund-raising. I recognize that I sometimes tended to harangue rather than persuade. And I know some wondered if it was unnecessarily inflammatory rather than heroic to talk about the Walker as a safe place for unsafe ideas (especially when a single performance by Ron Athey caused a

national controversy that was debated on the floor of Congress where, much to my satisfaction, we received bipartisan support from Senators Wellstone and Durenburger). Most of you don't know that I offered to resign at that point—three years into my tenure—in order to spare the institution further assaults from the far right. Happily, then-president of the board Larry Perlman said, "What's your next question?" and so we moved on. But those events changed me, alerting me to how fragile institutions are and how imperative strong, brave leadership is. I know over the years I was tenacious to the point of stubbornness and sometimes too quick to become defensive. I know my standards were exacting and my desire to control the details exasperating. So let me be very clear about one thing: this has been a dream, and I consider myself beyond fortunate to have spent the last 16 years working beside those who believed so deeply in our collective effort to learn how and why art matters and has meaning. I leave the Walker with no regrets, enormous satisfaction, and deep affection. My room is full, and I couldn't ask for more.

I want to thank the board and our patrons from the bottom of my heart for allowing the staff and me the freedom to dare to be different, to strive to be better, and to believe so deeply in something we collectively created that careerist choices always were trumped by a faith in the mission to construct an institution that was diverse, multidisciplinary, and global. For many of us this wasn't a job; it became a calling, an urgent desire to make a difference coupled with an appreciation that few enjoyed such liberty. Our ability to be creative was, as one senior staff member said, part of our compensation. The status quo was never good enough. The Walker I inherited from Martin Friedman was also strong and supple enough to support new ideas about the role of a cultural institution. We dedicated substantial intellectual and financial resources to engaging and welcoming people from neighborhoods across the Twin Cities, some of whom had never been to a museum before and asked what to wear to openings. They were both surprised and comforted to see work by artists who looked like them on the walls, screening rooms, and stages here. After many years of concentrated effort, of listening to their frustrations and learning from them, and of adopting a holistic approach to changing how we worked—from whom we employed to the vendors we used to the artists we showed—these new audiences came to trust and support an institution that once seemed remote and elitist.

And our efforts to draw teens, people of color, and low-income families along with the traditional audiences who loved this place attracted national visibility and funding from foundations such as Surdna, Pew, and Lila Wallace, which alone has given us more than \$2.5 million for these efforts. The first significant money I raised when I came here was from Burnet Realty; it allowed us to make the first Saturday of every month free so that working families as well as those who found the price of admission too much to bear enjoyed equal access to the wonders behind our doors and in the sculpture garden. Later we were able to make Thursday evenings free and to concentrate our public programming on that evening because of support from Target and others. Programs such as this have been widely copied, and that brings me almost as much pleasure as the fact that the Walker became a model for bifocal vision: developing new audiences while commissioning new artwork. I know not everyone understood at first why I thought it was so crucial to become a more diverse institution; I certainly wasn't able to articulate all the reasons very well. And, because we had the luxury of not focusing exclusively on admissions revenue, it certainly wasn't about numbers—it was about truly being a small *d* democratic institution, about being a good neighbor, and about reflecting the larger world we all shared. It was about proving that the power of art—art made by and for lots of different people—mattered universally. Simply put, it was the right thing for a wealthy, contemporary, forward-looking institution to do.

Simultaneously, we became a genuinely more multidisciplinary institution, building on the programs that, while not initially considered curatorial departments, were first developed in the 1970s. I know some worried that I was privileging performing arts, film/video, and new media over the visual arts. Sometimes it felt like that even as the exhibitions we organized for artists such as Jasper Johns, Claes Oldenburg, Chantal Akerman, Fluxus, Bruce Nauman, Huang Yong Ping, Shirin Neshat, Catherine Opie, Chuck Close, Robert Gober, and many, many others were seen by millions around the globe, from Beijing to Paris, from Mexico City to Tokyo, from New York to San Francisco. At times, I probably had to sound slightly hyperbolic about the ways in which artists were merging the disciplines in order to make a point that the Walker, because of its multidisciplinary history, had a unique opportunity to be seen as singular by building on that foundation. Indeed, with the new expansion, the Walker became the *first* major institution in this country to allot professional space to the visual, performing, and media arts. We will not be the last. And I can promise you there is nothing more stimulating than sitting down to dinner with artist Kara Walker, choreographer Bill T. Jones, and jazz pianist Jason Moran and hearing what they have to say to each other. Our design studio is known internationally, working closely with artists, curators, and educators as well as our marketing and public relations department to make award-winning campaigns and publications. There isn't another museum in the country that prizes good design and supports its practice as we do, and paradoxically, having an in-house studio of such quality turns out to be supremely cost effective. For example, the marketing campaign used to launch the new expansion was all done in-house, so the multidisciplinary approach makes good economic as well as artistic sense. Additionally, both the design and visual arts departments train young practitioners from around the world through their competitive fellowship programs, and it's invigorating to hear about the latest research or Web site from someone who has just completed graduate school. It's even more rewarding to see these scholars become the leaders of institutions across the country.

I've reached the third word in our mission: global. Several years ago, with the help of a \$1 million grant from the Bush Foundation, we began a four-year seminar with partners from China, Japan, India, Brazil, Turkey, and Africa in an effort to better understand how culture shapes the values we hold and the criteria we use in determining quality. Colleagues from these countries came to the Walker twice a year for five days each to critique our programs and expand our horizons before Walker curators in turn visited their homelands. Today, it's not unusual to see artists from Rio, Shanghai, or Cape Town at the Walker. New networks expand beyond Europe and North America; I

don't believe there's a more global cultural institution in town, and we rival others nationally. But we haven't forgotten the home team either; for example, through our joint project with the McKnight Foundation called martists.org, it's easy to keep track of or talk with 11,000 artists in Minnesota. The challenges of translation and interpretation seem both more acute and crucial at an institution dedicated to modern and contemporary work, and the department of education and community programs (ECP) has been a full-fledged partner with the curatorial and new media initiatives departments in developing innovative ways to work with children and adults, specialists and novices, individuals and groups, on campus and off, as well as online. Someone reminded me the other day that when I arrived here we had no Web site, and today walkerart.org attracts 8.7 million people annually. We also are considered leaders in the field of educational technology: Sarah Schultz (director of ECP), Robin Dowden (director of new media initiatives), and I have all served as advisors to the Getty Foundation in this realm, and it wasn't so long ago that the Walker's site beat the Louvre's as the best museum site in the world. On a more mundane but equally important level, we had no ticketing software until the new expansion opened, when we also got new phones to replace those that Ed Spencer had donated when he was CEO of Honeywell. Sometimes, operating lean and mean goes on a little too long at the Walker, but we do pride ourselves on being penurious. And when you compare our budget to those of other museums, remember that we're more than a museum, so our dollars are stretched to maintain internationally recognized programs in the visual, performing, and media arts as opposed to our sister institutions, which focus almost exclusively on exhibitions, despite often spending the same amount of money annually and having considerably larger staffs.

I hope I've suggested why the Walker is a miraculous institution, one that adapts to change without forfeiting its historical strengths. It's impossible to begin to list the many moments of profound artistic pleasure—times when I teared up out of a sense of joy and pride—that I've experienced in the light and dark spaces of our galleries, cinema, and theater. But I do need to thank those artists who risked failing in order to produce something profound. I am particularly grateful that the Walker became a home for so many artists from down the street as well as around the globe and that numerous commissions each year allowed them to introduce new work to our audiences, who shared their daring, curiosity, and bravery.

So, as I look back and forward while I write these words, here's what I wish for this institution I love and for you who have made that love possible. Don't be afraid of failure; if the Walker doesn't fail occasionally, it is not living its mission or doing its job. Continue to lead rather than follow, even when it feels scary and uncomfortable. Trust the artist and treasure the staff. Treasure the staff. Treasure the staff. Demand the best from each other but be generous of spirit as well as with your time and resources. I would like to promise you that there are new revenue streams to float this boat, but honestly, it's the endowment that has allowed the Walker to be special, to be a magnet for the best and brightest, to stand out and experiment like a great Ivy League research university. Don't fool yourself into believing the market is a good measure of real cultural innovation, and don't confuse the ways of the not-for-profit world with those of the corporate world; while we must continue to learn from each other, these worlds are not and should not be shaped, motivated, and measured by the same things or standards. Come together and celebrate more often. Take pleasure in what you've built (and I'm not talking about bricks and mortar). Find joy in new ideas, in new ways of looking and feeling and valuing. Use your brain to build a strong but flexible infrastructure. Use your heart to build a strong but inclusive and sweet inner structure. And use your eyes to see beyond your own perspective and into the future. Push your imagination and sense of responsibility beyond what you think is possible. And, please, don't be tempted by vanilla. Go for the complexity of chocolate every time. And thank you for giving me all the tools I needed to learn from failure and share success. ■

—Kathy Halbreich, Director, 1991–2007

“A director, in a way, gets to outline the novel and other people get to write the chapters. I’ll be responsible for the narrative thrust of the museum.”

Kathy Halbreich becomes the fourth director of the Walker Art Center on March 1, 1991. “A director, in a way, gets to outline the novel and other people get to write the chapters. I’ll be responsible for the narrative thrust of the museum. This being the postmodern world, I suppose the narrative will be fractured at times, but it should be inclusive,” she says in an *ARTnews* interview. ■

Halbreich and Evan Maurer, director of the Minneapolis Institute of Arts, invite leaders of eight Twin Cities cultural organizations to form an arts partnership for the purpose of “involving new and diverse audiences.” The group later expanded to a consortium of 20 organizations, which led to the formation of the PASS program (Partners: Arts and Schools for Students) for public high school students. The founding document states that “young adults in our community would be well-served by art’s ability not only as an outlet for self-expression, but by its ability to inspire, to raise aspirations, to connect to one’s own culture and to imagine one’s way into another culture.” ■



Sigmar Polke *Frau Herbst und ihre zwei Töchter* (Mrs. Autumn and Her Two Daughters) 1991 Gift of Ann and Barrie Birks, Joan and Gary Capen, Judy and Kenneth Dayton, Joanne and Philip Von Blon, Penny and Mike Winton, with additional funds from the T. B. Walker Acquisition Fund, 1991

“I really think nomenclature has meaning, and the Walker is a ‘center’—which to me means that, while we care for objects, we really are a shelter for ideas. The collection certainly is important to us, and we are in a wonderfully luxurious position of being able to build the collection at a time when other institutions have stopped. But we really are about the coming together of ideas,” says

Halbreich in an interview for the Walker’s Annual Report. ■

Along with 14 other works by Sigmar Polke, the 1991 painting *Frau Herbst und ihre zwei Töchter* (Mrs. Autumn and Her Two Daughters) is acquired in what would become a complete holding of Polke’s 155 editioned works. In a letter dated 1995, Halbreich writes to the artist after the opening of the exhibition *Sigmar Polke: Illuminations*: “Something special has transpired, something that has to do with the essential collaboration between people, between people and art, between an institution and an artist. While I like to think this happens often, it doesn’t. This was magic: fluid, transparent, illuminating.” ■

On the occasion of her 20th-anniversary retrospective at the Walker, choreographer Trisha Brown writes: “The Walker Art Center has supported my work since the mid-1970s, a time when presenting my early works was considered an act of courage by any sponsor. The continuity of support of the decade has been one of the sustaining factors in my career. That kind of support is rare in America.” ■

— **Education** Free First Saturday begins with a daylong program of family activities on the first Saturday of each month. Artist talks include John Baldessari, Mel Chin, Eric Fischl, and Mark Tansey.

— **Film/Video** MacArthur Dialogues feature Jodie Foster, Ken Burns, Keith Carradine, Ed Pressman, John Sayles, and Wim Wenders. *Twin Peaks* actor Russ Tamblyn roars onto the Walker stage on a motorcycle to introduce the screening of *Satan’s Sadists* as part of the Chrome and Celluloid series. The Walker

launches Home Screenings, the first museum-based video-rental program in the country.

— **Performing Arts** A founding member of the Wooster Group, Ron Vawter performs *Jack Smith Revisited*, commissioned in part by the Walker.

— **Design** The Walker presents installations by architects Elizabeth Diller and Ricardo Scofidio, and Steven Holl.

— **Development** The board of directors announces a \$17 million capital campaign for the expansion of the Minneapolis Sculpture

Garden, acquisitions, and program support.

— **Visual Arts** Curated by Elizabeth Armstrong, the exhibition *Art into Life: Russian Constructivism 1914–1932* opens. The Walker acquires 16 multiples (1980–1990) by Katharina Fritsch; during Halbreich’s tenure, a total of 34 works by the artist are acquired.

— **Accounting/Finance** The Walker’s operating budget is balanced for the tenth consecutive year, providing a stable foundation upon which to support artistic experimentation.



Trisha Brown at the Walker, 1974

“I believe that conceptual art can be talked about in ways that are not foreign to our daily experience.”

Halbreich testifies before the U.S. Appropriations Committee of the House of Representatives after Anne-Imelda Radice, acting director of the National Endowment for the Arts (NEA), vetoed grants for projects with “difficult subject matter” that were recommended by the NEA’s 26-member advisory panel. “[T]he people who visit us each year know the Walker has been generously funded by many of NEA’s programs,” says Halbreich. “I believe they also know they may not like everything they see at the Walker any more than they like everything they read about in their daily newspapers. Can we believe in an NEA which only supports big institutions in major cities with repertoires that examine what is already validated, which narrowly define the civilization by which we will be remembered? I ask you to perpetuate the centrality of art to all our lives, art which challenges, uplifts and represents all of us, as frail and searching as we may be.” ■

The Walker receives a \$120,000 grant from the McKnight Foundation for the period 1992 to 1995 to support the Adolescent Think Tank. The purpose of the initiative is “to engage adolescents, a less traditional constituency, in the understanding and judging of the arts; to encourage adolescents to trust their ability to analyze and think critically about the arts; to form the basis for long-term relations with other providers of adolescent services; to demonstrate innovative approaches that may be replicable in other settings; and to encourage other cultural institutions to reach out to this underserved constituency.” ■

— **Minneapolis Sculpture Garden** Its expansion completed, the Garden opens to the public with the Watch Your Garden Grow parade. At 11.5 acres, it is recognized as the largest urban sculpture park in the nation.

— **Education** The first five teen tour guides are hired. The Artwork of the Month activity brochure is launched, featuring *Portrait of a Mother with Past Affixed Also* by Edward and Nancy Kienholz. Artist/writer lectures include



Joseph Beuys *Filanzug (Felt Suit)* 1970 Walker Special Purchase Fund, 1987



Watch Your Garden Grow Parade in the Minneapolis Sculpture Garden

The Adolescent Think Tank is the first in a series of major institutional initiatives that gave shape to Halbreich’s vision for the Walker and translated her ideas into lasting programmatic strands across departments. It led, for example, to the formation of the Teen Arts Council, the first museum program in the country geared specifically for teens. In the coming years, the Walker would receive major grants from such organizations as the Northwest Area Foundation, the Lila Wallace Foundation, the Pew Charitable Trusts, and the Bush Foundation. ■

Halbreich joins the board of directors of the Andy Warhol Foundation for the Visual Arts (where she served until 1999), the Institute of Contemporary Art, Boston (1992 to 1994) and Twin Cities Public Television (1992 to 2000). ■

Organized by the Walker, Dia Center for the Arts, New York, and the Menil Collection, Houston, the exhibition *Brice Marden: Cold Mountain* opens, featuring a group of abstract paintings, drawings, and etchings inspired by the work of eighth-century Tang Dynasty poet Cold Mountain. “[I]f we talked about Brice Marden’s art in purely formal terms, we wouldn’t allow our audience to understand what was really animating abstraction. . . . Barnett Newman’s search for transcendence, or Ellsworth Kelly’s belief that perfection is possible, are human drives, even though we persistently talk about them in formal ways. I believe that conceptual art can be talked about in ways that are not foreign to our daily experience,” said Halbreich in a 1991 interview. ■

James Bernard, Pearl Cleage, Michelle Cliff, bell hooks, Jenny Holzer, Annie Leibovitz, Adrian Piper, and Carrie Mae Weems.

— **Film/Video** The Women in the Director’s Chair film festival begins; in later years it becomes the Women with Vision festival.

— **Design** The Once and Future Park symposium and exhibition is held, cosponsored by the Walker and the Minneapolis College of Art and Design.

— **Visual Arts** The Walker acquires Robert Gober’s *Slides of a Changing Painting*, Nam June Paik’s *TV Cello*, and 436 multiples by Joseph Beuys for the permanent collection. In 1998, the exhibition *Joseph Beuys Multiples*, curated by Joan Rothfuss, is presented at the Walker, accompanied by a Walker copublished catalogue raisonné.



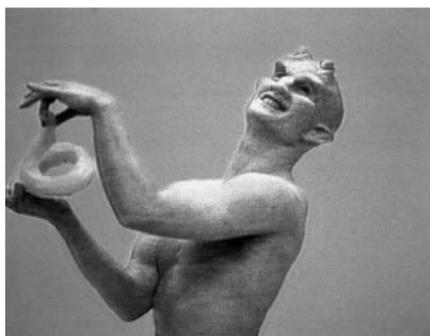
Nam June Paik *TV Cello* 1971 T. B. Walker Acquisition Fund, 1992

The Walker Art Center is a catalyst for the creative expression of artists and the active engagement of audiences.

Halbreich articulates her vision for the Walker's future as the 1993–1998 long-range plan was developed. In a letter to the board, she says: “[T]he Walker's own innovative history — as well as its exacting standards — drew me here because I realized it wouldn't be necessary to break down the walls, either literally or metaphorically, in order to move forward. There is, among the board and staff, not only a tolerance for risk but an expectation that we will be taking risks. While we often provide the historical context for understanding the ‘new,’ our mission is not so much about reifying history as it is about making it—in looking forward rather than over our shoulders. This sense of anticipation and boldness, in tandem with a unique concern for the civic vitality of the Twin Cities community, is a powerful philosophical foundation on which to build our future.” ■

Halbreich defines the Walker's mission with stunning clarity and simplicity for the long-range plan: The Walker Art Center is a catalyst for the creative expression of artists and the active engagement of audiences. Focusing on the visual, performing, and media arts of our time, the Walker takes a multidisciplinary approach to the creation, presentation, interpretation, collection, and preservation of art. Walker programs examine the questions that shape us as individuals, communities, and cultures. These foundational concepts guide the Walker throughout the next 14 years of Halbreich's tenure. ■

The Walker receives a grant of \$465,000 from the Northwest Area Foundation for the years 1993 to 1996 to support the New Voices/New



Stills from Matthew Barney *DRAWING RESTRAINT 7* 1993 T. B. Walker Acquisition Fund, 1993

Audiences initiative. This major effort aimed to “further the active engagement and diversification of audiences through a spectrum of programs which involve all museum programs. These include inviting artists to be in residence, developing new programs for teenagers, cultivating community partnerships, and many other activities outlined... This initiative would also serve, we hope, as models for other cultural institutions.” ■

— **Education** As part of the Adolescent Think Tank Initiative, teen programs artist-in-residence Abraham Rodriguez, Jr. conducts creative writing workshops with local high school students. Participants published a collection of their writing in the zine *Sue*. Artist residencies include Carole Byard, Guillermo Gómez-Peña and Coco Fusco, Clarissa Sligh, Danny Tisdale, Yoshi Wada, and Krzysztof Wodiczko.

— **Film/Video** The Dialogue series, now known as the Regis Dialogues, continues. Featured guests include Liv Ullmann, Julie Dash, and Chen Kaige. Father and daughter filmmakers James and Sadie Benning take part in one of the first MCAD and Walker co-organized film/video artist residencies.

— **Visual Arts** Matthew Barney's *DRAWING RESTRAINT 7* is acquired for the permanent

The Walker receives a grant of \$1.5 million from the Lila Wallace-Reader's Digest Fund (later named the Wallace Foundation) for the years 1993 to 1998 to support the New Definitions/New Audiences initiative. The grant was part of the fund's Museum Collections Accessibility Initiative, a national effort intended to help art museums make their permanent collections more accessible to a broader range of audiences. Virtually every department at the Walker was involved in this sweeping initiative; a huge programmatic and audience-development undertaking designed “to reexamine the aesthetic and cultural context of the art of this century, while simultaneously reaching previously underserved audiences.” ■

After six years of curatorial planning by Halbreich and Neal Benezra, the influential career survey exhibition *Bruce Nauman* opens at the Museo Nacional Centre de Arte, Reina Sofia, Madrid. The show traveled to the Walker; the Museum of Contemporary Art, Los Angeles; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Museum of Modern Art, New York; and the Kunsthau Zürich. The International Critics Association awarded first prize to the Walker-produced exhibition catalogue in 1994. ■

“I first met Kathy nearly 20 years ago when we began to co-curate a retrospective of the work of Bruce Nauman. Kathy made absolutely certain that we included this most challenging of artists most challenging works. In many ways, this persistence has made her the conscience of the contemporary museum world, and it has kept the Walker in the forefront of all that is new.” says Benezra, director, San Francisco Museum of Modern Art. ■

collection. Jenny Holzer's *Selections from the Living Series*, an arrangement of 28 granite benches each engraved with a different aphorism, is installed in the Minneapolis Sculpture Garden. In a letter to Halbreich, the artist writes: “This belated note is to tell you how happy I am that the benches will be at the Walker. They couldn't go to a better place. Thanks so much for having this idea.”



Installation view of the exhibition *Bruce Nauman*

“I long for an environment which replaces ‘Truth,’ with a capital T, with multiple small t truths — which acknowledges ambiguity and teaches us to tolerate it. I believe cultural institutions are safe places for unsafe ideas.”

Halbreich speaks at the International Trends in Contemporary Art conference at the National Centre for the Performing Arts in Bombay, India: “I long for an environment which replaces ‘Truth,’ with a capital T, with multiple small t truths—which acknowledges ambiguity and teaches us to tolerate it. I believe cultural institutions are safe places for unsafe ideas. I believe that knowing is not a science but a search—and I would like my institution to reflect that.” In a fax to the Walker from the hotel, she writes, “I don’t know how I’m going to explain what I’ve seen—the most exultant temples carved into mountains and the most tentative dwellings made out of sticks and sugarcane greens—color, patterns, people moving constantly.” ■

With major grant support, the Walker establishes its groundbreaking teen programs department. ■

Chuck Davis’ *Babu’s Magic*, a performance in the Minneapolis Sculpture Garden with 90 local students, artists, and performers, culminates the artist’s 10-month residency and draws some 2,500 visitors. ■

Ron Athey performs *Four Scenes in a Harsh Life* at Patrick’s Cabaret in Minneapolis. Though the Walker funded the event with a mere \$150 of its annual seasonal support received from the National Endowment for the Arts, the performance was publicly criticized and defended as part of an ongoing Congressional dispute over NEA funding. ■

“I come to the floor as a Senator from Minnesota to talk a little bit about the Walker Art Center, to try to provide some information to my colleagues because I think it is extremely important for me to defend a very, very important institution. The beautiful thing about the arts is that its definition is so broad and so encompassing. It is, I believe, a statement of who we are as a society. Art has power. It has the power to heal. It has the power to educate. We are justifiably proud of the Walker Art Center. We do not want in any way, shape, or form to see that work decontextualized. A focus on one particular performance—agree or disagree—just does not give you a feel for the wonderful work this institution has done.” — Senator Paul Wellstone, speaking before the U.S. Senate. ■

—**Education** Jr. Home Girls, an annual film festival for Minnesota Girls ages 8 to 18, is launched in conjunction with the Women in the Director’s Chair festival. Artist talks include Vija Celmins, Lee Friedlander, Craigie Horsfield, Jeff Koons, Meredith Monk, David Nash, Bruce Nauman, Carrie Mae Weems, and Lawrence Weiner.

—**Performing Arts** The Walker commissions *Still Here* by the Bill T. Jones/Arnie Zane Dance Company.

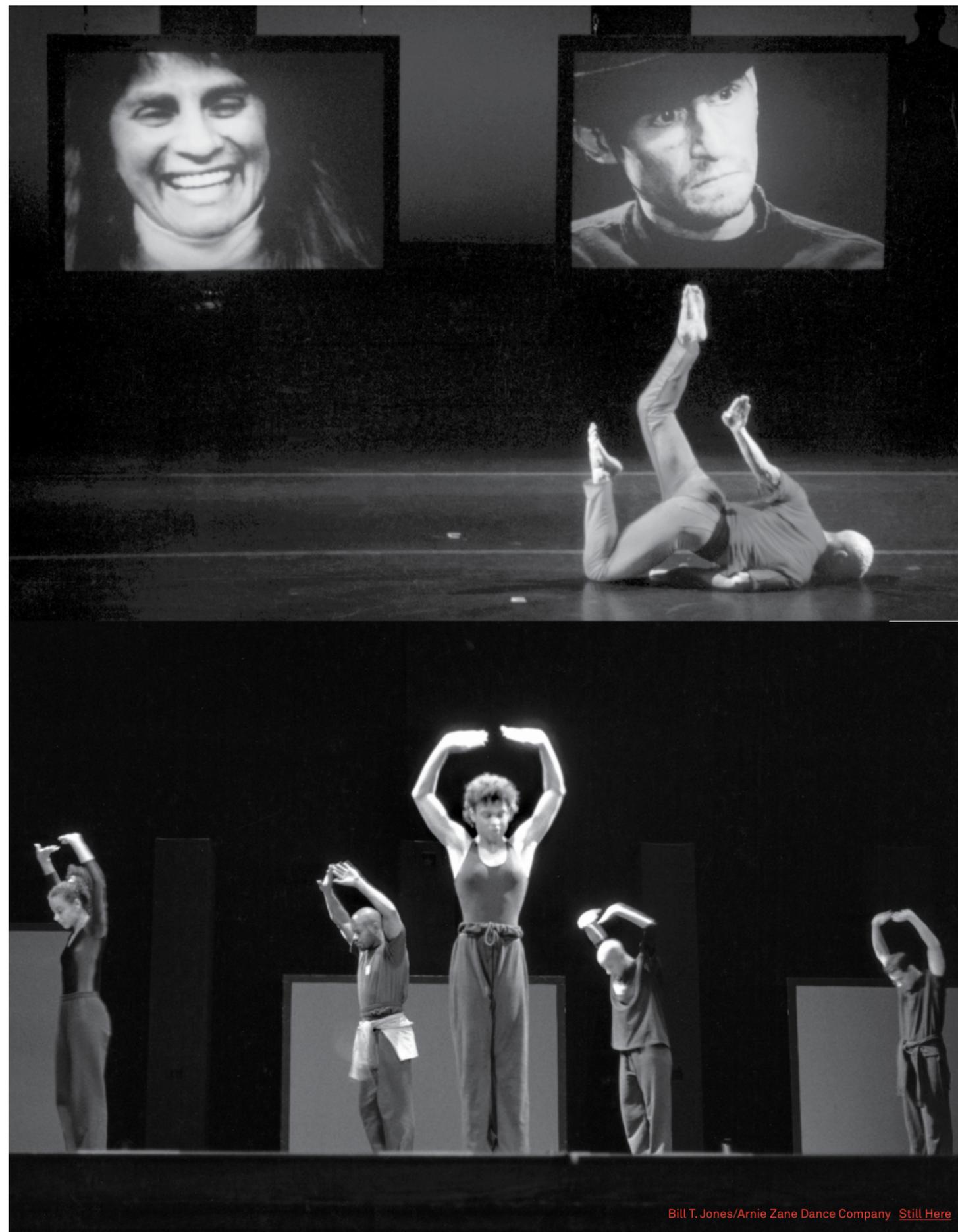
—**Film/Video** Jim Jarmusch is featured in a Regis Dialogue and film retrospective. Derek Jarman’s film *Blue* has its area premiere. The film is acquired for the Walker’s Edmond R. Ruben Film/Video Study Collection and installed in the permanent collection galleries.

—**Visual Arts** The Walker acquires Chuck Close’s *Kiki*, a large-scale portrait of artist Kiki Smith as well as Bruce Nauman’s *Poke in the Eye/Nose/Ear 3/8/94*. The Walker received

“Kathy Halbreich was an inspirational, courageous, thoughtful, supportive, and glorious boss; an all too rare moral and visionary leader in the contemporary arts world. Working for her was a great privilege and honor for which I am deeply grateful. Lessons learned from her resonate every day in my life. She became a hero and a friend for which I am blessed.” — John R. Killacky, former Walker performing arts curator and current program officer for arts and culture at the San Francisco Foundation. ■

“I’m basically a very optimistic person. I believe human beings are reasonable and tolerant. And I believe the role of art is occasionally to challenge and always to inspire. When [then new chief curator] Richard Flood came here, his first board meeting was to discuss the Athey issue. He says he’s never seen so many people in suits willing to fall on their swords for freedom of expression.” — Halbreich quoted in an article by Jon Tevlin in *Minnesota Monthly*. ■

additional works the following year as a gift from Nauman. In a letter dated 1995, Halbreich wrote to Nauman, “I’ve just returned from vacation and discovered the wonderful news that you will be donating the two drawings for the corridor installation to the Walker. I am thrilled. I can’t thank you enough for your generous response to my greedy appeal.”



“To learn that the work was commissioned by the Walker makes one hopeful that museums are still capable and willing to embark on ambitious productions, not just branding and franchising.”

As commissioner for the North American region for Beyond the Borders, the first Kwangju Biennale (South Korea), Halbreich selected artists from the United States (Chuck Close, Michael Joo, Diana Thater, Rirkrit Tiravanija, Carrie Mae Weems), Canada (Jana Sterbak, Jeff Wall), Mexico (Julio Galan, Gabriel Orozco), and Cuba (Kcho). In a letter to Professor Hong-June You, she writes, “I remain amazed by the ambition of the undertaking and by the aspirations of the artists.” ■

The Walker-organized exhibition *Bordering on Fiction: Chantal Akerman's "D'est"* opens at the San Francisco Museum of Modern Art. The show is accompanied by a film retrospective and catalogue—one of the first substantive texts on the artist to be published in English. The project was curated by Halbreich and Bruce Jenkins, the Walker's film/video curator, with collaborators Catherine David, curator of the 1997 Documenta exhibition in Kassel and former curator at the Jeu de Paume in Paris, and independent curator Michael Tarantino. The exhibition traveled to the Walker; Galerie nationale du Jeu de Paume, Paris; Societe des Expositions du Palais des Beaux-Arts de Brussels; Kunstmuseum Wolfsburg; IVAM Centre del Carme, Valencia; and the Jewish Museum, New York. It was the first project in the 25-year career of the Belgian filmmaker (and perhaps any filmmaker) designed specifically for a museum environment. ■

—**Design** Walker, an innovative new typeface commissioned from typographer Matthew Carter, is unveiled as part of the Walker's new graphic identity.

—**Education** The Walker commissions Helen De Michiel to produce a video installation for the permanent collection galleries. *The Listening Project*, made with 15 local teens, examined their assumptions and attitudes regarding contemporary art and introduced their perspectives into the galleries. The project won the Muse Award from the American



Letter from Matthew Carter describing the new Walker typeface

In a 1990 letter to Chantal Akerman, Halbreich writes, “It would be wonderful if we could meet in Paris in September to discuss your project.” In her notes for the project, Akerman writes, “While there's still time, I would like to make a grand journey across Eastern Europe. I'd like to film there, in my own style of documentary bordering on fic-

Association of Museums. The lecture series *Voices from the Permanent Collection* begins with artists and professors Dorit Cypis, Pepón Osorio, Griselda Pollock, Alison Saar, and Kristine Stiles. Teens are hired as adjunct tour guides, including several students who lead tours of the exhibition *Asia/America: Identities in Contemporary Asian American Art* in Hmong. Artist talks include Deborah Butterfield, Bill T. Jones, Fred Ho, Keith Piper, Faith Ringgold, Fatimah Tobing Rony, and Rebecca Walker.

—**Film/Video** Regis Dialogues and film retro-

tion. I'd like to shoot everything. Everything that moves me.” Two years later, Halbreich writes, “I am terribly engaged by your project, which promises to be a critical examination of the new political order.” As the exhibition opening neared in Minneapolis, Halbreich writes to Akerman, “Just a brief note to tell you how excited we are that your exhibition will open next week. It seems hard to believe after all these years of planning. I want to thank you for your patience but most of all for your inspired, moving, brilliant response to my query all those years ago.” ■

The Walker acquires *Bordering on Fiction: Chantal Akerman's "D'est"* for the permanent collection. In a letter to Akerman, Halbreich writes, “I hope you know how many people have been moved by the work, how much it means, how many boundaries it leaps. The simple truth is: this is the great pleasure of doing what I do. We're delighted to have this work for our permanent collection.” The UK's *Contemporary* magazine reviewed the project: “[*Bordering on Fiction*] is a tour de force, a meditation on time, movement and stasis. To learn that the work was commissioned by the Walker makes one hopeful that museums are still capable and willing to embark on ambitious productions, not just branding and franchising.” ■

spectives feature Jane Campion, Haile Gerima, and Agnieszka Holland.

—**Visual Arts** The Walker acquires Matthew Barney's *Cremaster 4* for the permanent collection. In the coming years, the Walker would acquire the remaining four films in Barney's *Cremaster* series, making it one of the few institutions to own the entire cycle. The Walker also purchases Lucio Fabro's *Sisyphus* for the permanent collection, in anticipation of an Arte Povera exhibition.



Chantal Akerman *Bordering on Fiction: Chantal Akerman's "D'Est"* 1993/1995
(top to bottom: detail and installation view) Justin Smith Purchase Fund, 1995

“That a leader of a contemporary art center thought [a teen arts council] was an important thing to do was not only a singular and unusual act, but she was also open to having the results of that work impact the life of the institution and not live as a report on a shelf. Incredible!”

The Walker Art Center Teen Arts Council (WACTAC) is officially formed as an education program. “When I think of Kathy’s tenure, there are several different angles, all important, all unique to Kathy. Next to the partnership that created mnartists.org, which was certainly amazing, the one I think of most is the work that led to the creation of the Walker’s teen programs. Kathy pulled together a group of thinkers and community leaders to study, ponder, and argue about the place of adolescents in our community and society. That a leader of a contemporary art center thought this was an important thing to do was not only a singular and unusual act, but she was also open to having the results of that work impact the life of the institution



The Walker’s first Web site

and not live as a report on a shelf. Incredible! And for us in the community, it’s a great gift.” —Neal Cuthbert, vice president for programs, McKnight Foundation. ■

—**Performing Arts/Education** The two departments collaborate to present *Waterways*, coinciding with the Eiko and Koma performance, *River*. The event focused on ways that artists, educators, community organizations, environmental agencies, and activists can work together to raise awareness of public issues regarding water resources and waterways.

—**Education** Allen Ginsberg presents a poetry reading and panel discussion in conjunction with the exhibition *Beat Culture and the New America: 1950–1965*. Artist talks include Amiri Baraka, Brower Hatcher, and George Herms.

—**Film/Video** The Walker commissions *Remembrance*, a video installation by Wendy Clark in which viewers discuss how AIDS has affected them, as part of World AIDS Day. *Regis Dialogues* continue with Tom Hanks, Spike Lee, Gordon Parks, and the Brothers

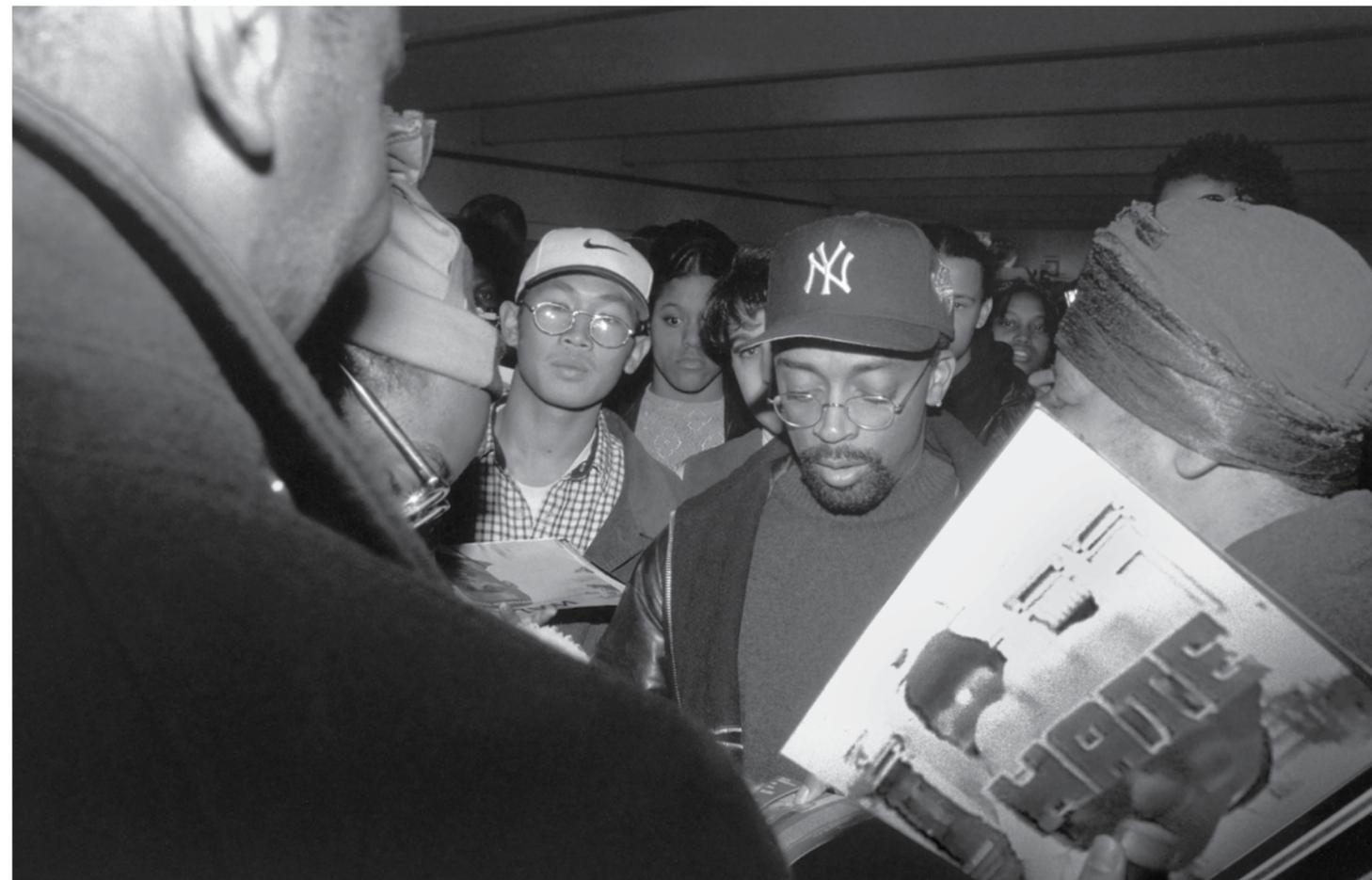
Quay. Halbreich writes to Hanks, “Just a brief note to thank you for coming to the Walker. You moved many; people are still asking if you were as thoughtful and humane in private as you were in public. An odd question, I think, but one which suggests how confused we are about people of real accomplishment.” Film editor Thelma Schoonmaker introduces the documentary *A Personal Journey with Martin Scorsese Through American Movies* as part of the Century of Cinema series and leads a masterclass on the editing of *Raging Bull*.

—**New Media Initiatives** The Walker establishes its new media initiatives department, with Steve Dietz as director, for the purpose of bringing the Walker’s resources to the Internet and commissioning, presenting, and acquiring artworks in digital and new media formats.

—**Visual Arts** The Walker acquires Dan

“To be trained at the Walker was incredible. The place was always packed with remarkable works, staff, artists, and audiences in an energetic, instructive, and truly fun environment, and Kathy Halbreich was the muscle behind it all. The message was that artists come first, and the artists did. Kathy created an atmosphere so supportive of younger colleagues and so dedicated to growing the field through mentorship. . . . I thank Kathy for her intelligence, foresight, and keenly generous commitment to making room for the rest of us.” —Eungie Joo, curator, New Museum for Contemporary Art, New York, and former Lila Wallace-Reader’s Digest Curatorial Intern for Diversity in the Arts (1996–1997) and curatorial assistant (1997–1998) at the Walker. ■

Graham’s *Two-way Mirror Punched Steel Hedge Labyrinth* and Sol LeWitt’s *X with Columns* for the Minneapolis Sculpture Garden. The installation of LeWitt’s cinderblock sculpture is a major undertaking; its foundation requires the use of 20 concrete trucks, which form a convoy along the street in preparation for the project. The artist’s *Four Columns* is also installed. Halbreich writes to LeWitt, “A cause for real celebration: both of your new sculptures are completed. I can’t explain how they add an extraordinarily muscular focus to the garden, but suddenly everything is beginning to snap together. I wish you were here to see them. The simple truth is I can’t thank you enough. The entire crew and staff have been ‘juiced’ so I know something magical has happened.”



Regis Dialogues feature Spike Lee and Tom Hanks

“In drafting the Walker’s mission statement we reviewed numerous statements from other cultural institutions, and were struck by the simple fact that people were often left out of these important governing principles.”

Halbreich speaks at the Modern Art Museums and Their Spectators conference at the Tate Gallery, London: “In drafting the Walker’s mission statement, we reviewed numerous statements from other cultural institutions and were struck by the simple fact that people were often left out of these important governing principles. Our goal is to synchronize our efforts with the values and practices of living artists and diverse audiences. We will continue to support artists in making new work and our many audiences in finding their own creative and critical skills.” ■



The Walker’s online Gallery 9

To help with the Walker’s mission to be “diverse,” the human resources department sponsors a series of educational programs and workshops for the staff. After the Undoing Racism workshop, Halbreich writes to Ron Chisom, cofounder of the People’s Institute for Survival and Beyond: “While we have experienced many positive results from our commitment to change and the Undoing Racism workshop, the most important is that members of our staff are beginning to frankly discuss racism without fear or apology. We are extremely proud of that, and we thank you for creating the difference in our workplace.” ■

— **Education** The department is expanded and reorganized as the department of education and community programs (ECP). With grant support, ECP creates the Explore! membership program, offering free membership to more than 700 low-income individuals, families, and the institutions that serve them. Artist talks include Bettina Apthekar, Michael Franti, Danny Hoch, Mark Luyten, and Traci Morris.

— **Film/Video** The Walker presents a retrospec-

tive of the work of influential New German Cinema director Rainer Werner Fassbinder, including new prints of 19 films. Regis Dialogues continue with Peter Greenaway and Jessica Lange.

— **New Media Initiatives** The Walker launches Gallery 9—a “virtual gallery” on the Walker’s Web site—in conjunction with its first artist commission, Piotr Szyhalski’s *Ding an sich* (The Canon Series).

— **Visual Arts** The Walker acquires 65 works

by Mark Luyten for the permanent collection, documenting his two-year collaboration and residency. In a letter to Halbreich, Luyten writes from his studio in Antwerp, “Dear Kathy, Such a long journey,” to which she replies, “Dear Mark, The journey is that of a life-time.”

— **Membership** The Walker premieres After Hours, a monthly celebration and gathering linked to artistic and educational programs.



Mark Luyten *What Is in between My Hands (Or Bob's or Randy's)* from *On a Balcony* 1995 (detail)
Sculpture Garden Acquisition Fund, 1997



Tree-planting in the Minneapolis Sculpture Garden in conjunction with the exhibition *Joseph Beuys Multiples*



Installation view of the exhibition *Art Performs Life: Merce Cunningham/Meredith Monk/Bill T. Jones*

Citing her “bold choices,” *Vanity Fair* magazine counts Halbreich, along with Agnes Gund, Anne d’Harnoncourt, Andrea Rich, and Roberta Smith, as “The Visionaries” of the art world in its list of the 200 most influential women in America. ■

The Walker celebrates the 10th anniversary of the Minneapolis Sculpture Garden with a performance of *Event for the Garden* by the Merce Cunningham Dance Company. “Kathy Halbreich is a remarkable person. For 16 years she has held the Walker Art Center at a high point in contemporary art. Her wideness of vision to all aspects of present day activity and her zest in searching it out and presenting it pleased all of us.” —Merce Cunningham, choreographer. ■

The Walker launches ArtsConnectEd, an online educational resource for teachers, co-organized by the Minneapolis Institute of Arts and the Walker. ■

—**Education/Visual Arts** The Walker, in collaboration with independent curator Todd Bockley, spearheaded the 7000 Oaks tree-planting project on the Leech Lake Reservation of Northern Minnesota in conjunction with the exhibition *Joseph Beuys Multiples*. More than 300 community organizations participated in the project.

—**Education** The Information Guide program is launched. WACTAC curates *Hot Art Injection (Hold Still)*, an exhibition of works by teen artists, and begins producing the quarterly zine *Fig.12*, which is distributed to area high schools.



Charles Ray *Unpainted Sculpture* 1997
Gift of Bruce and Martha Atwater, Ann and Barrie Birks, Dolly Fiterman, Erwin and Miriam Kelen, Larry Perlman and Linda Peterson Perlman, Harriet and Edson Spencer with additional funds from the T. B. Walker Acquisition Fund, 1998

The Walker acquires *ada'web*, a collection of digital artworks, which becomes the core of its new Digital Arts Study Collection. This commitment to digital art forms “established the museum as the leader in high-tech cultural initiatives” (*New York Times CyberTimes*). ■

ArtsConnectEd, a collaborative online project between the Walker and the Minneapolis Institute of Arts, is launched. *Girls in the Director’s Chair* (formerly *Jr. Home Girls*) is presented in conjunction with the annual *Women with Vision* film/video festival. Artist talks include Sadie Benning, Sue Coe, Guerilla Girls, Bill T. Jones, Barry McGee, Bill T. Jones, and Rita Reed.

—**Visual Arts** The Walker acquires Lucio Fontana’s *Concetto Spaziale – Attesa (Spatial Concept–Expectation)* and *Concetto Spaziale (Spatial Concept)*, Charles Ray’s *Unpainted*

Sculpture, and Shiraga Kazuo’s *Untitled* (1959), the first example of the Japanese Gutai movement to enter the permanent collection.

—**Film/Video** *Regis Dialogues* and retrospectives feature Claire Denis, Terry Gilliam, and Abbas Kiarostami. Artist-in-residence Arthur Dong returns to Minnesota to screen his documentary *License to Kill* for inmate Jay Johnson and to record his reactions to the film. The interview, shown before screenings of the documentary, sparks heated discussions about the penal system.

The Doris Duke Charitable Foundation awards the Walker a grant of \$1.5 million to support its continued excellence in the field of performing arts programming. The Walker also receives a grant of \$500,000 from the Pew Charitable Trusts to support “Artists and Communities at the Crossroads” during the years 1998 to 2002. This institution-wide initiative is designed to support artist residencies across the disciplines and increase audience awareness, deepen audience engagement, and broaden collaborative program planning. ■

The performing arts and visual arts departments collaborate on the exhibition *Art Performs Life: Merce Cunningham/ Meredith Monk/ Bill T. Jones*, which documents the Walker’s historical relationships with these performing artists and the links between the art forms. ■

—**Education/Visual Arts** The Walker, in collaboration with independent curator Todd Bockley, spearheaded the 7000 Oaks tree-planting project on the Leech Lake Reservation of Northern Minnesota in conjunction with the exhibition *Joseph Beuys Multiples*. More than 300 community organizations participated in the project.

“But what will the Walker of the future look like? As we approach the next century, the museum will fully function as its classical model—while some have seen it as a church, I prefer to think of it as a town square—as well as expand into virtual space.”

The Walker presents the exhibition *Matthew Barney Cremaster 2: The Drones' Exposition*. In a letter to the artist, Halbreich writes, “You are a museum director’s dream: talent in abundance, intelligence of an unusually rigorous sort, kindness which touches all—an artist whose work never fails to amaze me, kick me in the gut, heart and mind. I am so proud of your new exhibition, and so glad I’ll be able to return to it often as it demands that prolonged attention. Thank you. Thank your remarkable team. Some day maybe I’ll be able to put into words what this all means to me. Suffice it to say now: this is a work which will live.” ■



Matthew Barney *Cremaster 2: The Drones' Exposition* 1999 (detail) Collection Walker Art Center and San Francisco Museum of Modern Art; T. B. Walker Acquisition Fund, 2000

The Walker receives a \$1 million grant from the Bush Foundation for the years 1999 to 2002 to support the Bush Global Initiative. This major effort to expand the institution’s curatorial perspective coincided with the new long-range plan. The Walker’s vision, under Halbreich’s leadership, would now be multidisciplinary, diverse, and global. The grant supports extensive curatorial travel, artistic and educational programs, and the creation of a Global Advisory Committee that adds a rich dialogue of ideas to the Walker’s intellectual ecology. ■

“One of my most memorable ‘Kathy’ moments—and there are many—was to see her in action at the Walker, presiding over the meetings of the Global Advisory Committee. Kathy was there, fully engaged in the intellectual pursuit of ideas as well as in making sure that they were grounded in the institutional reality—even as we were forging a new reality for the institution. It is her fiercely independent intellect, her insatiable curiosity, and her com-



Dumb Type [OR]

mitment to connect new ideas and works with people of all kinds that makes Kathy unique among her peers. She is a voice of conviction and courage in the art world.” —Vishakha N. Desai, president, Asia Society, New York. ■

The Walker publicly announces its purchase of the Allianz Insurance Company building and the property adjacent to the Walker site as the first step in its plan to expand the facility. In a confidential letter to the board, Halbreich charts the future of the Walker in the 21st century, and the role a newly expanded campus would play in that future: “More than a museum, the Walker Art Center will maintain its leadership role as a presenter of multidisciplinary activity in the visual, performing and media arts by building upon its curatorial excellence, commitment to living artists, innovative educational programs which attract an increasingly diverse audiences, and partnerships with local and international organizations. But what will the Walker of the future look like? As we approach the next century, the museum will fully function as its classical model—while some have seen it as a church, I prefer to think of it as a town square—as well as expand into virtual space. Wouldn’t it be wonderful if the Garden continued across Vineland and through the entrance to the Walker, providing a new destination—a free and indoor public space—an orientation piazza, if you will—in which to begin one’s journey through the Center by acquainting oneself with all the disciplines housed under its roof. The experience here becomes the blockbuster, providing visitors with entertaining and illuminating means for viewing, studying and interacting with art, artists, and each other.” ■



The in-gallery architecture studio with the University of Minnesota in the exhibition *The Home Show*

—**Education** The WAC Pack, gallery activities for young visitors designed as a backpack, is launched. Walker on Wheels moves out into neighborhoods, presenting artistic and educational programs in collaboration with other community organizations. Artist talks include Peter Bagge, Craig Baldwin, Shepard Fairey, Robert Gober, Larry Harvey, and Glenn Ligon.

—**Film/Video** Director Cheryl Dunye reworks her screenplay about a mother and daughter who are separated and reunited in prison with input from inmates at Shakopee Women’s Correctional Facility in a community-based Walker artist residency. The completed film, *Stranger Inside*, is screened at Women with Vision and premieres on HBO. Regis Dialogues and retrospectives feature Stan Brakhage and Werner Herzog, who presents “Minnesota Manifesto on Truth in Documentary Film.”

In *Harry Smith: A Re-Creation* by M. Henry Jones and DJ Spooky, musicians collaborated with the Film/Video curators and used films from the Edmond R. Ruben Film/Video Study Collection.

—**New Media Initiatives** ArtsConnectEd receives two awards: Best Educational Use Site from Museums and the Web and the Gold Muse Award for Best Museum Web Site from the American Association of Museums.

—**Performing Arts** The Walker presents the Buena Vista Social Club on their first U.S. tour. Bill Frisell performs his Walker-commissioned piece *Blues Dream*. The Walker presents [OR] by the Japanese extremist theater group Dumb Type. In a letter dated 1995, Halbreich writes to members of Dumb Type in Kyoto: “It has been many years since we first met in Kyoto and then worked together on *Against*

Nature: Contemporary Japanese Art. I have followed your work with both a sense of pleasure and pride. I am consequently deeply saddened by the passing of Teiji Furushashi; he was an inspiration to many of us. He will be missed for his humanity and artistic intelligence. His influence touched many of us, across the globe.”

—**Visual Arts** The Walker acquires Robert Gober’s *Untitled 1999*, Piero Manzoni’s *Achrome*, and Otto Muehl’s *Untitled* (1963), the Walker’s first example of Vienna Aktionism, for the permanent collection.

—**Design** *The Home Show*, a four-part exhibition about design and domestic life, includes a partial, full-scale re-creation of the Walker’s Idea House II and an in-gallery architecture studio from the University of Minnesota.

“... the wish to identify a new modernist aesthetic that would expand the formal ‘language’ of the present facility.”

The Walker Art Center formally announces the choice of Swiss firm Herzog & de Meuron as design architects and Hammel, Green and Abrahamson (HGA) of Minneapolis as architects and engineers of record for the building expansion project. Halbreich's vision for the expanded center is made public: “Imagine one of the most beautiful and inviting indoor spaces in the Twin Cities. Imagine a town square that is a destination in itself, where distinct zones of quiet and conviviality introduce the visitor to a unique spectrum of programs and to the ideas animating them.” In her confidential notes to the board of directors about the search for a design architect, Halbreich specifies 17 initial expectations, including “the wish to identify a new modernist aesthetic that would expand the formal ‘language’ of the present facility.” Planning for the capital campaign begins, with a fund-raising goal of \$79 million. ■



Joanna Haigood [Picture Powderhorn performance at the ConAgra Marquette Grain Terminal in Minneapolis](#)

“Kathy is the client every architect wishes for. She was simultaneously open and critical, which meant intense discussions and resulted in, if I may say so, a building that is intelligent on many levels. At the same time, there was a fundamental mutual trust in the other's expertise. Both of us knew that if the other wasn't entirely happy with something that there was more work to do. She gave us time and space to develop something that is custom made—tailored to the institution she loved and represented.” —Christine Binswanger, Herzog & de Meuron principal in charge of the Walker expansion. ■

—**Performing Arts** The Walker commissions [Picture Powderhorn](#) from Joanna Haigood's Zaccho Dance Company, which is performed on grain silos owned by ConAgra, and Ralph Lemon's [Geography](#), part of a trilogy of works that connect personal and social history. “Friendliness and candor in the art world might be an aberration, so it seems,” says Lemon. “And then there's Kathy Halbreich. I've met very few in the business like her who make themselves so available, every time. I've loved our many conversations about the discussiveness of human sadness, Taylor Branch's [America in the King Years](#), and the tyrannical weather in the Midwest. Kathy also has a great collection of shoes—I can't wait to see where she lands.”

—**Press** The [New York Times](#) declares the Walker to be “one of the nation's foremost museums of modern art, second only, in some people's thinking, to the Museum of Modern Art.”

—**Visual Arts** Matthew Barney's [Cremaster 2: The Drones' Exposition](#) is purchased jointly by the Walker and the San Francisco Museum of Modern Art. The Walker acquires 109 prints by Robert Motherwell; a catalogue raisonné is later copublished with the Dedalus Foundation in 2003.

—**Education** Artist Glenn Ligon led the WACTAC residency project [Sampling from the Permanent Collection](#). The mobile art lab Walker on Wheels travels to Joanne R. Levin Park, Lake Street Cultural Festival, Minneapolis Sculpture Garden, Powderhorn

Gober comments, “The fundamental role that the staff plays in a museum's success in the world is often overlooked. In my opinion, this is one of Kathy's gifts—valuing the participation of every member of the staff. People seemed to not only enjoy their jobs, but took pride in them. Believe me, this is unique.” ■

The Walker acquires the set elements created by Jasper Johns for the Merce Cunningham Dance Company's 1968 performance of [Walkaround Time](#). Two years previously, it had acquired the important Johns sculpture [Flashlight](#). In a letter dated 1996, Halbreich writes to the artist, “I'm embarrassed by how imprecise my words are. Will you believe me when I tell you I was stunned by your retrospective? I was moved by your brush across the canvas, by the search in each movement, by the animation of each surface, by the subordination of touch to a larger psychological whole. You reminded me of the difficulty of painting, a difficulty not about pain but ambition, about the imperative of synchronizing inside and out, the imagined and the palpable, the bone and the skin, today and yesterday. I'm always drawn to the darker side of things, the place where both humor and faith grow. Your work over the years has helped me uncover the pleasure there. Not the answers but the questions. Yours is a generous gift.” In 2003 the Walker would present the exhibition [Past Things and Present: Jasper Johns Since 1983](#), which traveled to museums in the United States and Europe. ■

Park, Sheridan Global Arts & Communications Magnet School, and Stevens Square Park.

—**Film/Video** The Walker-organized conference [Sins of Change: Media Arts in Transition](#), Again gathers scholars, curators, and artists to focus on technological possibilities and the future of media. Filmmaker Craig Baldwin brings together 15 local media artists for a one-night exhibition [DeFacto\(ry\) Films at The Soap Factory](#), in conjunction with the National Alliance of Media Arts & Culture Conference. The Walker-organized [Magnetic North: Canadian Experimental Video](#) series premieres and tours to 17 sites internationally.



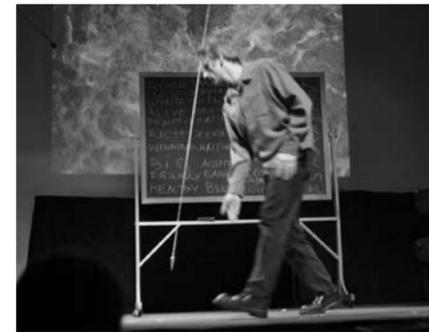
Jasper Johns [Set elements for Walkaround Time](#) 1968 T.B. Walker Acquisition Fund, 2000

“What we later jokingly came to call the ‘Walker way’ was an attitude toward artists and audiences that helped realize the dreams of the former and helped us communicate those visions to the latter in a meaningful dialogue.”

The Walker receives its second major grant from the Lila Wallace-Reader's Digest Fund: \$1.25 million for the years 2001 to 2004 as part of the Leadership and Excellence in Arts Participation program (LEAP). Linked to the Walker's 1999 to 2004 long range plan, this major initiative was designed to support audience engagement across the disciplines and through the planning for the new facility. ■

“Without question, the Walker Art Center has set new standards for connecting the arts and artists of our time with the diversity of today's audiences. Since 1994 the Wallace-Reader's Digest Funds have been pleased to support the Walker through our cultural initiatives with two grants totaling \$2,500,000. We believe that the Walker's ambitious expansion project will result in an exciting and dynamic arts center which will increase the public's access to high quality arts programs in the Twin Cities.” — Michael Moore, director, arts programs, Wallace-Reader's Digest Funds. ■

In a public announcement, Halbreich unveils the conceptual design for the building expansion and its cost. Ultimately, the expansion would add 130,000 square feet, nearly doubling the size of the existing facility to 260,000 square feet. The con-



Piotr Szyhalski performs at the mnartists.org launch



Installation of Arturo Herrera's work in the exhibition *Painting at the Edge of the World*

ceptual design, which reflects the Walker's unique multidisciplinary program and its audience-engagement mission, includes spaces for gathering and contemplation, a state-of-the arts theater, a cinema, exhibition galleries, storage for the collections, educational spaces linked to both programs and circulation, expanded food service, and parking amenities. ■

The exhibition *Painting at the Edge of the World*, curated by Douglas Fogle, opens. “Sometimes when the extraordinary is all that you've ever known, you take it for granted. That's how I feel about having worked with Kathy. Starting my career as a young curator at the Walker, I was amazed at the incredible commitment to contemporary artists that she fostered at all levels of the institution. What we later jokingly came to call the ‘Walker way’ was an attitude toward artists and audiences that helped realize the dreams of the former and helped us communicate those visions to the latter in a meaningful dialogue. All of us who worked with Kathy carry this with us in our curatorial DNA as we have gone on to other things and other institutions,” says Fogle, curator, Carnegie Museum of Art, and former Walker Visual Arts curator. ■

— **Design** Herzog & de Meuron receives the Pritzker Prize for outstanding achievement in architecture.

— **Education** The Walker hosts a national teen consortium. Artist talks include Jonzi D., Danny Hoch, Hanif Kureishi, Teboho Mahlatsi, Spencer Nakasako, Catherine Opie, Will Power, and Roger Guenveur Smith.

— **Film/Video** Regis Dialogues feature Hanif Kureishi and Agnes Varda.

— **Finance** The Walker reports a balanced operating budget for the 20th consecutive year and earns AA ratings from Standard and Poor's and Moody's Investors Service as it issued tax-

exempt revenue bonds.

— **New Media Initiatives** The Web site mnartists.org launches, cosponsored by the Walker and the McKnight Foundation, with a showcase of performances by Minnesota-based artists. Its goal is to “be the leading, geographically based, internationally contextualized Internet service for Minnesota artists, including public access to the artists and their work.” The first Dig.It festival of digital media premieres, focusing on work influenced by the availability of digital editing tools.

— **Performing Arts** The Walker presents Mikhail Baryshnikov's *PAST FORWARD*.

— **Visual Arts** The exhibition *Zero to Infinity: Arte Povera 1962–1972* opens at Tate Modern, London. The show, curated by Richard Flood and Frances Morris, was co-organized by the Walker and the Tate. Its international tour included the Walker, the Museum of Contemporary Art, Los Angeles, and the Hirshhorn Museum and Sculpture Garden, Washington, D.C. “Kathy anticipated the 21st century with enormous clarity and shaped the Walker to enter this century with singular creativity. Her vision has always been consummately modern,” says Flood, chief curator at the New Museum of Contemporary Art and former Walker chief curator.



Installation view of Luciano Fabro's *Piede (Foot)* in the exhibition *Zero to Infinity: Arte Povera 1962–1972*

“Kathy Halbreich and Richard Flood came to us knowing that they wanted to do something very experimental. They liked the exhibition rooms in Barnes’ existing structure, which was very hermetic in terms of its character as a brick sculpture. To open it up without destroying its closed-in charm was the first challenge we faced.”

The Walker’s community partners, cultural colleagues, and members of the press attend a presentation of the most recent plans for the expansion with Herzog & de Meuron design architects Jacques Herzog and Christine Binswanger, landscape architect Michel Desvigne, and lighting design consultant Arnold Chan. “Kathy Halbreich and Richard Flood came to us knowing that they wanted to do something very experimental. They liked the exhibition rooms in Barnes’ existing structure, which was very hermetic in terms of its character as a brick sculpture. To open it up without destroying its closed-in charm was the first challenge we faced,” says Herzog in a 2005 interview by Hans Ulrich Obrist in *Domus*. ■



Bruce Nauman *MAPPING THE STUDIO II with color shift, flip, flop & flip/flop (Fat Chance John Cage) All Action Edit* 2001 (detail) T. B. Walker Acquisition Fund, 2002

Ground breaking begins for the expansion. In the first phase, the neighboring Allianz building is removed and site excavation begins for the 670-space parking garage, designed to address the most frequently expressed visitor complaint: lack of on-site parking. ■

—**Education** The Walker launches the Better Looking lecture series and presents the installation *To Infinity & Beyond: Arte Povera in the Art Lab*. Artist talks include Nikki S. Lee, Robin Rhode, and Franco Mondini Ruiz. Halbreich joins the board of directors of Achieve!Minneapolis, an organization that helps “all Minneapolis public school students succeed in school and become productive members of society.”

—**Performing Arts** Shirin Neshat’s *Logic of the Birds*, co-commissioned by the Walker, the Kitchen, and Artangel, is presented to a near

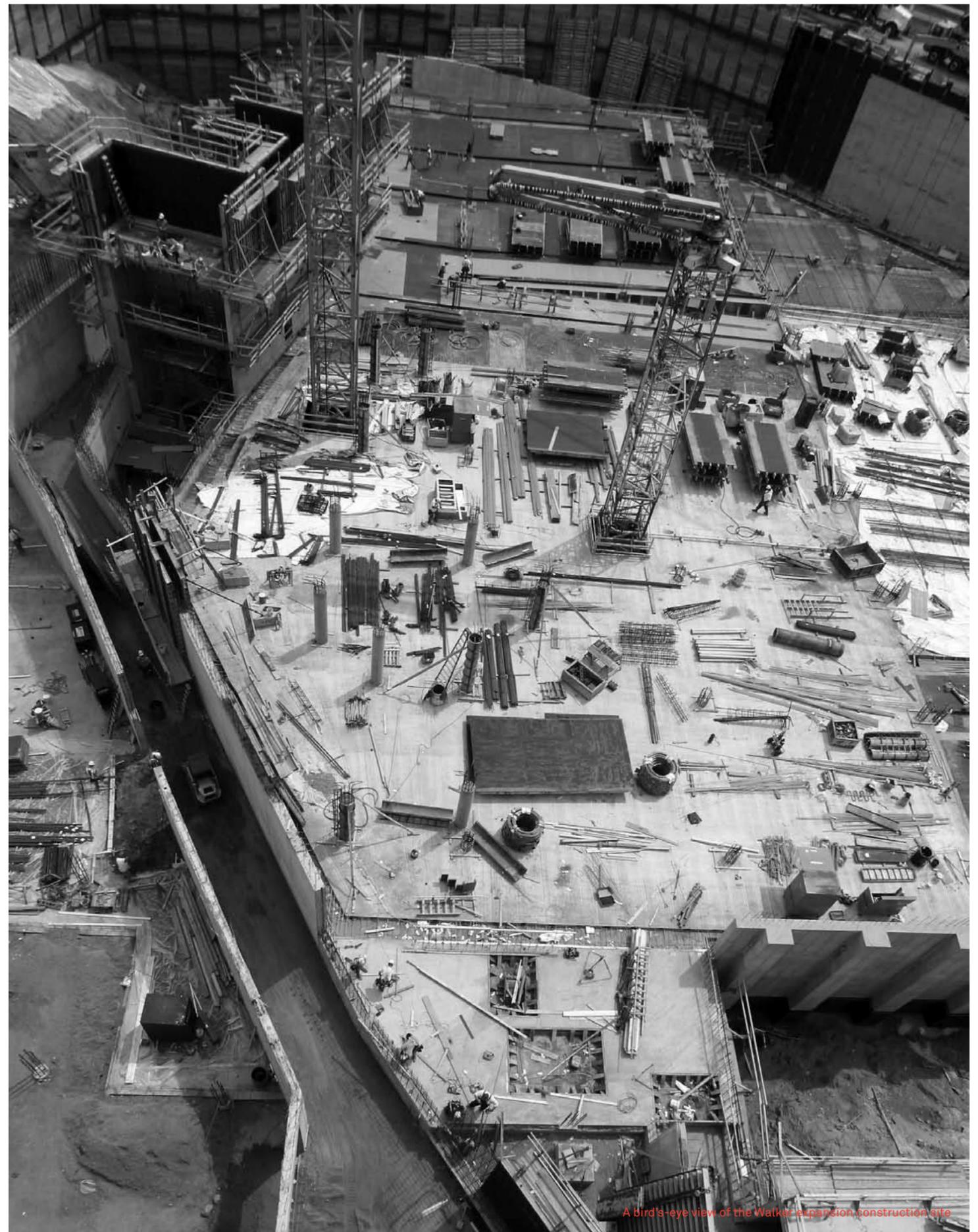
sell-out crowd at the Lincoln Center Festival in New York. It then moved to London for a week-long run, and on to Milan, Paris, and Vienna.

—**Visual Arts** Bruce Nauman’s *MAPPING THE STUDIO II with color shift, flip, flop & flip/flop (Fat Chance John Cage) All Action Edit* is acquired as well as 41 works on paper by Edward Ruscha. In 1999 the Walker-organized exhibition *Edward Ruscha: Editions 1959–1999*, curated by Siri Engberg, traveled to museums nationally accompanied by a Walker-produced catalogue raisonné.

—**Film/Video** The Walker presents the

Africa Crossing program in conjunction with the Minneapolis/St. Paul International Film Festival and brings South African director Teboho Mahlatsi for a screening of his film *Yizo Yizo*, set in the townships outside of Johannesburg. A Regis Dialogue with Heddy Honigmann is presented.

—**Press** Peter Plagens, art critic for *Newsweek* magazine, describes the Walker Art Center as “possibly America’s best contemporary art museum.”



A bird’s-eye view of the Walker expansion construction site

“Kathy has been a wonderful inspiration . . . in her openness towards the ‘other’ as a driving force to transform a world-class art institution to a truly global one.”

The Walker presents the exhibition *How Latitudes Become Forms: Art in a Global Age*, curated by Philippe Vergne, which travels internationally and is highly regarded in the museum field and art press. Hou Hanru, a curator and critic based in Paris and a member of the Bush Global Advisory Committee, assists in the planning stages. “Kathy has been a wonderful inspiration for me, and many others, in her openness towards the ‘other’ as a driving force to transform a world-class art institution to a truly global one,” he says. ■

As part of the exhibition *How Latitudes Become Forms*, the Walker commissions *Architecture for Temporary Autonomous Sarai* by new media artists-in-residence Raqs Media Collective (Jeebesh Bagchi, Monica Narula, and Shuddhabrata Sengupta) and architects Atelier Bow-Wow and presents the online exhibition *Translocations*. ■



Julie Mehretu (right) works with students on their oral history/mapping projects

The Walker receives a second major grant from the Bush Foundation: \$725,000 to support its More Than a Museum Initiative during the years 2003 to 2006. Building on years of audience research and outreach, the successes of the Bush Global Initiative, and the mission-driven program for the expansion, this initiative supports programs, research, and evaluation during construction of the new facility and after it opens to the public. Kinshasha Holman Conwill of the Bush Foundation summarizes the Walker's success with this initiative in 2007: “The Walker has a sustained and well-deserved reputation for blending the creative and the civic that is embedded in its institutional identity. The Walker in many aspects exceeds the standards in the field for audience engagement.” ■

— **Education** *Minneapolis and St. Paul Are East African Cities*, a multimedia project by Walker artist-in-residence Julie Mehretu for which she worked with 30 area teens of East African descent, is acquired and exhibited by the Minnesota History Museum. The Walker presents the conference *Connecting Stones: Globalism & Interdisciplinary Education* and the forum *Minnesota Masala: Global Artists in the Twin Cities*. Artist talks include Rennie Harris, Skeeter Rabbit, Ursula Rucker, Helen Stickler, and William Upsi Wimsatt.

— **Performing Arts** *Rock the Garden*, featuring performances by Wilco, the Bad Plus, and Fog, draws audience of 8,000 people. The Walker commissions and presents *Improbable Theater's The Hanging Man*.

— **Design** The Walker-organized exhibition *Strangely Familiar: Design and Everyday Life*,

curated by Andrew Blauvelt, opens and later travels to museums in the United States and Europe. The exhibition includes a prototype for an interactive table with multimedia educational resources entitled *Dialog*, designed by Michael McAllister, Peter Kennard, Jakub Segen, and Marek Walczak. It would later be incorporated into the Best Buy Information Lounge in the expanded facility.

— **Film/Video** The Walker presents film/video artist-in-residence Wang Jian Wei's *Moveable Taste* project, a live epicurean video performance and multimedia installation. Regis Dialogues continue with Matthew Barney, Gus Van Sant, and Frederick Wiseman.

— **Visual Arts** Artist-in-residence Sarah Sze's *Grow or Die* is installed in the Cowles Conservatory in the Minneapolis Sculpture Garden. The Walker also acquires Kara Walker's

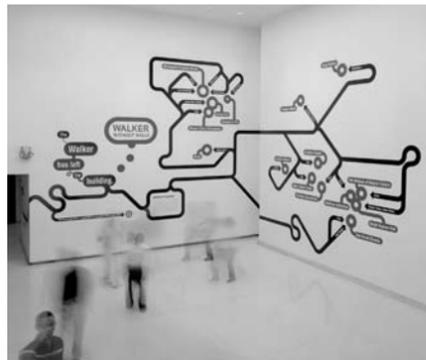
Endless Conundrum, An African Anonymous Adventuress and two photographs by Alec Soth of Minneapolis. Three more works by Soth are acquired in 2006. “When I’m at some fancy-pants art party in New York or Berlin or wherever, I love to watch people’s faces when I say I live in Minnesota,” says Soth. “First there is a look of disbelief. Then, a split second later, they usually say, ‘Isn’t the Walker fantastic? . . . isn’t Kathy Halbreich amazing?’ The Walker is fantastic and Kathy Halbreich is amazing. In little ways, she has changed all of our lives. In big ways, she has changed my life. I doubt I’d ever find myself at some fancy-pants art party, if it weren’t for her.”

— **Development** After raising \$67 million toward the \$79 million capital campaign, the Walker increases the building expansion project fund-raising goal to \$92 million.

Installation view of the exhibition *How Latitudes Become Forms: Art in a Global Age*

“She’s the rare director who doesn’t care about hierarchy and is in tune with her staff. And she supports artists, not just art. That’s why the Walker is such a great place.”

The Walker Art Center closes for 14 months for completion of the renovation and expansion project. Artistic and educational programs continue throughout the city as a coordinated effort across the departments called Walker without Walls. ■



Walker without Walls graphic in the Walker lobby

The Walker commissions artist’s projects for a series of billboards from Layla Ali, Matthew Barney, Frank Gaard, Takashi Murakami, and Yoko Ono. Artist-in-residence Christian Marclay repeatedly visits the building construction site to record the sounds of the activity, which he later edits into an audio piece for the new facility. “While I was in resi-

dence at the Walker, the crew, the assistants, and the curators took me to lunch at a Mexican joint,” says Marclay. “I was impressed that Kathy joined us. She’s the rare director who doesn’t care about hierarchy and is in tune with her staff. And she supports artists, not just art. That’s why the Walker is such a great place.” ■

The Walker commissions artists and designers to create a mini-golf course in the Minneapolis Sculpture Garden. It rained every day during the installation, but once installed and opened, more than 25,000 visitors tried their luck on the green. ■

—**Development** The Walker publicly announces its \$92 million capital campaign fund-raising goal. By the end of the year, \$84 million has been raised.

—**Film/Video** Regis Dialogues continue with Guy Maddin and Apichatpong Weerasethakul. The Guy Maddin retrospective concludes with a dusk-to-dawn screening as the Walker closes for construction. The Women with Vision film/video festival opens at General Mills and concludes at Oak Street Cinema. Artist-in-residence Erika Beckman returns to the construction site periodically to film; her completed video would later be presented in the new facility.

—**Education** Artists-in-residence Jennifer Allora and Guillermo Calzadilla work with teens and other groups on the Radio Re-Volt micro-radio project. They also host the Radio Access

and Democracy conference. Artist-in-residence Sam Durant collaborates with more than 30 Native American students to produce a soundscape for a new work in the Minneapolis Sculpture Garden entitled *Direction Through Indirection*. The Civic Engagement project, a broad research study on art and community that would inform future programming in the new facility, begins.

—**Visual Arts** The Walker acquires *Suairé de Mondo Cane (Mondo Cane Shroud)* by Yves Klein and *1978–2000* by Robert Gober. The Walker-organized exhibition *The Last Picture Show: Artists Using Photography 1960–1982* travels to the Hammer Museum at the University of California, Los Angeles, as part of its tour after opening at the Walker in 2003. “Kathy is my role model. She is my art-world hero—a visionary leader. It’s almost embarrassing how often we

at the Hammer say, ‘What would the Walker do? What does the Walker do?’ It’s our mantra because they are the standard to which we aspire. Kathy and her staff over the years have made an institution like no other in the world, and I look to it with the greatest admiration,” says Anne Philbin, director, Hammer Museum.

—**New Media Initiatives** The Walker receives a National Leadership Grant from the Institute of Museum and Library Services (IMLS) to develop Art on Call, a new model for a museum audio guide that visitors access using their mobile phones. In previous years, the IMLS review panel noted that “the Walker sets an international standard for contemporary art museums.”

—**Press** Halbreich is selected as one of the 100 most influential people in the art world by *ArtReview* magazine.



Christian Marclay recording work for the exhibition *Shake Rattle and Roll: Christian Marclay*



Walker in the Rough mini golf in the Minneapolis Sculpture Garden

“The Walker’s is very much a laboratory-like mission in that we really make new work possible. I am concerned about how culture gives meaning, and how it behooves us to think outside our own comfort zones in ascribing meaning and value to art.”

In a preview article about the nearly completed expansion in the *New York Times*, Hugh Eakin writes, “The new structure makes for an exuberant contrast to the building it adjoins. Sheathed in a facade of perforated metal panels interrupted by trapezoidal windows, it is angular but unpredictable.” Quoted in the article, Halbreich says, “All we’re trying to do is create this very sensuous wrapper for new ideas about the world.” ■

“For all the planning that went into the Walker Art Center’s expansion, directors couldn’t have scripted the awe, wonder and envy expressed Saturday afternoon by a who’s who of the contemporary art world. Hours before doors opened for a members-only party to celebrate the Walker’s reopening after 14 months of construction, the Walker welcomed curators, collectors and media from around the globe to check out the old, new and blending of the two. Many spent the afternoon in a seemingly collective gasp” (*St. Paul Pioneer Press*). Quoted in the *Pioneer Press*, Halbreich says, “completing the expansion—which is all about bringing people and new ideas together—made me realize how lucky I’ve been to be able to dream a big dream and share it with others.” ■

“At one point, the line for Saturday night’s opening-night party at the Walker Art Center stretched more than a block from the museum’s Vineland Place entrance. Everyone was buzzing to get a first peek inside; the queue

had the feeling of an especially anticipated film premier. Which seemed just about right. The new Walker, a five-story metal tower that looms over the museum’s 1971 building, is designed to draw a crowd. As buildings go, it’s a blockbuster” (*City Pages*). ■

Newsweek magazine writes, “winter is still blasting the Midwest, and besides the blustery snow, a giant ice cube has landed in Minneapolis. The tour de force of the expansion is the silvery five-story cube, with its daredevil cantilevered corner hovering over the entrance—anchored by hidden tons of steel and concrete—and the while shebang wrapped in shimmering aluminum-mesh panels that look as light and luscious as crumpled silk.” ■

“Instead of mirroring, engulfing, or grafting onto the original building, the Herzog & de Meuron scheme offers the new and the old as an almost casually strewn collection of eclectic yet related objects (all connected by the glass passageway). In spinning off from the Barnes building, the new volumes take the original notions of geometry and surface into a whole other realm,” says critic Sarah Amelar in *Architectural Record*. ■

“Good architecture is like good art: You can’t absorb it in a glance. Qualities reveal themselves in layers and over time. The cumulative impact—the sum of the parts—counts for more than your first visual impression from afar. That’s why Minneapolis’ vastly expand-

ed Walker Art Center is so satisfying” (*San Francisco Chronicle*). ■

“It’s bold, it’s daring, and well, it’s pretty damn cool” (*Clear* magazine). Halbreich is quoted in *Clear*: “[T]his project has been mission-driven. As liberated as the architecture looks, it’s all in service to the Walker’s future and history. For the first time, we can demonstrate visual arts, performing arts, film/video, and new media. I would posit institutions will increasingly move towards this multidisciplinary approach, but few have curatorial expertise or the space to do serious programming of this type.” ■

“Herzog and de Meuron have stitched together a triumph: crumpled blocks of aluminum mesh that make the building disappear against a leaden sky, yet sparkle on sunny days and glow in the nighttime lights. The new double-sized Walker . . . signifies the maturing of an important Twin Cities institution with a global reputation for discovering, cultivating and celebrating the new. That’s an exceedingly difficult and necessary mission” (*Minneapolis Star Tribune*). Quoted in the *Star Tribune*, Halbreich says, “even though we’re in the 21st century, I would say that many works of art from the 20th century continue to both confuse and delight people. We really wanted to create an environment that allowed people a kind of freedom, a permission to make their own judgments and to allow their imaginations to roam.” The Walker “has



View of the Walker Art Center expansion at night. Photo: Floto + Warner, 2005



Installation in progress of Huang Yong Ping's monumental taxidermic sculpture 11 June 2002—*The Nightmare of George V*

grown in size, but it has remained the institution it has always been, open, out there, street-level, unincorporate, wise. I only wish it could expand itself all the way to New York” (*New York Times*). ■

“The 130,000-square-foot, \$70 million addition is a silvery, five-story cube wrapped in shimmering aluminum mesh panels and doubles the size of the 126-year-old institution, long one of the top U.S. venues for avant-garde art” (*USA Today*). ■

—**Development** By the time the expanded Walker opens on April 17, approximately 1,340 individuals, corporations, and foundations have supported the successful \$92 million capital campaign. The Walker receives a \$2 million Wallace Excellence Award from the Wallace Foundation, which recognizes and helps sustain such programs as artist residencies, strategic community partnerships, art education, and initiatives for attracting diverse participants.

—**Education** The Walker publishes *Art and Civic Engagement: Mapping the Connections* and launches a series of civic engagement community forums. When the expanded facility opens, Free Thursdays are relaunched as Target

Herzog & de Meuron have created a “virtuosic extension of the Walker” (*Los Angeles Times*). ■

“Bigger, in this case, turns out to be better. The bold addition relates to its boxy predecessor with an artistry evident in few other recent museum expansions. It shows how architects can integrate—and still contrast—old and new rather than simply plunk them down side-by-side. The cube’s skin of perforated aluminum is visually seductive, the latest example of an inventive exploration of materials that has

Free Thursday Nights and a new Art Lab project, *The Anatomy of a Building*, debuts. Some 2,000 students attend the WACTAC-sponsored Twin Cities Celebration of Hip-Hop. Artist talks include Paul Auster, Mike Kelley, Jon Langford, Joanna Priestly, Ed Templeton, and Kara Walker.

—**New Media Initiatives** The Walker’s Web site is redesigned in conjunction with the opening of the expansion. It includes a series of blogs, a new feature intended to humanize the museum and its interpretation.

—**Performing Arts** The Walker commissions Ralph Lemon’s *Come home*, Charlie Patton, Jason Moran’s *Milestone*, and Sarah Michelson’s *Daylight (for Minneapolis)*, a

made Herzog and de Meuron’s international reputation. Perhaps the panels resemble crumbled paper that’s been flattened out. But they also suggest silky fabric, their folded planes looking lighter or darker depending on how the light hits them. All wrappers should be so sensuous” (*Chicago Tribune*). ■

“The long awaited expansion is an asymmetrical marvel clad in light-refracting embossed aluminum” (*Metropolitan Home*). ■

project made specifically for the spaces of the expanded facility. The opening of the new building is celebrated with 12 hours of performing arts in the new McGuire Theater, including a solo concert by Philip Glass and a performance by Meredith Monk. “I was very nervous to meet Kathy,” says Michelson. “I had a feeling she would figure out very fast whether I was worth her time. I had the feeling she would not suffer fools. Well, we had the most hilarious, raucous meeting, after which I felt a new confidence in my work and in my person. I am not quite sure how she did that. It has stayed with me somehow, that confidence she pushed me to feel in our talking, and I will never forget my



Sarah Michelson *Daylight (for Minneapolis)*

Quoted in *Artforum* magazine, Halreich says, “Urban design is entering into the design of museums, with a real sensitivity to streets and plazas, of moving away from rigid structures. These all reflect the open notion of the artist’s intervention in the world, not just art made for the white cube and the black box. We wanted to make a place that allowed people to find meaning through multiple experiences.” ■

Halbreich receives the prestigious Award for Curatorial Excellence from the Center for

time there, or her, and her generous boldness in a role she so well understood.”

—**Film/Video** Regis Dialogues feature Ang Lee on the cusp of receiving his Oscar for *Brokeback Mountain* and Alexander Payne shortly after he received an Academy Award for *Sideways*.

—**Visual Arts** The Walker presents *House of Oracles: A Huang Yong Ping Retrospective*, the first museum survey of the highly influential Chinese artist’s career. For the show’s installation, program services staff members remove the building’s new entry doors and maneuver a two-ton “elephant” sculpture down the ramp of the General Mills Hennepin Lounge and up the stairs into the gallery. Curated by Philippe Vergne

Curatorial Studies at Bard College in New York. She also participates on the panel *What’s Next for Art Museums?* in New York with Glenn Lowry, director of the Museum of Modern Art, and Philippe de Montebello, director of the Metropolitan Museum of Art. In an article in *ARTnews*, Halbreich says, “The Walker’s is very much a laboratory-like mission in that we really make new work possible. I am concerned about how culture gives meaning, and how it behooves us to think outside our own comfort zones in ascribing meaning and value to art.” ■

with Doryun Chong, the exhibition appears on the cover of *Art in America* and later travels to the Massachusetts Museum of Contemporary Art, the Vancouver Art Gallery, and the Ullens Center for Contemporary Art in Beijing (2008), which marks the first time a Walker-organized exhibition will tour to China. James Turrell’s *Sky Peshier 2005*, the first commission planned for the future sculpture park adjacent to the expanded facility, opens to the public.

—**Finance** Standard and Poor’s and Moody’s Investors Service reaffirm the Walker’s AA ratings first issued in 2001, noting the success of fund-raising for operations as well as the current capital campaign that met and exceeded its goal,

In December 2005, the Walker is reaccredited by the American Association of Museums and becomes one of only 21 U.S. museums to be accredited four consecutive times. In its report to the AAM, the visiting committee notes the Walker “is one of the country’s leading museums devoted to contemporary art with innovative programming, a first rate staff, a visionary director, and an outstanding new building.” ■

a strong balance sheet, consistently positive operating performance, strong management, and the successful opening of the expanded building.

—**Press** Reviews of the expanded Walker appear repeatedly in the local, national, and international press. “20.21 Restaurant & Bar by Wolfgang Puck is a rich pocket of fine dining inside one of the world’s premier contemporary art museums. If modern art has been seen as cold and conceptual rather than warm and human, the new Walker suggests this doesn’t have to be the case. Its curvaceous walls have encouraged early visitors to feel them, unconsciously breaking the ‘do not touch’ rule. Have you hugged your museum today?” (*Minnesota Monthly*).

“People often come to institutions looking for some kind of truth, and consequently they don’t necessarily arrive with as open or playful an attitude as they might. I would like to say to them, ‘What you see in these galleries is one story and only one way of looking. Imagine other stories — your story — here.’”

In recognition of her career and contributions to the museum field, Halbreich is inducted into the Centennial Honor Roll by the American Association of Museums. ■

The capital campaign officially ends, the completed goal having been not only met but exceeded within a year after the new facility opened. More than 1,460 individuals, corporations, and foundations contributed \$100 million toward the \$92 million campaign, a testament to the Walker’s deep roots in the community and the high regard in which it is held. “The thing that amazes me about Kathy is her willingness to work with the community and neighbors in order to guide the Walker as an institution that is so much of and a part of our community. Her respect for how the Walker is viewed and used by the diverse residents of our city is evident in so much of what she did and what the organization has done in terms of programming and the building itself. Her unique perspective on blending and weaving the organization and its mission into the city sets her apart as a leader in the arts community.” —Lisa Goodman, Minneapolis City Council member, Ward 7. ■

The Walker presents the exhibition *Kiki Smith: A Gathering 1980–2005*. The show, accompanied by an award-winning Walker-produced catalogue, is featured



Kiki Smith (left) and Kathy Halbreich with Chuck Close's 1993 painting *Kiki*

on the cover of *Art in America*. Curated by Siri Engberg, this is the first full-scale, traveling retrospective of Smith’s art to be organized by an American museum. It opens in 2005 at the San Francisco Museum of Modern Art and, after its presentation at the Walker, travels to the Contemporary Arts Museum, Houston, the Whitney Museum of American Art, New York, and La Coleccion Jumex,

Mexico City. “Kathy Halbreich’s reputation preceded her. I had the funny occasion to meet Kathy in relationship to a portrait Chuck Close had made of me in 1993 and that the Walker had purchased,” says Smith. “The people at the Walker assumed it was a painting of Kathy, and I was very happy to be mistaken for her, especially since my hair right now is quite white and unlike the painting. Working with Siri Engberg at the Walker, I had the immense pleasure to spend time with Kathy. Her stewardship of the Walker contributed to making the museum one of the most serious and engaging contemporary arts museums in the country through its programming, risk-taking, and deep commitment to contemporary art.” ■

The Walker presents *Sharon Lockhart: Pine Flat*, an exhibition of films and photographs of young people in a small California town, curated by Joan Rothfuss. “When I found out I been invited to do an exhibition at the Walker, I was so excited, not only because it is a storied institution but because every experience I have had there has been so wonderful,” says Lockhart. “Everyone who worked there seemed so happy with their job and extremely professional. They loved the Walker and loved Kathy. She has been both an inspiration and a supporter of my work since the very beginning of my career.” ■



Still from Pierre Huyghe’s *A Journey that Wasn’t* 2006 Purchased jointly by Walker Art Center, Minneapolis, T.B. Walker Acquisition Fund, 2006, and Whitney Museum of American Art, New York, with funds from the Painting and Sculpture Committee

—**Design** The Walker’s expansive new graphic identity system, produced by the design department for the opening of the new facility in 2005, is honored by *I.D.* Magazine in its Annual Design Review: “In a field of well-produced one-offs, the ambitious new graphic identity for the Walker Art Center’s expanded digs stood out to the jurors immediately as the obvious choice for Best of Category. Created by Walker design director Andrew Blauvelt with designer Chad Kloepfer, the identity functions as a kit of parts in which different fonts and textures can be assembled in endless permutations to run ‘like a piece of tape,’ as the entry explained, along the museum’s shopping bags, business cards, letterhead, admission tickets—even the walls of the museum’s parking garage. The jury was impressed that the identity allowed for infinite variations while maintaining an overall sense of coherence, and by the way it easily crossed from print to digital media.”

—**Performing Arts** Jason Moran, previously commissioned by the Walker, releases his album *Artist-in-Residence* (Blue Note), created in part as a response to the Walker’s collection. “The Walker is the standard by which I measure every other cultural institution,” says Moran. “And Kathy, from the musician’s point-of-view, is the Queen. Kathy always makes me feel ‘included,’ and in many museums, the directors don’t usually interact with the musicians. I feel like she treats everyone the same, whether you are the artist, the musician, or the ticket buyer. She said it all: ‘Thanks for helping me do what I loved.’ I thank her for helping me complete my most ambitious work to date.”

—**New Media Initiatives** With IMLS funding, the Walker and the Minneapolis Institute of Arts begin a three-year initiative to reengineer the Web site ArtsConnectEd, with a goal of empowering museum educators and K–12 teachers to independently create and manage educational content. The *mnartists.org* site registers its 10,000th artist and launches the *access+ENGAGE* e-journal.

—**Film/Video** The Walker presents *Regis Dialogues* with Isabella Rossellini and Lili Taylor. Summer Music & Movies, a collaboration of the film/video and performing arts departments, celebrates its 30th anniversary of free performances and screenings under the stars in nearby Loring Park.

—**Visual Arts** The Walker acquires Pierre Huyghe’s *A Journey that Wasn’t* jointly with the Whitney Museum of American Art, New York.

—**Education** In preparation for the exhibition *Kara Walker: My Complement, My Enemy, My Oppressor, My Love*, the Walker organizes the Kara Walker Community Dialogue group of 30 volunteers who gathered over a period of several months to discuss programming and community impact as it related to the artist’s work. Artist talks include Mark Bradford, Jem Cohen, Brent Green, *Giant Robot* magazine, Kerry James Marshall, Alec Soth, and Rirkrit Tiravanija.

—**Press** “You expect intimacy in a 385-seat space, but the McGuire’s steep, raked seating—the first row is right at stage level, and even the back row looms close to the action—puts the performers in the audience’s lap, with superb sight lines and a cutting-edge acoustical design to further freshen the experience.

Perhaps just as important are the benefits the new McGuire offers in conforming to the performers’ needs. With a stage 40 feet deep and a wide range of technical capabilities, the space can accommodate full orchestras and multimedia performances, a situation rare if not unprecedented in a venue of this size” (*City Pages* on naming the McGuire Theater Best Concert Venue in its “Best of the Twin Cities” issue). The National Governors Association honored seven outstanding individuals and one organization—the Walker—with awards for Distinguished Service to State Government. “The Walker Art Center’s gala reopening attracted visitors and media attention from around the world. But long after the newness of the building wears off, the Walker will continue to engage Minnesotans with the most innovative, exceptional, leading-edge arts and artists,” says Tim Pawlenty, Governor of Minnesota. Quoted in *The Plain Dealer*, Robert Storr, dean of the Yale School of Art and curator of the 2007 Venice Biennale (the first American to hold that prestigious post), describes the Walker as “probably the best-run museum in the country.” In an interview with *Tate* magazine, Halbreich says, “People often come to institutions looking for some kind of truth, and consequently they don’t necessarily arrive with as open or playful an attitude as they might. I would like to say to them, ‘What you see in these galleries is one story and only one way of looking. Imagine other stories — your story — here.’ Our educational institutions don’t teach young people to interrogate their institutions enough.”

2006/07 Visual Arts

Two years after the opening of the Walker expansion, and as we are still experiencing and learning to inhabit the building, our 2006–2007 visual arts program offered a rich multiplicity of aesthetic experiences driven by the desire and the need to inspire audiences and artists alike.

Diane Arbus: Revelations represented a foray into the history of American photography as well as a vision of a world of collective and individual rites in and around New York in the 1950s and '60s. The international tour was sponsored by the Evelyn D. Hass Fund and Charles Schwab, LLC. The Walker's presentation was sponsored by Dorsey & Whitney and U.S. Trust, with the opening events sponsored by NetJets. Organized by the Walker's frequent collaborator, the San Francisco Museum of Modern Art, the exhibition—and the incredible audience response it enjoyed—set the stage and gave a larger historical and cultural context to the exhibition *Cameron Jamie*.

Cameron Jamie, the first survey of the artist's work in a U.S. museum, was the result of a seven-year relationship with the artist following his participation in the group exhibition *How Latitudes Become Forms* and inclusion in the Walker's permanent collection. We are grateful to Tim Nye and John Taft for helping to make this exhibition possible. The exhibition traveled to the MIT List Visual Arts Center in Cambridge, Massachusetts, and was accompanied by a publication designed in collaboration with the artist, which was supported by Galerie Nathalie Obadia and Bernier/Eliades Gallery. Jamie joins a group of artists—Matthew Barney, Chuck Close, Robert Gober, Jasper Johns, Joan Mitchell, and Kara Walker, among others—with whom the Walker has developed in-depth connections beginning early in their careers.

This commitment to artists over the course of their careers is also the driving force behind *Sharon Lockhart: Pine Flat*, the most recent



Installation view of Thomas Hirschhorn's work in the exhibition *Heart of Darkness*

film and photography installation by Lockhart, which had its American debut at the Walker. Inspired by Michael Disfarmer's (1884–1959) photographic exploration of a rural Arkansas community, Lockhart documented children's lives in a small town in the foothills of California's Sierra Nevada Mountains. The combination of her aesthetic interests with her engagement with communities echoes the Walker's mandate to be a catalyst for interactions between artists and audiences. We are grateful to Andrew S. Duff for supporting this exhibition.

Being committed to the new, the Walker exhibition program is balanced by historical surveys that provide a larger context for understanding the history and the roots of the present. Thus *Body Politics: Figurative Prints and Drawings from Schiele to de Kooning* focused on the first half of the 20th century. Artists of the period used the figure to deplore violence, war, poverty, and racism, or to express an upbeat optimism about the possibilities of the new century. Built in large part on the wealth of private and public collections in our community, *Body Politics* offered the historical background to exhibitions such as *Heart of Darkness* and *Kara Walker: My Complement, My Enemy, My Oppressor, My Love*.

Building upon the legacy of solo and dual-artist exhibitions built by the earlier *Viewpoints* and *Dialogues* series, *Ordinary Culture: Heikes/Helms/McMillian* brought together three emerging artists from New York, Los Angeles, and Minneapolis. The exhibition demonstrated the Walker's ongoing dedication to risk-taking and support of artists from the region and beyond.

Heart of Darkness was similarly dedicated to three large-scale artworks by Thomas Hirschhorn, Ellen Gallagher and Edgar Cleijne, and Kai Althoff, many of whom are represented in the permanent collection. Through their installations, the artists addressed the complex and ever-present conflicts between desire and possession, expansion and domination, power and equality. The exhibition articulated the notion of darkness as a fantastical territory of wonderment and possibly enlightenment. In darkness, these monumental pieces covered a broad range of references, from Freud's studies of marine anatomy to Plato's allegory of the cave. The exhibition catalogue for *Heart of Darkness* was made possible by generous support from the Barbara Gladstone Gallery and Gagosian Gallery.

Kara Walker: My Complement, My Enemy, My Oppressor, My Love was the first survey of work by an artist to whom the Walker committed as early as 1996 with a first acquisition. Over the past decade, Kara Walker has gained national and international recognition for her room-size tableaux depicting historical narratives haunted by sexuality, violence, and subjugation made using the genteel 18th-century art of cut-paper silhouettes. The exhibition traveled to ARC: Musée d'art moderne de la ville de Paris after its presentation at the Walker, and then went to the Whitney Museum of American Art in New York and the Hammer Museum in Los Angeles. The exhibition was awarded the Best Monographic Museum Show Nationally



Installation view of the exhibition *Picasso and American Art*

by the International Association of Art Critics. The Walker was fortunate to receive major support for the exhibition from the Henry Luce Foundation, the Andy Warhol Foundation for the Visual Arts, Inc., the Lannan Foundation, the Peter Norton Family Foundation, Linda and Lawrence Perlman, Marge and Irv Weiser, and Jean-Pierre and Rachel Lehmann.

Paper Trail: A Decade of Acquisitions provided a demonstration of how the Walker's aggressive policy of acquisition has informed our exhibition program, our long-range plan for acquisitions, and the institutional mission to document an alternative history of modernism. In this past year, important works by artists such as Daniel Buren, Cao Fei, Paul Chan, Thomas Hirschhorn, Pierre Huyghe, Sharon Lockhart, Sigmar Polke, Thomas Schütte, Gedi Sibony, and Christopher Williams have entered the collection. A new fund created by the Walker's Collectors' Group allowed us to acquire a large work by Adam Helms. And after almost 10 years of research, we were able to add to the collection an installation by Hélio Oiticica as well as an early sculpture by Lygia Clark, adding important Brazilian examples to our global history of alternative modernisms. *Paper Trail* was sponsored by U.S. Trust, with

additional support provided by Michael J. Peterman and David A. Wilson and the Fifth Floor Foundation.

The year closed with *Picasso and American Art*, a masterful exhibition that we owe to our long-standing relationship with the Whitney Museum of American Art. Coming almost three decades after the landmark 1980 Picasso show at the Walker, this installation was a fascinating journey through a century that witnessed major historical and aesthetic shifts. Through the eyes and under the brush of an artist who revolutionized representation, it outlined the ways that a new American art scene appeared, challenging for the first time the supremacy of Europe. The exhibition also serves the Walker's desire to provide important scholarship about the avant-garde of the 20th century as it makes its way into the 21st. A unique gateway for our varied audiences, *Picasso and American Art* is also a lesson in looking at art and understanding what could be called the "anxiety of influence." RBC Dain Rauscher generously sponsored the Walker's presentation, with major support also provided by Judy Dayton. For their support of the exhibition, we are grateful to the Martin and Brown Foundation, Harriet and Edson Spencer, Karen and Ken

Heithoff, Katherine and Kingsley H. Murphy, Jr., Nancy and Arthur W. Schwalm, Mary W. Vaughan, and Joanne and Philip Von Blon.

We are grateful to Target for generously sponsoring the opening events for exhibitions this past year, including Director's Circle dinners and the relaunch of After Hours preview parties. We also want to recognize *Mpls. St. Paul Magazine* and Millennium Hotel Minneapolis for their support of Walker exhibitions. For its ongoing sponsorship of the Walker's Collectors' Group, we also want to thank Lowry Hill Private Wealth Management.

From *Diane Arbus* to *Cameron Jamie*, from *Sharon Lockhart* to *Eva Hesse*, from *Body Politics* to *Heart of Darkness*, from *Ordinary Culture* to *Paper Trail*, from *Kara Walker* to *Picasso and American Art*, the exhibition schedule has presented a succession of projects that provided our audience with a diversity of aesthetic and emotional experiences. Balancing the masters of the past with the most innovative artists of the present, we have guided the audience through the history of forms as well as through the forms that history often embraced. ■

—Philippe Vergne, Deputy Director and Chief Curator

Exhibitions

The Shape of Time April 17, 2005–November 16, 2008.

Quartet: Barney, Gober, Levine, Walker April 17, 2005–December 10, 2006.

Elemental April 17, 2005–July 20, 2008.

Mythologies April 17, 2005–December 14, 2008.

Sharon Lockhart: Pine Flat Curated by Joan Rothfuss. April 23–July 16, 2006.

Diane Arbus Revelations Organized by the San Francisco Museum of Modern Art. Curatorial coordination by Elizabeth Carpenter. June 17–September 10, 2006.

Cameron Jamie Curated by Philippe Vergne. July 16–October 22, 2006.

Ordinary Culture: Heikes/Helms/McMillian Curated by Doryun Chong. August 11–November 19, 2006.

Heart of Darkness Curated by Philippe Vergne. October 21, 2006–January 14, 2007.

Eva Hesse Drawing Organized by The Drawing Center, New York, and The Menil Collection, Houston. Curatorial coordination by Yasnil Raymond. November 11, 2006–February 18, 2007.

Body Politics: Figurative Prints and Drawings from Schiele to de Kooning Curated by

Joan Rothfuss. December 15, 2006–July 15, 2007.

Quartet: Barney, Gober, Levine, Schütte December 28, 2006–December 9, 2007.

Kara Walker: My Complement, My Enemy, My Oppressor, My Love Curated by Philippe Vergne and Yasnil Raymond. February 17–May 13, 2007.

Paper Trail: A Decade of Acquisitions Curated by Siri Engberg. March 16–September 23, 2007.

Picasso and American Art Organized by the Whitney Museum of American Art, New York. Curatorial coordination by Philippe

Vergne and Siri Engberg. June 16–September 9, 2007.

Touring Exhibitions

Kiki Smith: A Gathering, 1980–2005 curated by Siri Engberg. Contemporary Arts Museum Houston, July 22–September 24, 2006. Whitney Museum of American Art, New York, November 16, 2006–February 11, 2007. La Colección Jumex, Mexico City, May 31, 2007–October 8, 2007.

House of Oracles: A Huang Yong Ping Retrospective Curated by Philippe Vergne and Doryun Chong. Massachusetts Museum of Contemporary Art, North

Adams, March 18, 2006–February 25, 2007. Vancouver Art Gallery, April 5–September 16, 2007.

Some Assembly Required: Contemporary Prefabricated Houses Curated by Andrew Blauvelt. Vancouver Art Gallery, April 29–September 9, 2006. Yale School of Architecture, New Haven, Connecticut, October 27, 2006–February 2, 2007. Pacific Design Center, Los Angeles Museum of Contemporary Art, February 28–May 20, 2007. Virginia Center for Architecture, Richmond, June 12–September 30, 2007.

Cameron Jamie Curated by Philippe Vergne and Yasnil Raymond. MIT List Visual Arts Center, Cambridge, Massachusetts, May 3–July 8, 2007.

Kara Walker: My Complement, My Enemy, My Oppressor, My Love Curated by Philippe Vergne and Yasnil Raymond. ARC: Musée d'art moderne de la ville de Paris, June 19–September 9, 2007.

Artists-in-Residence

Tino Sehgal
Catherine Sullivan



Kara Walker installing work in the exhibition [Kara Walker: My Complement, My Enemy, My Oppressor, My Love](#)

Performing Arts

The Walker's performing arts program continued to provide national leadership through its commissioning, development, and presentation of innovative work in contemporary dance, performance, and music. While our programming and reputation are increasingly global in reach, we have remained deeply committed to local audiences, area partners, and Minnesota artists. This marks our second full season in the stunning and functional McGuire Theater, which continues to receive raves from artists and audiences alike. Theater highlights included two major commissions: *GATZ*, an audacious six-hour adaptation of *The Great Gatsby* by New York's Elevator Repair Service, which gained critical acclaim and went on to tour nationally and internationally; and *Must Don't Whip 'Um* by singer-composer Cynthia Hopkins, a piece she developed and premiered at the Walker and that also received very positive press and a national tour. The Walker was the first national center to invite playwright and provocateur Young Jean Lee to present her work outside of New York, and we continued our close relationship with the UK's Improbable Theatre through *The Animo Project*, an exclusive U.S. engagement that brought the Improbable artists together with some of the best theater-puppetry artists in the Twin Cities to create and present a new work.

Particularly notable dance events included the first return visit in a decade by Japan's Sankai Juku (copresented with Northrop Auditorium); the introduction of the anarchic, large-scale work of Berlin's Constanza Macras. The three-part Spring into Dance series included an exclusive U.S. presentation of stunning chamber works by contemporary ballet pioneer William Forsythe, featuring principle dancer and sometimes co-choreographer Dana Caspersen, as well as major engagements by Stephen Petronio Company (in collaboration with the Minnesota Boychoir), and Holland's Emio Greco|PC.



Cynthia Hopkins *Must Don't Whip 'Um*
Photo: Paula Court

Africa/Now: Currents of a Continent, a five-part exploration of contemporary expression from sub-Saharan Africa, attracted tremendous visibility and popularity, broadening audiences and mixing art forms. Dance powerhouses Compagnie Tchétché from Cote d'Ivoire, Benin's Gangbé Brass Band, the moving South African township stories in Yael Farber's *Amajuba: Like Doves We Rise* and Acoustic Africa (Mali's Habib Koité, Cote d'Ivoire's Dobet Gnahoré, and South Africa's Vusi Mahlasela) were all part of the series. It concluded with an advance residency by the Congo's Faustin Linyekula, paving the way for his fall 2007 *Festival of Lies* residency and performances.

Music programming this season drew more than ever from the creative edges of contemporary classical, new jazz, and global music, reflecting the collapsing worlds between so-called high art and pop music. Concert highlights included two end-of-the-season approaches to fusing electronic pop experimentation with acoustic sounds—the visionary duo the Books, who took sampling techniques, video, and electronic virtuosity mixed with guitars and other acoustic instruments to new levels; and Bay Area, laptop duo Matmos, collaborating with the contemporary classical ensemble So Percussion! Two commissions in music—by percussionist/com-

poser Bobby Previte, who collaborated with Minnesota's Rose Ensemble and theater director Andrea Kleine; and cellist Maya Beiser, with visual artist Shirin Neshat and composer Eve Beglarian—anchored the fall and spring and evinced both the excitement and the intriguing challenges involved with creating new work that also strives to develop new forms.

In summer 2006, the two series Music & Movies and Momentum: New Dance Works continued to offer essential platforms for area artists to develop and/or show new music and dance. Programming from previous years continued to bear fruit in 2006/2007: jazz composer Jason Moran released his Walker-commissioned *Milestone* compositions to national acclaim on Blue Note Records; and other Walker-commissioned works, including the Builders Association's *Supervision*, Morgan Thorson's *Faker*, Sekou Sundiata's *51st (Dream) State*, Bill T. Jones' *As I Was Saying...*, and Ornette Coleman/Bang On A Can All Star's *Haven't Been Where I'd Left*, continued to tour far and wide. In 2006/2007, nine Walker commissions toured to 21 sites around the world, totaling more than 100 performances and some 11,000 in attendance.

Macy's generously sponsored the Walker's Music Season last year, and Merrill Lynch sponsored the Dance Season, with additional sponsorship by Accenture and Lindquist and Vennum. For major support of the Walker's performing arts program, we are grateful to the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, the William W. and Nadine M. McGuire Commissioning Fund, and the National Endowment for the Arts. Additional support was provided by Altria Group, Inc., Sage and John Cowles, Heartland Arts Fund, the Jerome Foundation, the Moore Family Fund for the Arts of the Minneapolis Foundation, National Performance Network, the New England Foundation for the Arts, and Frances and Frank Wilkinson. ■

— Philip Bither, William and Nadine McGuire Senior Curator of Performing Arts



Young Jean Lee *Songs of the Dragons Flying to Heaven* Photo: Carl Skutsch



William Forsythe Company *The The* Photo: Dominik Mentzos

Performing Arts

34th Annual Choreographers' Evening, curated by Sandra Agustin

Maya Beiser: *Almost Human**

The Books

Constanza Macras/Dorky Park: *Back to the Present*

Elevator Repair Service *GATZ** (U.S. Premiere)

William Forsythe: Chamber Works: *Berio Suite*, *The The*, *N.N.N.N.*, *Quintett*

Gang Gang Dance

Emio Greco | PC: *Hell*

Keiji Haino with Cameron Jamie's film *JO*

Improbable Theatre: *The Animo Project*

Vijay Iyer Quartet

Sankai Juku: *Kagemi: Beyond the Metaphors of Mirrors*

Matmos/So Percussion/Kitundu

Stephen Petronio Company: *BLOOM*, *Bud Suite*, *The Rite Part*

Bobby Previte/Andrea Kleine/The Rose

Ensemble: *The Separation** (World Premiere)

World Saxophone Quartet Plays Hendrix

AfricaNOW: Currents of a Continent Series

Acoustic Africa: Habib Koité, Vusi Mahlasela, Dobet Gnahoré

Compagnie Tchétché: *Dimi*

Farber Foundry: *Amajuba: Like Doves We Rise*

Faustin Linyekula

Gangbé Brass Band

Artists-in-Residence

Cynthia Hopkins

Improbable Theatre

Faustin Linyekula

*Momentum: New Dance Works**

Karen Sherman: *Tiny Town*

Leah Nelson Abstraktions: *Requiem for a Homegirl*

The BodyCartography Project: *Holiday House*

Live Action Set with Spaghetti Western Sting

Co.: *The Percussionist*

Out There 19

Cynthia Hopkins: *Must Don't Whip 'Um**

(World Premiere)

Lone Twin: *Nine Years*

Young Jean Lee: *Songs of the Dragons Flying to Heaven*

The Riot Group: *Pugilist Specialist*

Summer Music & Movies

Daara J

Fat Kid Wednesdays

Haley Bonar

Stnng

Vicious Vicious

Low

* = Walker commissions



Elevator Repair Service GATZ

Education and Community Programs

“Anyone should be able to see or imagine themselves on the walls, on the stage, in the spaces we shelter.”

These words, spoken by Kathy Halbreich in the early years of her tenure at the Walker, define nearly two decades of a director’s unwavering dedication to creating an environment that brings people together to converse, debate, and experience the art and ideas that stretch our sense of the world we share. Some of the Walker’s most successful, accessible, and enduring educational programs—including Target Free Thursday Nights, Free First Saturday, Teen Programs, and ArtsConnectEd—were initiated under Kathy’s ambitious leadership. Further, when the expansion opened in April 2005, the Walker had doubled the size of its education facilities and dispersed public lounges and learning spaces throughout the building, acknowledging that art is experienced on a variety of aesthetic, educational, social, and personal levels.

The depth and breadth of the education and community programs department’s programming in 2006–2007 reflects the institution’s mission to create opportunities for visitors to learn, enjoy, and be provoked by the art of today. Free First Saturday celebrated its 15th anniversary, providing free monthly fam-

ily-friendly educational programs in all of the Walker’s multidisciplinary art forms. With support from Thrivent Financial for Lutherans, the Medtronic Foundation, and WCCO-TV, 29,000 people enjoyed live performances, films, art-making, one-of-a-kind family tours, and a disco party in the McGuire Theater, where kids literally found themselves dancing on the Walker stage. The popularity of Free First Saturday inspired the launch of Arty Pants: Your Tuesday Playdate, a biweekly program in which toddlers and caregivers take a hands-on approach to learning about art through films, tours, story readings, and art-making.

Multidisciplinary fun was not just for kids and families. More than 44,000 adult visitors took advantage of Target Free Thursday Nights, a weekly program sponsored by Target that engages audiences in contemporary art through free gallery admission plus a mixture of activities such as film screenings and post-show discussions; gallery talks; art-making, lectures by prominent artists, designers, writers, and critics; poetry readings; and a monthly book club. The Walker also remains a leader in the museum field because of the opportunities it provides for teenagers. For more than fifteen years, and with major support from Wells Fargo, the Surdna Foundation, and Best Buy Children’s Foundation, Walker Teen

Programs have provided programs and activities in which young people can safely ask complex questions, voice ideas and opinions, and explore their critical and creative potential through art. The Walker Art Center Teen Arts Council (WACTAC), a diverse group of young people ages 14 to 19, meet weekly during the school year to develop and present programs of interest to teens. This year they organized the extraordinary March of Madness: Bands on the Run!, a daylong, citywide scavenger hunt featuring eight bands performing in four secret locations. WACTAC members were also drawn to the work of visual artist Kara Walker and created a postcard project for visitors to the exhibition *Kara Walker: My Complement, My Enemy, My Oppressor, My Love*, inviting them to respond to such questions and statement as “What are you suppressing?”; “What does power look like?”; and “Retell a story.”

Kara Walker’s exhibition provided the staff with several other unique opportunities. Recognizing the need for a multiplicity of voices, views, and opinions to further shape the Walker’s interpretive and outreach strategies for the exhibition, education and community programs staff convened a “dialogue group” with participants from the Twin Cities community. This group was instrumental in helping staff gauge responses to



Family art-making activities in the Cargill Lounge

Walker’s powerful and controversial work and to explore ways that the exhibition and related lectures, performances, gallery talks, art labs, and the Web site could serve as a resource for the community. One Southwest High School 11th-grade history class used the exhibition as a way to talk with each other about the difficult topic of race. Working with their teachers and artist Leah Nelson, the students created performances, poems, and artwork that they presented during two evening events in the Walker galleries.

In-depth opportunities for engagement are important to our education efforts and the individual stories of encounters with con-

temporary art are inspiring. Equally inspiring are the sheer numbers of visitors the Walker impacts each year. We partnered with more than 86 organizations that serve a diverse constituency in the Twin Cities. Some 19,000 visitors (of which 12,000 were students) took a guided tour given by one of our 100 talented volunteer tour guides. More than 11,000 Minnesota artists are registered on martists.org, an online community supported by the McKnight Foundation and the Walker, which last year logged 1.37 million unique visitors. Another Web site considered a model for arts educators is ArtsConnectEd, an online resource for teachers and students, developed

in partnership with the Minneapolis Institute of Arts, which documented 2.3 million user sessions last year. This partnership took on a renewed vitality this year with the award of a 2006 National Leadership Grant from the Institute of Museum and Library Services to enhance the site. As we head into a new era at the Walker, the vision that encouraged these groundbreaking programs will live on as the Education and Community Programs Department invents learning experiences in an ever-changing world. ■

—Sarah Schultz, Director, Education and Community Programs

___ **Artist Talks and Readings**

David Choe, Neil Gaiman and Dave McKean, Thomas Hirschhorn, Jason Moran, Keith and Rosmarie Waldrop, Kara Walker and Laylah Ali, Kevin Young

___ **Gallery Talks**

Taiyon Coleman, Elizabeth Culbert, Dawn Renee Jones, Vince Leo, Elisabeth Sussman

___ **Lectures**

Simon Critchley, Catherine de Zegher, Michael FitzGerald, Kevin Gaines, Joli Jensen, Eric

Lorberer, Dorothy Roberts

___ **Drawn Here: Contemporary Design in Conversation Series**

Tim Alt, Shane Coen, David Salmela, and Thomas Fischer

Thomas Oslund and Deborah Karasov

Piotr Szyhalski and Steve Dietz
Sharon Werner and Brian Collins

___ **Panel Discussions**

Becoming an Internet Phenomenon: Brian Beatty, Emma Berg, David DeYoung, Chank

Diesel, Hans Eisenbeis, Kathleen Kvern, Chuck Olsen Nate Schroeder

Portraits of PEACE: Latrell Bemon, Sieta Evana, Latisha Jones, Gawolo Kpissay, Jerald Mathis, Jasmine McConnell, Lorenzo Nabors

Total Chaos: The Art and Aesthetics of Hip-Hop: Cey Adams, Jeff Chang, Roger Cummings, and Rachel Raimist

___ **Artists-in-Residence Programs**

Faustin Linyekula
Catherine Sullivan

___ **Teen Programs**

Girls in the Director’s Chair Film Festival
Hot Art Injection IV Teen Art Exhibition
March of Madness: Bands on the Run!

Scavenger Hunt
Perpitch Center for Arts Education Literary Reading

Student Open House
Twin Cities Youth Media Network Film Screening

___ **School and Tour Programs**

Art Today Tours

___ **ArtsConnectEd**

Classroom and Community Connections
Contemporary Arts Forum
Student Film Screenings
Teacher Workshops
Writing through Art

___ **Family Programs**

Arty Pants: Your Tuesday Playdate
Free First Saturday
Studio Classes for Kids
Summer’s Cool

___ **Community Programs**

Explore Membership
Community Dialogues
Community Partnerships
Civic Engagement Initiatives

___ martists.org
Radio martists.org Podcasts
Space 144, Minneapolis Central Library
Artist Registration Workshops
Publications



2006/07 (cont.)

Film/Video

According to essayist Adam Gopnik, "Film is the most influential art form of our time." Its influence permeates daily conversations among friends and colleagues as contemporary ideas evolve from shared viewing experiences. Within a multidisciplinary arts center, film is a vital component of contemporary art.

The film department's mission is to present the best in moving-image arts, including film, video, and newer digital forms, with goals of showing contemporary works that are fresh and current; exploring the history and creative use of the medium; representing our global community; and engaging our audience with the issues that define our time. To accomplish these goals, annual programs such as Regis Dialogues, the Women with Vision festival, Premieres: First Look, and Global Lens as well as series including Expanding the Frame and Queer Takes are presented in the Cinema; selections from the Edmond R. Ruben Film and Video Study Collection are shown in the Lecture Room and in the Best Buy Film Bay daily; and the free Summer Music & Movies series plays outdoors in Loring Park, with sponsorship by Lunds, *City Pages*, and Drive 105. Additional support for the film/video department was provided by the Bentson Family Fund for the Acquisition, Conservation, and Preservation of Film, and Elizabeth and Andrew Redleaf.

With support from Regis Foundation, this season's Regis Dialogues paired Isabella Rossellini with film critic John Anderson to talk about her career to date, from her early work with David Lynch in *Blue Velvet* to her directorial debut with Guy Maddin on *My Dad Is 100 Years Old*, a film about her father, neorealist Italian filmmaker Roberto Rossellini. Director Michel Gondry talked with critic Jonathan Rosenbaum about his innovative music videos and how these short forms have influenced his features, especially



Douglas Gordon and Philippe Parreno: *Zidane: A 21st Century Portrait* Photo: ©2006 Anna Lena Films

his transition to working as both writer and director on *The Science of Sleep*.

The 2007 international film festival Women with Vision: Mirror Image, sponsored by Allianz Life Insurance Company of North America, presented contemporary films directed by women and, as the title indicates, offered a reflection of our world as well as a space to more closely examine ourselves. Highlights included a six-film section called New Europe that featured dramas and documentaries springing from the EU's diversity and creative synergy; works by local filmmakers Joanna Kohler, whose film *Boxers* was screened at the Upper Cut Gym where it was filmed, and Melody Gilbert who presented the world premiere of *Urban Explorers: Into the Darkness*; plus an array of films from around the world, including two new films by Iranian directors and Nicole Hewitt's animation from Zagreb.

As global programming is such an integral part of the Walker's overall mission, the annual series Global Lens brings the world to the Walker Cinema. Countries with burgeoning art cinema, including Algeria, Iraqi Kurdistan, Indonesia, Mozambique, Croatia, China, and Chile, provide our audiences with exciting visions and universal stories along with an early glimpse of new world cinema as it develops.

With film's ability to serve as a catalyst for conversations, the Walker offers opportuni-

ties to see today's cinema as a regional, if not national, premiere. This year the Premieres: First Look program presented eight feature films, from Nikolaus Geyrhalter's *Our Daily Bread* to Douglas Gordon and Philippe Parreno's *Zidane: A 21st Century Portrait*. Not limited to this series, 16 premieres were shown during Women with Vision, 6 others in Queer Takes, and all 10 Global Lens films were premieres, making Walker the place to see films first. Post-screening conversations with curators or scholars are often part of the program to engage our audiences in a shared experience. A special season highlight was Francis Ford Coppola's May visit to the Walker for a discussion and screening of the documentary *CODA: Thirty Years Later*, about the making of his newest film *Youth without Youth*.

Partnerships within our community were vitalized this year, especially with the University of Minnesota's newly formed Center for Advanced Study Film collaborative. Together we presented a number of experimental films within the six-week Expanding the Frame series, including the programs An Evening with Kenneth Anger and Hyperfootage. This collaboration also included guest filmmaker Hu Tai-li from Taiwan, who presented her film *Stone Dream* at the Walker as part of the university's DocuLens Asia Film Conference. Also, the closing night of the Minneapolis Jewish Film Festival, organized by Sabes Jewish Community Center, was held at Walker with a screening of *The Rape of Europa*, which addressed the systematic theft of art by the Nazis.

Just as the Walker is more than a museum, the Walker Cinema is more than a movie theater, showcasing films that engage audiences as well as reflect and influence ideas of our time. ■

—Sheryl Mousley, Curator, Film/Video



Jasmila Žbanić: *Grbavica: The Land of My Dreams*



Tsai Ming-liang: *I Don't Want to Sleep Alone*

Artists-in-Residence

Nicole Hewitt: Animation from Zagreb

Kiri Davis: *A Girl Like Me*

Film Festival

Women with Vision: Mirror Image

Premieres: First Look

Hou Hsiao-hsien: *Three Times*

Steven Shainberg: *Fur: An Imaginary Portrait of Diane Arbus*

Stephen and Timothy Quay: *The Piano Tuner of Earthquakes*

Douglas Gordon and Philippe Parreno: *Zidane:*

A 21st Century Portrait

Michael Apted: *Amazing Grace*

Nikolaus Geyrhalter: *Our Daily Bread*

Gary Hustwit: *Helvetica*

Olivier Dahan: *La Vie en Rose*

Regis Dialogues

Michel Gondry with Jonathan Rosenbaum: *The Science of Dreams*

Isabella Rossellini with John Anderson:

Illuminated

Best Buy Film/Video Bay

Collage Barrage

The Films of John and Faith Hubley

Early Avant-Garde

Lecture Room Screenings

Michel Gondry Short Films

Bill Douglas: *My Childhood*

Kiri Davis: *A Girl Like Me*

Matthias Müller and Christoph Girardet:

The Phoenix Tapes

Kenneth Anger: *Mouse Heaven*

Cameron Jamie: *Kranky Klaus/BB/Spook House/JO*

Jean Vigo: *Zero for Conduct*

Music + Films

JO with live score by Keiji Haino

Special Series/Events

Expanding the Frame

Global Lens 2007: Developing a New World

Cinema

Queer Takes: *Standing Out*

MNTV 2006

Summer Music & Movies: *Screwball Masters:*

Sturges, Hawks, and Cukor

2006 British Television Advertising Awards

Heroic Grace: Chinese Martial Arts Films

An Evening with Francis Ford Coppola

Fax Barh, George Hickenlooper and Eleanor

Coppola: *Hearts of Darkness*

Sharon Lockhart: *Pine Flat*

Partnerships

John Ford: *The Grapes of Wrath*, with Eric

Simonson

Richard Berge, Bonni Cohen and Nicole

Newnham: *The Rape of Europa*

Hu Tai-li: *Stone Dream*

Hyperfootage

An Evening with Kenneth Anger

Pedro Costa: *Colossal Youth*

Zézé Gamboa: *The Hero*

Conversation with Jacques Thelmaque:

Greenlight Yourself

Making Good Films and Television with No

Money: Sean Covel, Chris Wyatt, Ari Fishman,

and Bill Rude

Screenings at Exhibition Openings

Henri-Georges Clouzot: *The Mystery of Picasso*

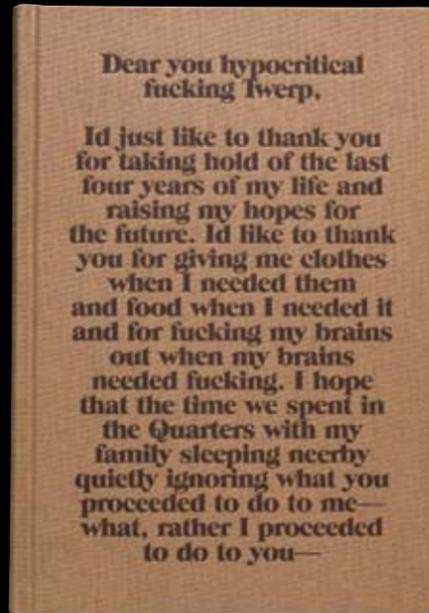
Brent Green: *Paulina Hollers*



Michel Gondry *The Science of Sleep* ©2006 Warner Independent Pictures

The design department educates the public about the meaning and function of design—whether a building, a park, or a typeface—because while design is all around us, we don't necessarily know the why or how of its existence. We accomplish this task in different ways, such as hearing from the designer firsthand at a lecture or presenting the design process that yields a finished product as an integral part of an exhibition. The past year's programming reflected both of these approaches.

Minneapolis saw the completion of a string of new architectural projects, such as Jean Nouvel's Guthrie Theater and Cesar Pelli's Minneapolis Public Library, over the past fiscal year, which cemented its reputation in the national press as a major design city. These significant new buildings and cultural investments, however, represent only one aspect of design in the Twin Cities. Now in its second year, the series *Drawn Here*, produced with the education and community programs department as part of Target Free Thursday Nights, continues to celebrate the talent of the local design scene. For the fall season, we presented the exceptional collaborations of landscape architect Shane Coen and architects David Salmela and Tim Alt, whose work on such Minnesota projects as Mayo Woodlands in Rochester and Jackson Meadow in Marine on St. Croix demonstrate a decidedly modernist sensibility specific to this state. The focus on landscape architecture continued with the next presentation by Thomas Oslund, who gave us a preview of his beautiful new Gold Medal Park, a bold private-public venture that opened adjacent to the new Guthrie Theater. During the spring season, we expanded our series beyond architecture and

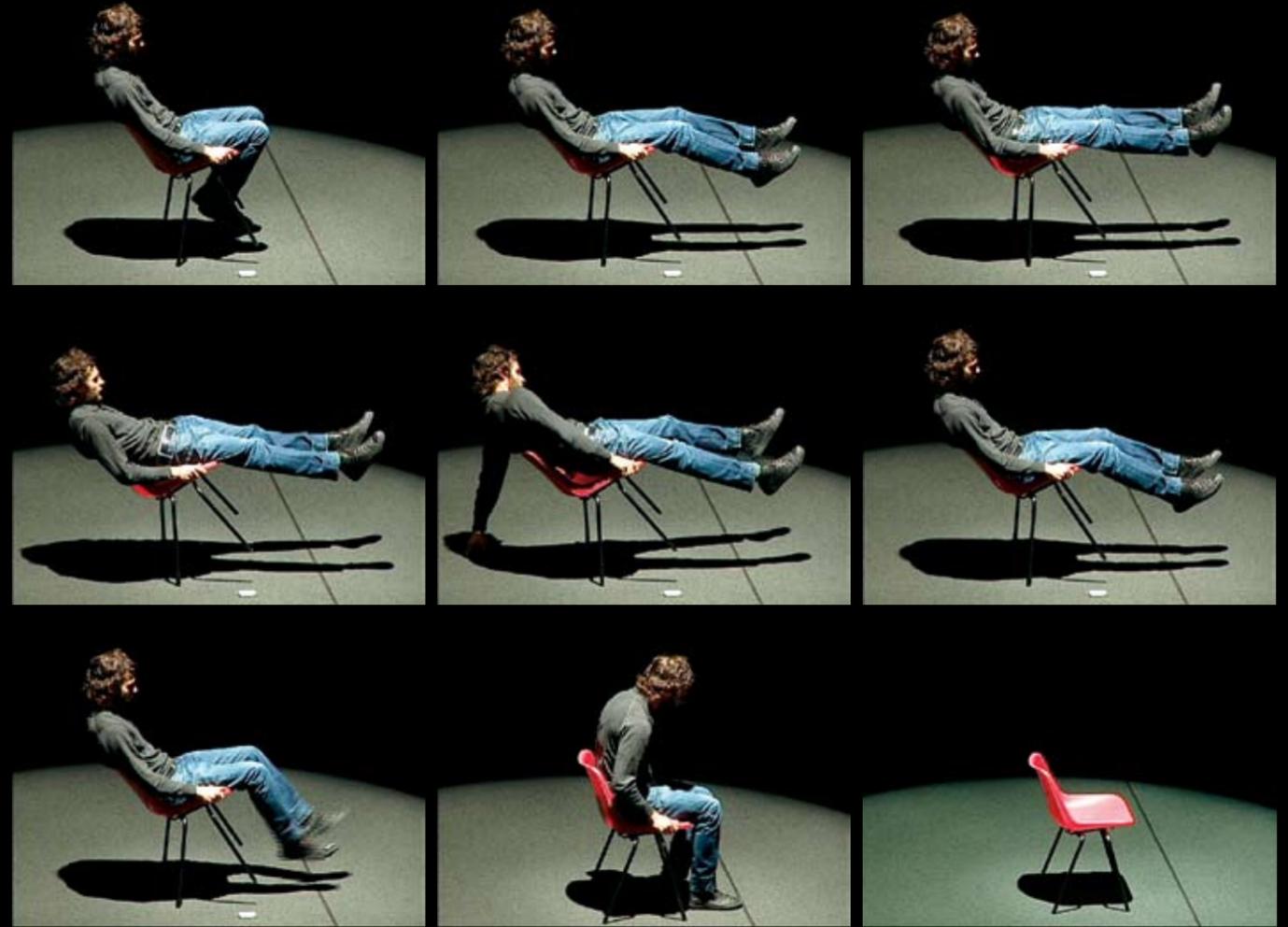


Cover of the exhibition catalogue [Kara Walker: My Complement, My Enemy, My Oppressor, My Love](#)

landscape design to include graphic design and interactive media. Piotr Szyhalski, co-creator of the Walker's popular *Dolphin Oracle II* (or the "talking dolphin," as our visitors call it), gave us a glimpse into his other digital projects and his philosophy about the interactions among art, artists, and viewers. St. Paul-based Sharon Werner concluded our series for the year with a focus on her award-winning graphic identities created for a wide variety of products that focus on storytelling and imbuing personality to create richer branded experiences.

The design department introduced a new series of installations in the Walker's public spaces that featured the work of Minneapolis-based Blu Dot Design. A new seating collection called Couchoid was installed in the Cargill Lounge, which was adapted to create a modular sectional sofa. These new "conversation pits" have proven popular with our visitors, providing a comfortable gathering spot in the museum's expansion. A companion installation in the Bazinet Garden Lobby included a selection of Buttercup bent-plywood lounge chairs, whose design and fabrication process were documented as part of the display. This marks the latest collaboration between Blu Dot and the Walker, the first being the installation design of *The Un-Private House* exhibition at the Walker in 2000.

In March we presented our 21st edition of Insights, our annual graphic design lecture series, in collaboration with AIGA Minnesota. Titled "Dis-Contents," it included lectures and discussions about the world of publishing—magazines, books, blogs, and broadcasts—including the ever-expanding role of the designer as author, editor, and publisher. We welcomed back Daniel Eatock, a former Walker design fellow (1998–1999), who has since established several successful studios in London. His lecture-cum-performance also drew a large online audience on the Walker Channel, where it was webcast. A special panel discussion about alternative forms of publishing included the cofounder of the popular blog DesignObserver.com, Michael Bierut; Debbie Millman, the host of *Design Matters*, one of the very few design-focused radio broadcasts; and Stuart Bailey, a



Daniel Eatock at Insights 2007: Dis-Contents

founding editor of the alt-journal *Dot-Dot-Dot*. Lorraine Wild of Los Angeles shared her extensive experience in the world of book design, while Amsterdam-based Jop van Bennekom made his U.S. debut and engaged in a dialogue about his successful magazine ventures, *RE-*, *Butt*, and *Fantastic Man*, for which he serves as creative director, editor, and publisher.

The exhibition *Some Assembly Required: Contemporary Prefabricated Architecture*, which was organized by the Walker and opened in late 2005, included stops at the

Vancouver Art Gallery, the Yale School of Architecture, the Museum of Contemporary Art's Pacific Design Center in Los Angeles, and the Virginia Center for Architecture in Richmond. More than 150,000 people had the opportunity to view the exhibition on tour, and its companion Web site, walkerart.org/prefab, has had more than 260,000 visits.

In May we debuted *Helvetica*, a documentary film about the ubiquitous typeface and a major hit at film festivals worldwide, with three sold-out screenings. We were delighted to have its director, Gary Hustwit, in attendance

to introduce the film and to answer questions about its making. The event provided a fitting ending to the Walker's design programming season. Hustwit did the nearly impossible: he tackled the past 40 years of graphic design, introducing and ably explaining what was once a nearly invisible activity. As one designer, overheard in the departing crowd, explained, "Now, there's a film I can show my mom, so she can finally understand what I do." ■

—Andrew Blauvelt, Design Director and Curator

Exhibitions and Installations

Some Assembly Required: Contemporary Prefabricated Houses Vancouver Art Gallery, April 29–September 4, 2006. Yale School of Architecture Gallery, October 27, 2006–February 2, 2007. Museum of Contemporary Art, Pacific Design Center, February 28, 2007–May 20, 2007. Virginia Center for Architecture, June 10–September 2, 2007.

In Situ: Blu Dot Design Buttercup Lounge Chair, Bazinet Garden Lobby; Couchoid, Cargill Lounge

Lectures and Programs

Drawn Here: Contemporary Design in Conversation: Tim Alt, Shane Coen, and David Salmela in conversation with Thomas Fisher; Thomas Oslund in conversation with Deborah Karasov; Piotr Szyhalski and Steve Dietz; Sharon Werner and Brian Collins

Insights 2007: Dis-Contents Daniel Eatock
Lorraine Wild
Stuart Bailey, Michael Bierut, and Debbie Millman

Jop van Bennekom

Film Screening and Discussion

Helvetica, with director Gary Hustwit

Publications

Open-Ended Report (exhibition publication)
Ordinary Culture: Heikes/Helms/McMillian (exhibition publication)
Cameron Jamie (exhibition catalogue)
Heart of Darkness: Kai Althoff, Ellen Gallagher and Edgar Cleijne, Thomas Hirschhorn (exhibition catalogue)
Kara Walker: My Complement, My Enemy, My

Oppressor, My Love (exhibition catalogue)

Awards

Kara Walker: My Complement, My Enemy, My Oppressor, My Love (exhibition catalogue), American Institute of Graphic Arts, 50 Books/50 Covers
771 Artists: Walker Art Center Annual Report 2005–2006, AIGA/Minnesota Design Show 2007, Annual Reports
Design Fellowship Poster, AIGA/Minnesota Design Show 2007, Posters, Judges' Choice
Heart of Darkness (exhibition catalogue), AIGA/

Minnesota Design Show 2007, Books

Open-Ended Report, AIGA/Minnesota Design Show 2007, Books, Judges' Choice
Ordinary Culture gallery guide, AIGA/Minnesota Design Show 2007, Brochures
Walker magazine, AIGA/Minnesota Design Show 2007, Miscellaneous
Walker Expanded (identity typeface), *Print Magazine*, A + C = D, Business Graphics Competition; American Institute of Graphic Arts, 365; AIGA Annual Design Competition, Brand and Identity Systems

Kiki Smith: A Gathering, 1980–2005 (exhibition catalogue), American Institute of Graphic Arts, 50 Books/50 Covers

Recognition

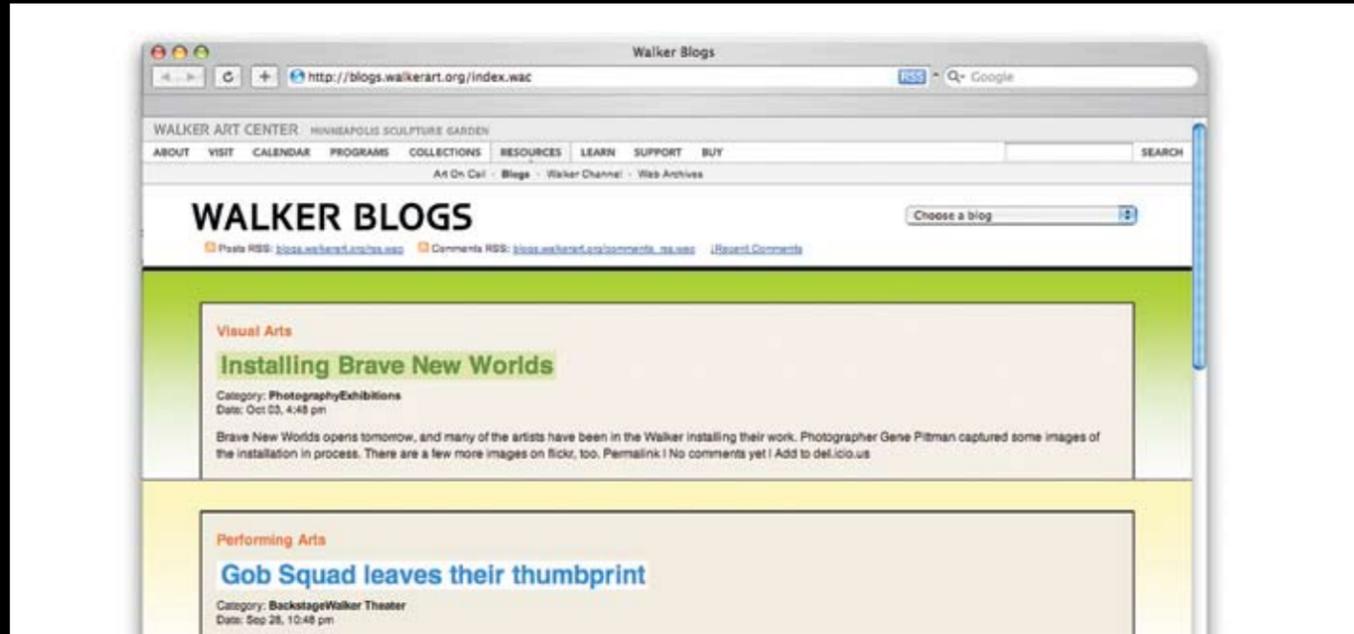
Influences: A Lexicon of Graphic Design, Anna Gerber and Anja Lutz, eds. (Berlin: Die Gestalten Verlag, 2006)
30 Essential Typefaces for a Lifetime, Imin Pao and Joshua Berger, eds. (Taipei: Pao & Paws and Long Sea International Book Company, 2006)



Installation of Blu Dot Design's Buttercup Lounge Chair in the Bazinet Garden Lobby

2006/07 (cont.)

New Media Initiatives



blogs.walkerart.org

The cover of *Time* magazine's December 25, 2006, issue showed a white keyboard with a mirror for a computer screen and proclaimed "You," the individual citizen of the new digital democracy, as "Person of the Year." The shift in recognition from the accomplishment of a single person to a story about community and collaboration reflected the growing importance of the Web, specifically the "new" Web or Web 2.0. Just what is meant by Web 2.0 is open to debate. According to Wikipedia, itself an expression of the Internet evolution, Web 2.0 "refers to a perceived second generation of web-based communities and hosted services—such as social-networking sites, wikis, and folksonomies—which facilitate collaboration and sharing between users." The tools and attributes of Web 2.0 have been around for several years, but it was in 2006 that the change took root as evidenced by *Time*'s annual honor and, closer to home, the rise in popularity of blogs.walkerart.org and the launch of mnartists.org's community calendar.

From interviews with artists Sekou Sundiata and Thomas Hirschhorn to posts about how

to hack the iPod, the Walker's blogs step outside of the official content, thereby humanizing the Walker and in the process, promoting the programs and people within it. Our goal is to get staff from various departments to use the blogs as a place to share research and offer both personal insights into our work and behind-the-scenes glimpses of our processes. First introduced in early 2005, the Walker's blogs during this past year really demonstrated their potential for attracting significant online audiences: blogs.walkerart.org ended the fiscal year with more than 104,000 monthly user sessions, making it the most visited section of the Walker Web site. In online accolades, the Off Center blog earned a mention on Fimoculous' list of 30 "Best Blogs of 2006 You (Maybe) Aren't Reading."

From the outset, community engagement has been at the heart of mnartists.org. Through the Web site and related programmatic efforts, mnartists.org has become a vital part of the Minnesota arts scene, connecting artists with each other and the community

of art enthusiasts. This past year, the new media initiatives department launched the mnartists.org events calendar, a true community calendar. Anyone with a mnartists.org account—artists, organizations, general members—can add an event to it. Like the artists and artwork on the site, the calendar is monitored by the community itself, which has tools for promoting events to the home page, marking events that have been entered more than once, and linking their mnartists.org sites to the events with which they are associated.

According to Tim O'Reilly, the man who gave Web 2.0 its name, it is an "architecture of participation" based on social software where users generate content, rather than simply consume it, and on open programming interfaces that let developers add to a Web service or get at data. It is an arena still in the early stages and one that the Walker has just entered. ■

— Robin Dowden, Director,
New Media Initiatives

Web Sites

newmedia.walkerart.org/aoc (redesign)
mnartists.org/calendar
learn.walkerart.org/karawalker
annualreport.walkerart.org/2006
shop.walkerart.org (redesign)

Other Projects

E-mail Newsletter (authoring tool and redesign)

Interactive Media

After Hours Party People Photo Booth
Art on Call (special exhibition content)

Signage

Hennepin Avenue
Cinema Trailer
Bazinet Lobby Kiosks



Walker After Hours Photos: Party People Pictures photobooth

Staff, Volunteers, Community Partners & Advisors

STAFF

Director's Office

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Philippe Vergne, *Deputy Director and Chief Curator*
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Emmet Byrne, *Graphic Designer*
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Pamela Johnson, *Editor*
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Annie Schmidt, *Development Associate, Special Projects*
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Amy Kuretsky, *Membership Benefits Coordinator*
Cody Ward, *Development Assistant*

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Megan Leafblad, *Program Manager, Community Programs*
Susan Rotilie, *Program Manager, School Programs*
Ilene Mojsilov, *Art Lab Coordinator*
Ashley Duffalo, *Program Manager, Family Programs*
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Jehra Patrick, *Tour Scheduler*
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Film/Video

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Verena Mund, *Women with Vision Program Associate*

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Brent Gustafson, *New Media Designer*
Justin Heideman, *New Media Designer*

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Brent Alwin, *Audio Engineer*
Robert Mills, *Events Technician*

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Evan Reiter, *Registration Technician*
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Yasmil Raymond, *Assistant Curator*
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Eileen Romain, *Administrative Assistant*

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Susan Huffman, *Facility Rental Associate*
Lindsey Hestad, *Facility Rental Associate*
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Jack Randol, *Sales Associate*
Molly Roth, *Sales Associate*
Sarah Rydberg, *Sales Associate*
Carrie Thompson, *Sales Associate*
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Raina Belleau
Blue Delliquanti
Shaka Farr
Patrick Goggin
Lauren Mayhew
Basanti Miller
Patrick Risberg
Willy Schwartz
Mark Severson
Ricardo Vazquez-Ortiz

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Robyn Cook
Cathy Dalebroux
Katherine Debertin
Peni Gensler
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Norma Hanlon
Clea Korf
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Michele Pollock
Mari Richards
Martha Wegner
Jeanie Wilke

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Christina Alderman
Nik Arnoldi
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Judy Berge
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 Pat Young
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 Rivel Greenberg
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 Jane Mercier
 Saralee Mogilner
 Florence Peterson

Katie Remole
 Jim Rottman
 Nancy Saliterman
 Nancy Shapiro
 Claudia Swager
 Mindy Wexler

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 Ichie Asai
 Rondi Atkin
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 Judy Berger
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 Caroline Woodruff
 Gordon Wright
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Marcus Young
 Sharon Zweigbaum

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aMaze
 Anoka Ramsey Community College
 Arrowhead Regional Arts Council
 Art Educators of Minnesota
 Art Shanty Projects
 Arts for Academic Achievement
 Battle Creek Middle School
 Buffalo High School Arts Magnet Teachers
 Center for International Education
 Central Minnesota Arts Board
 Children's Theatre Company
 College of Visual Arts
 FAIR School
 Folwell Center for Urban Initiatives
 Fred Moore Middle School, Anoka
 Free Arts Minnesota
 Frost Lake Magnet School
 Gethsemane Episcopal Church of Minneapolis
 Girls in Motion
 Girls International Forum
 Hamline University
 Hennepin County Library
 Highpoint Center for Printmaking
 Horace Mann School, St. Paul
 IFP Minnesota Center for Media Arts In Progress
 Independent Feature Project Minnesota
 Institute for Agriculture and Trade Policy
 Interact Center for the Visual and Performing Arts
 Intermedia Arts
 International Academy LEAP
 Juxtaposition Arts
 L'Etoile du Nord
 Lake Nokomis Community School
 Lake Region Arts Council
 Land Stewardship Project
 Lincoln International High School
 MacPhail Center for Music
 Magers & Quinn Booksellers
 Metropolitan Region Arts Council
 Minneapolis College of Art and Design
 Minneapolis Community and Technical College
 The Minneapolis Institute of Arts
 Minneapolis Park & Recreation Board
 Minneapolis Public Library
 Minneapolis Television Network
 Minnesota Center for Book Arts
 Minnesota Department of Agriculture
 Mississippi Elementary
 Mom Culture
 Music Together
 Nicollet Jr. High Burnsville
 Osher Institute for Lifelong Learning
 PEACE Foundation
 Perpich Center for Arts Education
 Phillips Community Television
 Prairie Lakes Regional Arts Council
 Rain Taxi Review of Books
 RAKE Magazine

Region 2 Arts Council
 Risen Christ School
 Rochester Arts Center
 Roosevelt High School
 St. Paul Neighborhood Network
 San Miguel Middle School
 Science Museum of Minnesota
 The Soap Factory
 Southwest High School
 Springboard for the Arts
 TVbyGirls
 University of Minnesota
 University of Minnesota, College of Food, Science and Natural Resources
 Washington Middle School
 Wave Books
 Frederick R. Weisman Art Museum
 White Bear Lake Transitions Plus
 Woman's Club of Minneapolis
 World Cultures Magnet
 Youth Farm and Market Project
 Zenon Dance Company

Design

AIGA Minnesota
 Blu Dot Design
 College of Design, University of Minnesota
 Minneapolis College of Art and Design

Film/Video

IFP MSP
 Intermedia Arts
 Minneapolis College of Art and Design
 Minneapolis Park & Recreation Board
 Minnesota Film and TV Board
 The Minnesota Opera
 Sabes Jewish Community Center
 ScreenLabs
 Twin Cities Public Television
 University of Minnesota

New Media Initiatives

McKnight Foundation
 Minneapolis College of Art and Design
 The Minneapolis Institute of Arts

Performing Arts

Africa Contemporary Arts Consortium (U.S.)
 aMaze
 Black Arts Fusion/Izora Productions
 Brian Coyle Community Center
 Cedar Cultural Center
 Center for Independent Artists
 Ananya Chatterjea/Ananya Dance Theatre
 Dancer-Presenter's Circle
 Department of Theater Arts & Dance/ University of Minnesota
 Friends of the Minneapolis Public Library
 Girls in Motion
 Illusion Theater
 Indian Music Society of Minnesota
 KFAI
 Minneapolis Park & Recreation Board
 Minnesota Boychoir
 Minnesota Spoken Word Association (MnSWA)

Leah Nelson/Nubia
 Northrop Auditorium
 Open Eye Figure Theater
 Perpich Center for Arts Education
 The Powderhorn Phillips Cultural Wellness Center
 Rose Ensemble
 James Sewell Ballet
 Shared Interest (New York)
 Southern Theater
 Theatre de la Jeune Lune
 University of St. Thomas
 Vocal Essence

Visual Arts

University of Minnesota, Department of Art
 University of Minnesota, Department of English
 University of Minnesota, Department of Gender, Women, and Sexuality Studies

Kara Walker Community Dialogue Group

Sandra Agustin, facilitator
 Kai Aiyetoro, National Federation of Community Broadcasters
 Daniel Bergin, TPT
 Ernest Bryant III, visual artist
 Gabrielle Civil, Macalester College
 Barbara Cox, Perpich Center for Arts Education
 Roger Cummings, Juxtaposition Arts
 Jean Anne Durades, arts activist
 Janis Lane Ewart, KFAI
 Amy Frimpong, Minnesota State Arts Board
 Dawn Renee Jones, MN AIDS Project
 Tish Jones, PEACE Foundation
 Kinshasha Kambui, KFAI
 Gawolo Kpissay, PEACE Foundation
 LaJune Lange, Judge (Ret.)
 Rohan Preston, Star Tribune
 Peter Rachleff, Macalester College
 Pete Rhodes, Urban Mass Media Group
 Don Samuels, City Council – Ward 5
 Sondra Hollinger Samuels, ProGroup
 Diversity Consultants
 Roderic Southall, Metropolitan Council

Acquisitions and Gifts

2006 Gifts

Models

Siah Armajani
Working model for Fallujah 2004
wood, metal, fabric, paint, acrylic
Gift of the artist, 2006

Multimedia

Guy Hunderer
Impasse 2001
wood, LCD module, video; ed. 5/5
Gift of Martin Weinstein, 2006

Photographs

Susan Choi
Untitled 1997
color photograph; ed. 1/3
Gift of Richard Flood, 2006

Andreas Gursky
Klitschko 1999
chromogenic print
Partial gift of Charles J. Betlach II, 2006

Robert Mapplethorpe
Two Men Dancing 1984
gelatin silver print; AP from an edition of 10
Gift of Richard Flood, 2006

Russ Meyer
Eve in blue sweater circa 1960/2002
R-print; ed. 1/20
Gift of Richard Flood, 2006

Russ Meyer
Eve with seal circa 1960/2002
chromogenic print; ed. 2/20
Gift of Richard Flood, 2006

Shirin Neshat
Passage Series 2001
Cibachrome
Partial gift of Carol and Judson Bemis, 2006

John Schlesinger
Untitled 1989
selenium-toned gelatin silver print mounted
to aluminum; ed. 1/3
Gift of Richard Flood, 2006

Eugene Von Bruenchenhein
Untitled circa 1950
gelatin silver print
Gift of Richard Flood, 2006



Katharina Fritsch Pistole (Pistol) 2006
T. B. Walker Acquisition Fund, 2006



Rirkrit Tiravanija untitled 2006 (pavilion, table, and puzzle) 2006 T. B. Walker Acquisition Fund, 2006

Gillian Wearing
I Signed On and They Would Not Give Me Nothing from Signs that say what you want them to say and not Signs that say what someone else wants you to say 1992–1993
chromogenic print mounted to aluminum
Gift of Richard Flood, 2006

James Welling
West Mifflin, PA 1990
gelatin silver print mounted to board
Gift of Richard Flood, 2006

Sculpture

Jud Nelson
Chair 1971
Styrofoam
Gift of Louis K. and Susan P. Meisel, 2006

Works on paper

Matthew Barney
C2: Deseret 1999
etching on paper; ed. 7/40
Gift of Richard Flood, 2006

Matthew Barney
C2: The Drones' Exposition 1999
etching on paper; ed. 7/40
Gift of Richard Flood, 2006

Matthew Barney
Mr. Peanut 1999
etching on paper; ed. 10/12
Gift of Richard Flood, 2006

Andrea Blum
Untitled 1983
pastel on paper
Gift of Richard Flood, 2006

Sam Durant
Leonard Peltier is Still in Prison 2002
graphite on paper
Gift of the Andrea Bowers, 2006

Sam Durant
Level Flip/High & Low 2002
graphite on paper
Gift of the Andrea Bowers, 2006

Sam Durant
Levels of Communications 2002
graphite on paper
Gift of the Andrea Bowers, 2006

Sam Durant
Mirror Orientation/True North 2002
graphite on paper
Gift of the Andrea Bowers, 2006

Sam Durant
Underground Connections 2002
graphite on paper
Gift of the Andrea Bowers, 2006

Sam Durant
Up North/Down South 2002
graphite on paper
Gift of the Andrea Bowers, 2006

Robert Gober
Untitled 1999
etching on paper; ed. 2/40
Gift of Richard Flood, 2006

Eadweard Muybridge
Baseball, Barring Plate #274 from Human and Animal Locomotion 1887
collotype on paper
Gift of Richard Flood, 2006



Thomas Hirschhorn Abstract Resistance 2006 T. B. Walker Acquisition Fund, 2006

Zak Smith
Pictures of What Happens on Each Page of Thomas Pynchon's Novel "Gravity's Rainbow" 2004
mixed media on 755 sheets of paper
Gift of Jeff Ross, 2006

Paul Thek
Untitled (Beau Jangles) 1975/1992
etching on paper; ed. 3/25
Gift of Richard Flood, 2006

2006 Purchases

Multimedia
Thomas Hirschhorn
Abstract Resistance 2006
cardboard, paint, wood, tape, chains, carpet, cloth banner, screws, nails, electrical wire, printed materials, television monitors, DVD players, fluorescent light fixtures, wooden beams with nail text, wood logs, hammers, drills, plastic bucket
T. B. Walker Acquisition Fund, 2006

Multiples
Katharina Fritsch
Pistole (Pistol) 2006
polyester, paint; ed. 5/16
T. B. Walker Acquisition Fund, 2006

Sculpture
Rirkrit Tiravanija
untitled 2006 (pavilion, table, and puzzle) 2006
wood, metal, jigsaw puzzle
T. B. Walker Acquisition Fund, 2006

Works on Paper

Tony Conrad
Yellow Movie 2/28/73 1973
emulsion: Gull white flat interior latex, Magicolor No. 3011–11
base: studio white seamless paper
Clinton and Della Walker Acquisition Fund, 2006

Video

Doug Aitken
blow debris 2000
9 laser discs (color, sound); AP 2/2 from an edition of 4
Partial gift of Ilene Kurtz-Kretzschmar and Ingo Kretzschmar and the T. B. Walker Acquisition Fund, 2006

Cao Fei
COSPlayers 2004
DVD (color, sound); ed. 5/10
Justin Smith Purchase Fund, 2006

Pierre Huyghe
A Journey that Wasn't 2006
Super 16 mm film transferred to HD video (color, sound); ed. 2/7
Purchased jointly by Walker Art Center, Minneapolis, T. B. Walker Acquisition Fund, 2006, and Whitney Museum of American Art, New York, with funds from the Painting and Sculpture Committee

Kara Walker
8 Possible Beginnings or: The Creation of African-America, a Moving Picture by Kara E. Walker 2005
16 mm film and video transferred to DVD (black and white, sound), boxed with paper silhouette; ed. 4/5
Justin Smith Purchase Fund, 2006

2007 Gifts

Books

Peter Coffin
Peter Norton Christmas Project 2006
color photographs, paper board, vinyl
Gift of Kathy Halbreich, 2007

Fred Hagstrom
Bound 2004
intaglio, letterpress, chine collé on bound paper; ed. 12/12
McKnight Acquisition Fund, 2007

Works on Paper

Lee Bul
Time that Scatters Hair upon a Head 2004
screenprint on acrylic; ed. 6/199
Gift of Kathy Halbreich, 2007

2007 Purchases

Multimedia
Neville D'Almeida and Hélio Oiticica
CC5 Hendrixwar/Cosmococa Programa-in-Progress 1973
colored hammocks, 35mm slides, audio disc; ed. 1/3
T. B. Walker Acquisition Fund, 2007

Gedi Sibony
Shhhh 2007
corrugated cardboard, adhesive tape, video monitor/player, videotape (black and white, silent)
Justin Smith Purchase Fund, Butler Family Fund, Julie and Babe Davis Acquisition Fund, 2007



Cao Fei COSPlayers 2004 (stills) Justin Smith Purchase Fund, 2006

Multiples

Cildo Meireles
Metros I (Meters I) 1992
carpenter's rulers; ed. 2/5
T. B. Walker Acquisition Fund, 2007

Photographs

Paul Shambroom
1987 Toyota Celica, 500 lbs ANFO explosive (Energetic Materials Research and Testing Center (EMRTC), New Mexico Tech, Socorro, NM) 2005
ink-jet on paper mounted to aluminum composite; ed. 1/8
McKnight Acquisition Fund, 2007

Textiles

Kiki Smith
Dowry Cloth 1990
human hair and sheep's wool, felted and sewn
Gift of Agnes Gund and Daniel Shapiro, 2007

Works on paper

Paul Chan
Worldwide trash (thanks for nothing Hegel) 2004
ink-jet on paper; AP from an edition of 5
T. B. Walker Acquisition Fund, 2007

Santiago Cucullu
Architectonic vs. H.R. 2006
screenprint, lithograph on 12 sheets of paper, woodcut on fabric; ed. 4/10
McKnight Acquisition Fund, 2007

Adam Helms
Untitled (48 Portraits) 2006
ink on 48 sheets of Mylar
Gift of Collectors' Group Acquisitions Fund (Maurice and Sally Blanks, Michael J. Blum and Abigail Rose, Deborah and John Christakos, John Cullen and Joe Gibbons, Kathy and Steve Gaskins, Nina Hale and Dylan Hicks, Ron Lotz and Randy Hartten, Joan and John Nolan, Donna and Jim Pohlada, Rebecca C. and Robert Pohlada, Peter and Annie Remes, Helene and Jeff Slocum, Susan and Rob White), 2007

Thomas Hirschhorn
Untitled 1992
plastic foil, adhesive tape, magazine prints on paper
T. B. Walker Acquisition Fund, 2007

Thomas Schütte
Architekturmodelle (Architectural Models) 2006
portfolio of 27 etchings on paper; ed. 10/35
McKnight Acquisition Fund, 2007

Sculpture
Lygia Clark
Bicho 1960
aluminium
T. B. Walker Acquisition Fund, 2007

Gedi Sibony
Not Too Different 2006
carpet
Justin Smith Purchase Fund, Butler Family Fund, Julie and Babe Davis Acquisition Fund, 2007

Gedi Sibony
Than 2006–2007
enamel spray paint
Justin Smith Purchase Fund, Butler Family Fund, Julie and Babe Davis Acquisition Fund, 2007

Gedi Sibony
So 2007
plexiglass
Justin Smith Purchase Fund, Butler Family Fund, Julie and Babe Davis Acquisition Fund, 2007

Gedi Sibony
The World In Its Mouth 2007
peg-board
Justin Smith Purchase Fund, Butler Family Fund, Julie and Babe Davis Acquisition Fund, 2007

Video
Raymond Pettibon
Sunday Night, Saturday Morning 2005
digital animation (color, sound) transferred to DVD, watercolor on paper; ed. 8/10
Butler Family Fund, 2007

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July 1, 2006 – June 30, 2007

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NAMED ENDOWMENT FUNDS FOR OPERATIONS AND PROGRAMS

The following individuals, families, and organizations are gratefully acknowledged for their named endowment funds that provide ongoing support for Walker Art Center operations and programs (market value as of June 30, 2007).

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NAMED ENDOWMENT FUNDS FOR ART ACQUISITION

The following individuals, families, and organizations are gratefully acknowledged for their named endowment funds that provide an ongoing source of income for the acquisition of new art and continual growth of the Walker Art Center's permanent collection (market value as of June 30, 2007).

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Planned gifts secure the Walker Art Center for future generations. The Walker gratefully acknowledges the ongoing generosity and sustaining support of the members of the Legacy Circle:

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Financial Statement

Walker Art Center Condensed Statement of Financial Position June 30, 2007

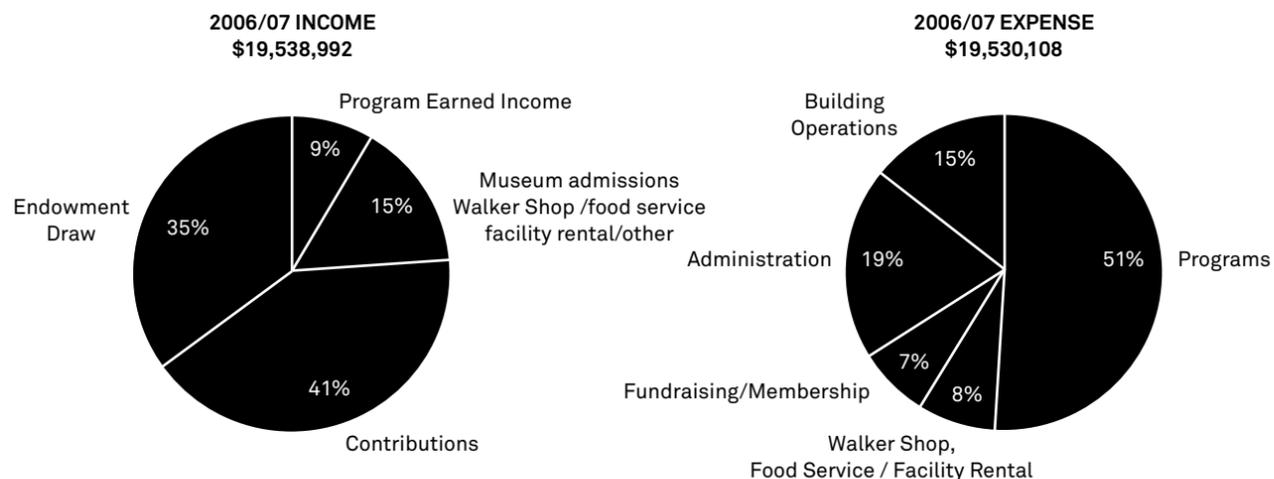
Assets		Liabilities and Net Assets	
Cash and cash equivalents	\$11,352,767	Payables	\$3,249,942
Investments	182,319,821	Charitable gift annuity	24,426
Beneficial interest in trust	26,168,530	Deferred charge	236,947
Receivables	17,673,447	Refundable advance	2,000,000
Inventories	445,023	Unearned income	28,748
Prepaid expenses	241,696	Deferred rent	940,638
Property, plant, and equipment (net of depreciation)	79,069,864	Special assessment liability	6,729,660
Total assets	\$317,271,148	Asset retirement obligation	513,333
		Note payable	12,250,000
		Bonds payable	11,425,000
		Net assets	\$37,398,694
		Unrestricted	
		Board-designated endowment	109,835,120
		Property, plant, equipment	56,856,900
		Acquisitions	(332,500)
		Operations	216,575
		Temporarily restricted	38,098,803
		Permanently restricted	75,197,556
		Total liabilities and net assets	\$317,271,148

The condensed statement of operations and the condensed statement of financial position are derived from the financial statements of the Walker Art Center as of June 30, 2007, which have been audited by KPMG LLP. The statement of operations does not include receipts and disbursements of funds for the acquisition of works of art, and the statement of financial position does not include the value of the museum's collection. A complete set of the Walker's audited financial statements for 2006–2007 is available upon request.

—Mary M. Polta, CFO

Walker Art Center Condensed Statement of Operations June 30, 2007

Revenue		Expense	
Program-earned income		Programs	
Exhibitions	\$1,141,665	Exhibitions	\$5,510,655
Education	108,332	Education	1,682,182
Performing Arts	226,180	Performing Arts	1,651,574
Film/Video	193,918	Film/Video	751,154
Museum admissions, Walker Shop, food service/facility rental/other	2,949,351	New Media Initiatives	382,239
Contributions	8,062,146	Walker Shop, food service/facility rental	1,513,837
Endowment draw	6,857,400	Fund-raising/Membership	1,406,591
Total revenue	\$19,538,992	Administration	3,749,120
		Building Operations	2,882,756
		Total expense	\$19,530,108
		Net income from operations	\$8,884



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Source materials for the time line "Kathy Halbreich: 16 Years," written and researched by Howard Oransky, were drawn from the Walker Archives.

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“She’s done incredible things. Kathy is the model.”

While Halbreich is director, more than 4 million people in cities across the country and around the world see Walker-organized and touring exhibitions. “She’s done incredible things. Kathy is the model,” says Lisa Dennison, then-director of the Solomon R. Guggenheim Museum, New York, quoted in *Modern Art Notes*. ■

Curated by Philippe Vergne and Yasmin Raymond Ventura, the exhibition *Kara Walker: My Complement, My Enemy, My Oppressor, My Love* opens at the Walker and travels to ARC/Musee d’art moderne de la ville de Paris and the Whitney Museum of American Art, New York. “Kathy’s reach was ambitious and her grasp extraordinary. During her tenure, the Walker grew exponentially in international prominence and served as a laboratory for unprecedented experimentation. Thanks to Kathy and her talented staff, the Walker is a safe haven for art and artists and a beacon of excellence for contemporary museums everywhere,” says Adam D. Weinberg, Alice Pratt Brown director, Whitney Museum of American Art, and former Walker assistant curator and education director. ■

Halbreich participates in a forum on how museums collect art at the Museum of Modern Art, New York, with panelists Glenn Lowry, director of MoMA, and Nicholas Serota, director of the Tate Gallery, London. “Kathy has always been an innovator in creating trust between artists and audiences,” says Nerota. “Over the past fifteen years the programme at the Walker has consistently broken new ground, while the new building has lessons for us all in recognising that performance, exhibitions and thoughtful interpretation are all part of the visitor experience in the twenty-first century museum.” ■

On the passing of her friend, artist Elizabeth Murray, at age 66, Halbreich is interviewed by National Public Radio: “She gave a lot of women a sense of possibility. It was about being grounded, caring about family, caring for friends, caring about making art because it was an important thing to do and a meaningful thing to do.” Twenty years earlier, Halbreich and Sue Graze had curated the first museum survey of Murray’s work for the Dallas Museum of Art. The show traveled to

the Walker and other museums nationally. In the exhibition catalogue, Halbreich poetically describes a meeting with the artist: “[M]oving from the kitchen table, we crossed the yard, spotted with the pink of children’s balls and newly planted roses, to the barn—a warm weather studio. With chunks of light and swallows falling through holes in the roof, we talked about the beginnings of a painting later titled *Open Book*.” ■

“Kathy used her position at the Walker to open our eyes to new perspectives. She has innovated, she has led, she has been an extraordinary partner and she has inspired us to keep our eyes wide open—even after she leaves.” —R.T. Rybak, Mayor of Minneapolis. ■

“Director, negotiator, builder, and explorer: Kathy excels at each of these. A collective tear will fall on her departure day. Tears from all the people she has nurtured into becoming more of themselves than they could have ever dreamed of becoming otherwise.” —John Cook, Vice President, Hammel, Green and Abrahamson (HGA). ■

—**Development** The Walker continues important relationships with its Premier Partners—Best Buy, General Mills, Target, Star Tribune, and WCCO-TV Channel 4. Piper Jaffray joins us as the newest Premier Partner. The generous support received from these six leading corporations helps make all Walker programming possible.

—**Visual Arts** Kiki Smith: *A Gathering 1980–2005* travels to the Whitney Museum of American Art, New York. “When, as a European curator working in England, I looked to America, Kathy was one of the art world beacons that burned most brightly. She was one of the reasons I moved to the United States, inspired by the standards she set for what an exhibition program, and a museum, could be. When Philippe Vergne and I were curating the Whitney Biennial, her encouragement and support were epitomized in two pieces of advice—that the museum was ‘a safe place for unsafe ideas,’ and that curating the Biennial was not a popularity contest. Kathy believes in ideas, taking risks, and asking questions—

all essential tools for keeping art alive.” —Christie Iles, Anne and Joel Ehrenkrantz Curator, Whitney Museum of American Art. The Walker acquires the installation work *CC5 Hendrixwar/Cosmococa Programa-in-Progress* by Neville D’Almeida and Helio Oiticica. While Halbreich is director, 3,906 artworks are added to the Walker’s permanent collection, bringing the total number of works to 10,005, an increase of 60 percent.

—**Design** Japan’s *IDEA* magazine devotes 48 pages to a 10-year retrospective of the Walker’s design achievements since Andrew Blauvelt became director and curator of design.

—**Film/video** The Women with Vision film/video festival, now in its 14th year, reaches new records in attendance. The Expanding the Frame experimental film series launches with sold-out programs. *Regis Dialogues* continue with Michel Gondry and Bela Tarr. Francis Ford Coppola visits the Walker to present the first high-definition screening of the documentary *Coda: Thirty Years Later*.

—**Education** *Arty Pants: Your Tuesday Playdate*, a free, program for young children and their parents or caregivers, launches as part of the Raising Creative Kids Initiative. Artist talks include Cey Adams, Jeff Chang, David Choe, Roger Cummings, Kiri Davis, FriendsWithYou, and Rachel Raimist.

—**Performing Arts** The Walker presents William Forsythe’s *Chamber Works*.

—**Finance** The Walker reports a balanced operating budget for the 25th consecutive year, providing a stable foundation that supports artistic experimentation. *Business Week* magazine cites the Walker as one of the best-managed nonprofit arts institutions in the country.

—**New Media** The Walker’s Web sites report 8.7 million visitors in fiscal year 2006/2007, a 40% increase over the prior year. Since October 1998, the Walker has attracted more than 18 million online visitors from all over the world who have spent 2 million hours viewing 125 million Web pages.



