
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 global, multidisciplinary, and diverse approach to the creation, presentation, interpretation, collection, and preservation of art. Walker programs examine the questions that shape and inspire us as individuals, cultures, and communities.

2–4	LETTER FROM THE DIRECTOR
13–16	VISUAL ARTS
25–28	PERFORMING ARTS
37–40	FILM/VIDEO
49–52	EDUCATION AND COMMUNITY PROGRAMS
61–64	DESIGN
73–74	NEW MEDIA INITIATIVES
75–76	MNARTISTS.ORG
85–88	MEASURES OF SUCCESS
97–101	STAFF, VOLUNTEERS, COMMUNITY PARTNERS & ADVISORS
102–110	ACQUISITIONS & GIFTS
111–124	DONORS
125–127	FINANCIAL STATEMENT
128	BOARD OF TRUSTEES

On June 30, the Walker Art Center completed a remarkably successful fiscal year filled with artistic and educational achievements made possible by your generous patronage. Before I share with you a few highlights of the past 12 months, I want to take this occasion to thank you for welcoming me into this amazing community. As director, I am exceedingly grateful for all that you do to support our work to engage and inspire audiences with the most innovative artistic programming across the disciplines.

The Walker presented 15 special and collection-focused exhibitions last year. Among them, Picasso and American Art featured more works by Pablo Picasso than the Twin Cities has seen since the Walker's 1980 exhibition, as well as 145 works by iconic American masters responding to Picasso's innovations. This historically significant exhibition was followed by the landmark, Walker-organized Frida Kahlo, which showcased nearly 50 portraits by the celebrated Mexican artist—some of these masterworks had never been seen outside of Mexico. Nearly a quarter-million visitors experienced Picasso and Kahlo, making them two of the most highly attended exhibitions in Walker history. In addition, the January Free First Saturday, which occurred during Frida Kahlo, had more than 7,000 visitors, making it the single most-attended day since the Walker opened its expanded facility in 2005.

Other exhibitions on view last year included Brave New Worlds; Present Tense: Photographs by JoAnn Verburg; Tino Sehgal; Catherine Sullivan: Triangle of Need; and Richard Prince: Spiritual America. Each of these shows demonstrates the Walker's ongoing commitment to artists and their visions, a global perspective of contemporary arts practice, and in a number of instances, such as Sullivan and Sehgal, supporting artists with major commissions to create new work.

The Walker is also proud that 49 percent of gallery visits were provided free of charge for visitors on Free First Saturdays and Target Free Thursday Nights as well as for all members. This past year, Free First Saturdays welcomed more than 32,000 visitors (a 12 percent increase over the previous year). With audiences experiencing all that the Walker has to offer, it's no wonder we received the City Pages Reader's Choice Award for Best Art Gallery.

In addition, the Walker had eight traveling exhibitions circulating the globe—from the United States to Europe to Asia—that were viewed by more than 654,000 people, including surveys of work by Kiki Smith, Robert Motherwell, Huang Yong Ping, and Kara Walker as well as the design exhibition Some Assembly Required: Contemporary Prefabricated Houses. We are particularly proud that the exhibition Kara Walker: My Complement, My Enemy, My Oppressor, My Love earned the prestigious distinction of best monographic museum show by the International Association of Art Critics/USA Awards. The remarkable exhibition traveled from Minneapolis to Paris, New York, Los Angeles, and Fort Worth, where it is on view through the fall. Curating significant monographic and group exhibitions is one of the Walker's most important contributions to the field. Since 1998, 23 Walker-organized exhibitions have reached more than 3.3 million people at 57 museum stops in 12 countries around the globe.

Of course, the Walker is much more than a museum; it is an incubator for the finest performing artists, a hotbed for global and experimental film, and a center for civic dialogue and new media experimentation. Contemporary artistic practice is not only multidisciplinary but also interdisciplinary, and to me, one of the Walker's great assets is its ability to serve as a platform and foster dialogue between disciplines. Several projects last year demonstrated

this interdisciplinary nature. For example, the Walker honored the distinguished contemporary choreographer Trisha Brown with the Year of Trisha. This yearlong celebration included the exhibition Trisha Brown: So That the Audience Does Not Know Whether I Have Stopped Dancing, which incorporated live dancers, drawings, and video footage of seminal performances. In addition, the year included a major performance by the Trisha Brown Dance Company presented with Northrop Dance at the University of Minnesota; lectures, classes, and workshops presented with the University of Minnesota's Department of Theatre Arts and Dance; and four site-specific outdoor performances in the Minneapolis Sculpture Garden and Loring Park, including important early works such as Man Walking Down the Side of a Building. The Year of Trisha exemplified the Walker's desire and ability to work with artists who do not set boundaries.

The film/video season featured nearly 200 screenings of films from around the globe, including numerous world and regional premieres. One of the Walker's most important film programs—the Regis Dialogue and Retrospective—featured intimate conversations and expansive film screenings by Academy Award-winning filmmaker Miloš Forman (Amadeus, One Flew Over the Cuckoo's Nest, The People vs. Larry Flynt) as well as the highly influential Hungarian director Béla Tarr (Santantango, Werckmeister Harmonies). The Walker continued its commitment to groundbreaking international cinema with its Global Lens series, which explores universal social issues, as well as the new Cinemateca series, featuring contemporary films from Latin America. Cinemateca served as a bridge between the work in the Walker galleries (Frida Kahlo) and on screen, allowing our visitors to experience a dynamic range of Latin American art from the past and present.

The Walker is widely recognized for its innovative uses of technology to both deepen arts experiences and to reach audiences from Minnesota and around the world; its three Web sites received some 8.5 million visits this past year. The critically acclaimed walkerart.org includes the Walker Channel (channel.walkerart.org), where lectures, readings, discussions, and select performances are webcast; ArtsConnectEd.org, a joint project of the Walker and the Minneapolis Institute of Arts that provides educators access to digital images of artworks in both institutions' collections; and martists.org, a project of the McKnight Foundation and the Walker, which serves as a critical resource for Minnesota artists and audiences, providing visitors access to more than 62,000 artworks by nearly 13,000 artists and organizations in 87 Minnesota counties.

While the Walker has presented design-related exhibitions and events for more than 60 years, making it one of this institution's oldest programming departments, 2007–2008 represented a truly banner year. As the source of all Walker print communications, the Design and Editorial Department produced some 285 pieces throughout the year as well as four new catalogues for a diverse range of artists. The design team also presented two exhibitions, including the Walker-organized Worlds Away: New Suburban Landscapes, the first major survey of the art and architecture of the contemporary American suburb and, as part of the Minneapolis Sculpture Garden's 20th-anniversary celebration, Design for the Other 90%, a free outdoor exhibition organized by the Cooper-Hewitt National Design Museum that featured an array of inventive solutions to everyday social problems faced by people around the globe. In addition, the department hosted 11 architects and designers as visiting lecturers for the two series Drawn Here: Conversations in Contemporary Design and Insights 2008.

I hope you enjoyed Walker Inside Out, our summerlong celebration of the Garden's 20th anniversary. We officially kicked off the celebration on Memorial Day with the opening of Design for the Other 90% and Walker on the Green: Artist-Designed Mini Golf, featuring two

courses designed by Minnesota artists, architects, and designers. We also brought back Rock the Garden in partnership with 89.3 The Current/Minnesota Public Radio, which sold out to an audience of more than 8,000, making it the highest-attended concert in the event's 10-year history. We hosted four Garden-focused Free First Saturdays and a site-specific work by Back to Back Theatre that took place in the center of the Garden. We also had the opportunity to bring together Garden visionaries of the past and present, such as Walker director emeritus Martin Friedman and artists Siah Armajani, Deborah Butterfield, Martin Puryear, and Judith Shea.

To help our community celebrate the Garden's 20th anniversary, we were fortunate to have major sponsorship from Thrivent Financial for Lutherans along with major gifts from Judy Dayton and Martha and Bruce Atwater. Additional support was provided by the Edward R. Bazinet Foundation, N. Bud and Beverly Grossman Foundation, Marilyn and Glen Nelson, and Harriet and Edson Spencer. We are also grateful to the Star Tribune for its media partnership and to Northwest Airlines as the official airline of the summer celebration. I also want to thank UnitedHealth Group for its generous sponsorship of Walker on the Green: Artist-Designed Mini Golf and the outdoor exhibition Design for the Other 90%, and U.S. Bank for its sponsorship of the new FlatPak in the Garden, a structure that will serve as a visitor orientation and activity center for years to come. Lastly, I want to express my appreciation to the Minneapolis Park & Recreation Board for its ongoing partnership in maintaining the Garden as a vibrant community space for all to enjoy.

Of course, none of the wonderful programs we present at the Walker would be possible without the support of many individuals, corporations, foundations, and government agencies. Nearly 40 percent of our income each year comes from generous contributors like you, and we are so grateful for your continuing support. We greatly appreciate all those who helped make our programming possible over the past year, and it gives us great pleasure to acknowledge their contributions in this report. We especially want to thank our Premier Partners—Best Buy, General Mills, Piper Jaffray, Target, Star Tribune, and WCCO-TV—for supporting all that we do to engage our audiences with the art and artists of our time.

I want to end this letter by saying that it is a great privilege for me to follow in the footsteps of the Walker's former directors Martin Friedman and Kathy Halbreich. They have inspired me and so many people over the years through the rich legacy of the Walker's artistic programming and innovation. I feel very fortunate to be able to continue to shape the Walker—an institution that Martin and Kathy so lovingly built and fostered.

The strong culture of philanthropy in the region was another reason that coming to the Walker was especially attractive to me. As a recent arrival to Minnesota, I am very inspired by your support of the Walker and our other cultural institutions. Your extraordinary generosity has played, and will continue to play, a critical role in the vitality and health of the state. You may have read the recent article in the New York Times bearing the headline "The Emerald City of Giving Does Exist." The piece correctly pointed out the wonderful spirit of civic pride and giving that has long been part of the DNA of the Twin Cities. I truly feel blessed to have landed at the Walker and to have the opportunity to be part of this generous and inspiring community.

Olga Viso
Director



Olga Viso, Director

Photo: Cameron Wittig





Momentum: New Dance Works
Maggie Bergeron and Company:
House/Home
July 12–14, 2007

Photo: Cameron Wittig



Summer Music & Movies
Sultry Nights: The Sounds of the City
and the Films of Douglas Sirk
July 16–August 20, 2007
left to right: Douglas Sirk: *Written on
the Wind*; *Metronomy* in performance
August 6, 2007

Performance photo: Hjalti Jakobsson



Paper Trail: A Decade of Acquisitions
March 16 – September 23, 2007
A young visitor interacting with Erwin
Wurm's one minute sculpture (1997)

Photo: Gene Pittman



VISUAL ARTS

The 2007–2008 visual arts program served as a crucible for artistic alchemy, illuminating the visions and ideals driving the artistic process. Opening the year was the exhibition Catherine Sullivan: Triangle of Need, which highlighted the Walker's role as a creative partner with both artists and institutions. Through an artist residency funded by the Nimoy Foundation, Sullivan worked with local dancers and a figure skater to develop a movement vocabulary based on the physiology of Neanderthals. The results were incorporated into the film installation Triangle of Need, which was coproduced by the Walker, the Vizcaya Museum and Gardens (Miami), and A Foundation (Liverpool). The publication that accompanied the exhibition was supported by Metro Pictures and Galerie Catherine Bastide.

In the fall, two exhibitions exemplifying the Walker's strengths were presented. Brave New Worlds brought together a diverse group of artists from around the globe to investigate the world's current status and possible futures. This show drew upon the legacy established by past Walker exhibitions such as Let's Entertain (1999), Painting at the Edge of the World (2001), and How Latitudes Become Forms (2002) to offer an overview of contemporary artistic practice. After its presentation here, Brave New Worlds traveled to La Colección Jumex in Mexico City. Bringing together such a wide-ranging body of work took enormous effort, and we are grateful to Ann M. Hatch and Peter and Annie Remes for their support and to the Consulate General of the Netherlands for support of artist travel for the show.

Brave New Worlds makes a fresh demand on us: can we look with rather than at these works? It's a slight prepositional shift, but looking in this way recruits us, as an audience, to participate in the articulation, exchange, and critique of these different worldviews instead of passively consuming them.

—Christopher Atkins, *Art Papers*, January/February 2008

While the Walker excels at broad surveys of contemporary art, it is equally strong at in-depth examinations of the work of an established artist. Frida Kahlo marked a high point of

EXHIBITIONS

The Shape of Time
April 17, 2005 – November 1, 2009

Elemental
April 17, 2005 – February 28, 2010

Mythologies
April 17, 2005 – October 10, 2010

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

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

Catherine Sullivan: Triangle of Need
Curated by Doryun Chong
August 23 – November 18, 2007

Brave New Worlds
Curated by Doryun Chong and Yasmil Raymond
October 4, 2007 – February 17, 2008

Frida Kahlo
Organized by the Walker Art Center in association with the San Francisco Museum of Modern Art
Co-curated by Elizabeth Carpenter, Walker Art Center, and guest curator Hayden Herrera
October 27, 2007 – January 20, 2008

Tino Sehgal
Curated by Yasmil Raymond
December 12, 2007 – March 23, 2008

Present Tense: Photographs by JoAnn Verburg
Organized by the Museum of Modern Art, New York

Curatorial coordination by
Siri Engberg
January 12–April 20, 2008

Worlds Away: New Suburban Landscapes
Organized by the Walker Art
Center in association with the Heinz
Architectural Center, Carnegie
Museum of Art, Pittsburgh
Co-curated by Andrew Blauvelt,
Walker Art Center, and Tracy
Myers, Heinz Architectural Center,
Carnegie Museum of Art
February 16–August 17, 2008

Richard Prince: Spiritual America
Organized by the Solomon R.
Guggenheim Foundation
Curatorial coordination by
Philippe Vergne
March 22–September 14, 2008

Trisha Brown: So That the Audience
Does Not Know Whether I Have
Stopped Dancing
Curated by Peter Eleey
April 18–July 20, 2008

Statements: Beuys, Flavin, Judd
Curated by Yasmil Raymond
May 15, 2008–July 12, 2009

Design for the Other 90%
Organized by the Smithsonian's
Cooper-Hewitt, National
Design Museum
Curatorial coordination by
Andrew Blauvelt
May 24, 2008–September 7, 2009

ARTISTS-IN-RESIDENCE

Tino Sehgal
Catherine Sullivan

TOURING EXHIBITIONS

Brave New Worlds
Curated by Doryun Chong and
Yasmil Raymond
La Colección Jumex, Mexico City,
April 26–July 25, 2008

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

the year, bringing in more than 100,000 visitors. The exhibition was appropriate not only for the Walker's historical program, but also for its selection of an artist who spent her career on the outskirts of the canon. The show met with similar success when it traveled to the Philadelphia Museum of Art and the San Francisco Museum of Modern Art. We are grateful to guest co-curator Hayden Herrera and our partners at SFMoMA for their invaluable help in putting together such a spectacular exhibition, and to Bank of America and Fundación Televisa for sponsoring the national tour. We are also grateful to Margaret and Angus Wurtele, Fundación/ Colección Jumex, and Craig Baker for their generous support. The exhibition was supported by an indemnity from the U.S. Federal Council on the Arts and the Humanities. Additional support was provided by Mexico's National Council for Culture and the Arts (CONACULTA) and National Institute of Fine Arts (INBA). For the Walker's presentation, we thank our hotel partner Millennium Hotel Minneapolis.

Winter visitors to the Walker may have been surprised to be greeted with a newspaper headline rather than the usual "hello." This and other unexpected interactions in the permanent collection galleries were the work of Berlin-based artist Tino Sehgal. During his residency in April, he developed a new work and recruited "interpreters" who would embody the exhibition throughout the building—from This Is Propaganda (a singing guard in the Burnet Gallery) to This Is Good (a dancing guard in Gallery 2)—while challenging visitors' expectations of a static viewing experience.

The Walker was privileged to host Present Tense: Photographs by JoAnn Verburg, organized by the Museum of Modern Art, New York. A glorious celebration of the work of this St. Paul-based artist, the exhibition brought together Verburg's portraits and video works to provide an overview of her career to date. The support of UBS, Linda and Lawrence Perlman, the Beverly J. and John A. Rollwagen Fund of the Minneapolis Foundation, and Harry Drake made the Minneapolis presentation possible.

Design and architecture have long been important parts of the exhibitions program at the Walker, and this year brought us Worlds Away: New Suburban Landscapes. A fascinating look at suburbia through the eyes of visual artists, designers, and architects, the show highlighted the fallacy of suburban stereotypes while exploring potential solutions to the real problems of sprawl. We finished the year with the 20th anniversary of the Minneapolis Sculpture Garden, bringing the galleries outdoors for the presentation of Design for the Other 90%, which presented objects designed to improve the lives of the world's poor.

The Walker was one of only two U.S. venues for Richard Prince: Spiritual America, a survey of the work of one of the most important American artists of his generation, organized by the Solomon R. Guggenheim Foundation, New York. This exhibition of paintings, photography, and sculpture demonstrated Prince's talent for appropriation and ironic appreciation of American cultural icons. We are grateful to Ameriprise Financial for sponsoring the Walker's presentation, and to Karen and Ken Heithoff for their support as lenders and donors.

The year 2008 marked the Walker's Year of Trisha, celebrating the achievements of one of America's most prominent dancer/choreographers. Visual Arts joined the celebration by organizing Trisha Brown: So That the Audience Does Not Know Whether I Have Stopped Dancing. Tracing the development of Brown's drawing practice from early choreographic annotations to full-body sketches alongside videos of performances by the Trisha Brown Dance Company, the exhibition also featured in-gallery performances of her 1968 work Planes.

This year, a trio of permanent collection artists was featured in the Friedman Gallery. Statements: Beuys, Flavin, Judd featured three artists who were contemporaries of thought rather than form. Each took sculpture off its pedestal—literally and figuratively—and expanded the conventions of what constitutes a work of art, influencing scores of artists to do the same.

Several exhibitions from previous years continued their travels to national and international venues, including the Walker's first presentation in China. House of Oracles: A Huang Yong Ping Retrospective (2005) opened in March at the Ullens Center for Contemporary Art in Beijing. A momentous occasion not only for the Walker but also for the artist, the exhibition was Huang's first museum presentation in his home country. Kara Walker: My Complement, My Enemy, My Oppressor, My Love (2007), which traveled to Paris, New York, Los Angeles, and Fort Worth, was awarded Best Monograph Museum Show Nationally for the 2006–2007 season by the International Association of Art Critics (AICA).

We are grateful to Target for generously sponsoring the opening events for exhibitions this past year, including Director's Circle dinners and Walker After Hours preview parties. We also want to recognize Mpls.St.Paul Magazine for its promotional support of Walker exhibitions, NetJets for sponsoring Contributing Member programs, and Lowry Hill for its ongoing sponsorship of the Walker's Collectors' Group.

Frida Kahlo
Philadelphia Museum of Art,
February 20–May 18, 2008
San Francisco Museum of Modern
Art, June 14–September 28, 2008

House of Oracles: A Huang Yong Ping
Retrospective
Curated by Philippe Vergne and
Doryun Chong
Vancouver Art Gallery, British
Columbia, April 5–September 16, 2007
Ullens Center for Contemporary
Art, Beijing, March 21–June 8, 2008

Kara Walker: My Complement, My
Enemy, My Oppressor, My Love
Curated by Philippe Vergne and
Yasmil Raymond
ARC: Musée d'art moderne de la ville
de Paris, June 19–September 9, 2007
Whitney Museum of American Art,
New York, October 11, 2007–
February 3, 2008
Hammer Museum, Los Angeles,
March 2–June 8, 2008

Kiki Smith: A Gathering, 1980–2005
Curated by Siri Engberg
La Colección Jumex, Mexico City,
May 31, 2007–October 8, 2007

Robert Motherwell: Selections from the
Collection of Walker Art Center
Curated by Elizabeth Carpenter
Museo Dolores Olmedo
Xochimilco, Mexico City,
February 23–May 25, 2008

Some Assembly Required: Contemporary
Prefabricated Houses
Curated by Andrew Blauvelt
Virginia Center for Architecture,
Richmond, June 12–September 30,
2007

The Walker Art Center continues to be a leader, nationally and internationally, in the field of exhibitions, and this year demonstrated its breadth of expertise. From solo exhibitions developed with artists-in-residence to thematic design shows, from monographic surveys to overviews of current artistic practice, Walker presentations engaged both artists and audiences in a wide-ranging exploration of the art of our time, challenging both to continue to move in new directions.

Philippe Vergne
Deputy Director and Chief Curator

Momentum: New Dance Works
Off-Leash Area: Our Perfectly
Wonderful Lives July 19–21, 2007

Photo: Cameron Wittig





Two by Greenaway
Screening September 7–8, 2007
Peter Greenaway: The Draughtsman's
Contract



Catherine Sullivan: Triangle of Need
August 23 – November 18, 2007
left to right: Doryun Chong, Catherine
Sullivan, and Sean Griffin installing
the exhibition in the Medtronic Gallery

Photo: Cameron Wittig



Picasso and American Art
 June 16 – September 9, 2007
 Installation view of Roy Lichtenstein's
 Girl with Beach Ball III (1977)
 ©Estate of Roy Lichtenstein

Photo: Gene Pittman



Selections from the Walker Art Center
 Teen Arts Council (WACTAC) Web site
 redesign teens.walkerart.org
 Launched November 2, 2007



Gob Squad: Super Night Shot
Performance September 20–22, 2007

Photo: David Baltzer

PERFORMING ARTS

Under the mid-June setting sun, more than 8,000 people joyously filled the street between the Walker and the Minneapolis Sculpture Garden to listen to four revered bands—Bon Iver, Cloud Cult, the New Pornographers, and Andrew Bird—playing intriguing, often complex modern music, or “rock,” for lack of a better term. We want to thank our copresenter 89.3 The Current, cosponsor Brit’s Pub and Eating Establishment, media partner Vita.mn, official beer Summit Brewing Company, and VIP lounge sponsor the Hotel Minneapolis for helping to make Rock the Garden 2008 such a success. It was an appropriate finale to a remarkable season of premieres, commissions, unique collaborations, production residencies, and presentations. While the return of Rock the Garden after a four-year hiatus was the best-attended, most visible event of our season, it was but a capstone to the year’s eclectic, memorable, and internationally significant mix of contemporary dance, new music, performance, and interdisciplinary work.

The Walker’s Performing Arts program actively supports the development and presentation of contemporary performance and the creative engagement of diverse audiences. Our commitment to supporting artists and taking chances on new works and new forms continues to gain national attention and international respect. The core of our mission is to identify, support, and present new directions in dance, music, theater, and hybrid live art, and to help chart future directions of art forms while striving to connect work to—and contextualize it for—a broad spectrum of audiences.

Dance highlights from 2007–2008 included an in-depth residency and multilayered performance installation at the Cedar Cultural Center by Congolese choreographer Faustin Linyekula; the return of the acclaimed Cloud Gate Dance Theatre of Taiwan (copresented with Northrop Dance at the University of Minnesota); the return of French conceptual dance artist Jérôme Bel, this time with Thai dance master Pichet Klunchun in an ingenious lecture/performance work; and the U.S. exclusive engagement by Belgium’s famed Anne Teresa De Keersmaeker remounting her now classic FASE: Four Movements to the Music of Steve Reich. The Year of Trisha, a comprehensive tribute to postmodern dance legend Trisha Brown, featured (in April) a major exhibition of her drawings (including Brown’s rare solo appearance in the gallery to create a work on paper), a presentation of new and old company works (in a second collaboration with Northrop), workshops, talks, remounts of work for the

PERFORMANCES

35th Annual Choreographers’ Evening:
Curated by Emily Johnson

ARENA Dances by Mathew Janczewski:
Ugly

Jérôme Bel and Pichet Klunchun: Pichet
Klunchun and myself

Steven Bernstein’s Millennial Territory
Orchestra

Trisha Brown Dance Company: Present
Tense, Foray Forêt, and I love
my robots

Romeo Castellucci and Societas
Raffaello Sanzio: Hey Girl!

Cloud Gate Dance Theatre of Taiwan:
Wild Cursive

Anne Teresa De Keersmaeker/Rosas:
FASE: Four Movements to the Music
of Steve Reich

The World of Dosh: Martin Dosh
& Friends

Bill Frisell Trio: Musical Portraits from
Heber Springs: Bill Frisell’s Disfarmer
Project

Marc Bamuthi Joseph: the break/s

David Neumann/advanced beginner
group: feedforward

Nortec Collective

Prezens Quartet (David Torn/Tim
Berne/Craig Taborn/Tom Rainey)
and Drew Gress’ 7 Black Butterflies

The TEAM: Particularly in the Heartland

Claude Wampler: PERFORMANCE
(career ender)

William Yang: Shadows

IN:SITE/OUT SERIES

Back to Back Theatre:
Small Metal Objects
Faustin Linyekula and Les Studios
Kabako: Festival of Lies
Gob Squad: Super Night Shot
Miguel Gutierrez and the Powerful
People: Everyone

MOMENTUM: NEW DANCE WORKS

Maggie Bergeron: House/Home
Justin Jones: the SCREEN/the THING
Off-Leash Area: OurPerfectly
Wonderful Lives
Cathy Wright: Return

NEW WORLD JAZZ

Dhafer Youssef
Frode Haltli Quartet
Kinsmen/Svajanam

SUMMER MUSIC & MOVIES

Black Blondie
The Knotwells
Metronomy
Andy Palacio and the Garifuna Collective
The Plastic Constellations
Robert Skoro

ARTISTS-IN-RESIDENCE

Trisha Brown Dance Company
Marc Bamuthi Joseph
Faustin Linyekula and Les Studios
Kabako
Meredith Monk and Ann Hamilton

TOURING WALKER COMMISSIONS

The BodyCartography Project,
Holiday House
Powderhorn Park (private home),
Minneapolis, September 19–27,
2007

Trisha Brown, Foray Forêt
Joyce Theater, New York,
February 5–10, 2008
Northrop Auditorium, Minneapolis,
April 25, 2008
De Singel, Antwerp, Belgium,
March 19–21, 2008

University of Minnesota's dance company, and (in July) historic remounts of site-based outdoor pieces from the 1970s, which straddled the fiscal year's end and so launched the 2008–2009 season with great fanfare. This celebration was an institution-wide, interdisciplinary initiative. In July 2007, we again produced with the Southern Theater our annual Momentum series showcasing new commissioned works by some of Minnesota's most promising next generation of movement innovators.

No one moves, or thinks about movement, like Trisha Brown. Over her 40-year career, the New York dance maker has perfected a choreographic brand that marries intelligence with a loose-limbed, liquid style of moving. Her choreography's rigor and invention appeal to the art crowd; its seemingly carefree execution and disarming humor make her work accessible and enjoyable for the general public.

—Camille Lefevre, *Star Tribune*, April 18, 2008

Creative movement also featured prominently in the theatrical work at our January Out There festival, subtitled *Moving Toward the Future*, which celebrated its 20th anniversary last year. The series also focused on ways that today's artists are using theatrical space in nontraditional ways and increasingly blurring the lines between audience and artist. Out There, which introduced the work of Miguel Gutierrez, the TEAM, and Claude Wampler, successfully concluded with the Walker-commissioned feedforward, a new dance-theater work by David Neumann. Other theater highlights included the ambitiously scaled, visually stunning *Hey Girl!* by acclaimed Italian theater auteur Romeo Castellucci, and the world premiere of hip-hop poet Marc Bamuthi Joseph's *the break/s*, which was commissioned by and developed in residence at the Walker with support by a Joyce Award from the Joyce Foundation and has gone on to critical acclaim at national touring stops. Unique international theater programming bookended the season with an audience favorite, *Super Night Shot*, by England/Germany's Gob Squad and the Australian-based Back to Back Theatre's quietly inspired, site-specific *Small Metal Objects*, presented outdoors as part of the Walker's celebration of the Minneapolis Sculpture Garden's 20th anniversary.

In music programming, brilliant and prolific jazz-guitar innovator Bill Frisell returned with a new Walker-commissioned evening of compositions inspired by the mid-century rural portraits of "outsider" photographer Mike Disfarmer (artfully projected around the musicians throughout the performance). A three-part series called *New World Jazz* paired global sounds with jazz, America's indigenous improvised music, in concerts by artists from India (Kadri Gopalnath with Rudresh Mahanthappa), Norway (Frode Haltli), and Tunisia (Dhafer Youssef). Other musical high points included an art-rock stomp by San Francisco's Deerhoof; big-band innovations by trumpeter Steven Bernstein and his Millennial Territory Orchestra; Tijuana's electronic dance/digital media-makers Nortec Collective (presented as a parallel program with the exhibition *Frida Kahlo*); and two ecstatic sold-out performances by local electronic music conjurer Martin Dosh and friends, which landed on the cover of *City Pages*. Our annual, free, six-part *Summer Music & Movies* series featured another lineup of outstanding local musical talent and concluded with a memorable indoor concert by Andy Palacio and his Garifuna Collective. The joy and infectious sound of this "lost" music of Belize was still on many people's minds when the sad news arrived in January 2008 that Palacio had died unexpectedly of a heart attack.

Music was also central to one of the crowning interdisciplinary projects of the year. For two weeks, singer/composer/theater artist/choreographer Meredith Monk, visual/installation artist Ann Hamilton, and 16 of their visiting musical, design, and media collaborators were in residence at the Walker finishing the creation of Monk and Hamilton's newest creation, *Songs of Ascension*. "There is no other place like the Walker," Monk said in June 2008. "Every time I come here, I feel like I am returning home. . . . it is such a nurturing place. The Walker truly trusts artists . . . you feel that immediately." The 20-voice Oratorio Society of Minnesota joined the visiting artists for this immersive, sumptuous new work, which was met by rapturous standing ovations on each of the performance's three nights. A Walker commission, *Songs of Ascension* is already slated for the Brooklyn Academy of Music in 2009 and will tour to other venues around the world.

We are most grateful to the generous funders of the Walker's Performing Arts program. For major support of the entire season, we want to thank the Doris Duke Charitable Foundation, the William W. and Nadine M. McGuire Commissioning Fund, the Andrew W. Mellon Foundation, and the National Endowment for the Arts. Macy's generously sponsored the music season again this year with media partnerships from 89.3 The Current and Vita.mn, and Gray Plant

Servico de Artes Performativas,
Porto, Portugal, March 30–31, 2008

Elevator Repair Service, Gatz
Philadelphia Live Art Festival,
August 30–September 2, 2007
TBA Festival, Portland Institute of
Contemporary Art, OR,
September 14–16, 2007
On the Boards, Seattle,
September 21–23, 2007

Bill Frisell Trio, Musical Portraits from
Heber Springs: Bill Frisell's Disfarmer
Project

McAninch Arts Center, Glen Ellyn,
IL, October 26, 2007
Paramount Theater, Charlottesville,
VA, October 29, 2007
Wexner Center for the Arts,
Columbus, OH, March 3, 2008
Stone Mountain Arts Center,
Brownfield, ME, March 6, 2008

Cynthia Hopkins, *Must Don't Whip 'Um*
Philadelphia Live Art Festival,
September 12–15, 2007
REDCAT, Los Angeles, September
26–30, 2007
Carolina Performing Arts, University
of North Carolina, Chapel Hill,
November 10, 2007

Bill T. Jones, *As I Was Saying . . .*
Alexander Kasser Theater, Montclair,
NJ, October 27, 2007

Marc Bamuthi Joseph, *the break/s*
Humana Festival, Actors Theater,
Louisville, KY, April 10–12, 2008
Spoleto Festival, Charleston, SC,
May 29–30, 2008
Yerba Buena Arts Center, San
Francisco, June 19–21, 2008

Young Jean Lee, *CHURCH*
The Public/Under the Radar Festival,
New York, January 9–19, 2008
P.S. 122, New York, April 26–May
12, 2008

Meredith Monk and Ann Hamilton,
Songs of Ascension
Dartington College, Dartington, UK,
March 16, 2008

Jason Moran, Milestone
Flynn Theater, Burlington, VT,
January 19, 2008
Hopkins Center, Dartmouth College,
Hanover, NH, January 24, 2008

The National Theater of the United
States of America, Chautauqua!
The Bushwick STARR, Brooklyn, NY,
May 16–18, 2008

David Neumann/advanced beginner
group, feedforward
MASS MoCA, North Adams, MA,
September 29, 2007
Dance Theater Workshop, New
York, October 23–November 3,
2007
Alverno College, Milwaukee, WI,
February 9, 2008

Karen Sherman, Tiny Town
ODC, San Francisco,
June 26–28, 2008

Morgan Thorson, Faker
ICA, Boston,
November 29–30, 2007

Basil Twist, Petrushka
Lincoln Center, New York,
April 2–13, 2008

Mooty sponsored the dance season. Additional support was provided by Arts Midwest's Performing Arts Fund, the Jerome Foundation, the Joyce Foundation, National Performance Network, and the New England Foundation for the Arts. The Year of Trisha was made possible by the National Endowment for the Arts American Masterpiece: Dance Initiative, administered by the New England Foundation for the Arts. Additional support was provided by the National Endowment for the Arts and the University of Minnesota McKnight Arts and Humanities Endowment. We also want to thank the members of the Producer's Council for their support of the Walker's Performing Arts program.

Philip Bither
William and Nadine McGuire Senior Curator
of Performing Arts

ARENA Dances by Mathew Janczewski:
Ugly October 18–20, 2007

Photo: Cameron Wittig





Béla Tarr: Mysterious Harmonies
A Regis Dialogue and Film Retrospective
September 14–October 21, 2007
Werckmeister Harmonies

Brave New Worlds
October 4, 2007–February 17, 2008
foreground: Installation view of Zheng
Guogu's *Me and My Teacher* (1993)

Photo: Gene Pittman





Catherine Sullivan: Triangle of Need
August 23–November 18, 2007

Photo: Cameron Wittig



Premieres: First Look
Todd Haynes: I'm Not There
Screening November 6, 2007

Photo: Jonathan Wenk TWC 2007

FILM/VIDEO

Film is an exciting, influential art form, and the Walker presents contemporary works that are fresh and current, exploring the history and creative use of the medium, observing our global community, and engaging our audience with the issues that define our time. The past year in Film/Video has been one of energy and excitement, with visiting filmmakers and arresting film programs attracting an audience of more than 40,000 people.

Two annual programs have celebrated impressive anniversaries: the 15th Women with Vision Film Festival and the 18th year of Regis Dialogue and Retrospective programs. Other series included Global Lens, Premieres: First Look, Expanding the Frame, Cinemateca, and Queer Takes. Out-side the cinema, selections from the Ruben/Bentson Film and Video Study Collection were screened daily in the Lecture Room during gallery hours and on the Best Buy Film/Video Bay monitors. For generously supporting the Walker's Film program, we are grateful to Elizabeth Redleaf and the Ruben/Bentson Family Fund for the Acquisition, Conservation, and Preservation of Media.

The 32nd season of Summer Music & Movies kicked off our dynamic year with the 1950s-era films of Douglas Sirk, shown at dusk in Loring Park, with sponsorship by Lunds, City Pages, and Cities 97. The Premieres: First Look series featured preview screenings of works destined to leave their mark in cinema history. Film is a catalyst for conversation, and we often invite filmmakers to attend their screenings and participate in postshow discussions. Highlights this year included producer Christine Vachon with I'm Not There; screenwriter Diablo Cody with Juno; director Esther Robinson with A Walk into the Sea; documentary filmmaker Errol Morris and set photographer Nubar Alexenian with Standard Operating Procedure; and producer Sarah Pillsbury with Quid Pro Quo.

With ongoing support from Regis Foundation, the Regis Dialogue and Retrospective program brings both innovative and influential directors to the Walker. This year our Dialogues guests were Béla Tarr from Hungary and Czech born/New York-based Miloš Forman. Béla Tarr: Mysterious Harmonies included a dialogue with critic Howard Feinstein along with a complete retrospective of Tarr's nine films, which ended with the regional premiere of The Man from London. Miloš Forman: Cinema of Resistance included a dialogue with critic Scott Foundas (LA Weekly), a 12-film retrospective highlighted by new 35mm prints of his early Czech

FILM FESTIVAL

Women with Vision: Past/Present
Opening Night: Georgina Lightning:
Older Than America (Introduced by
the director and producer Christine
Walker)
Panel: Moving the Moving Image
with Steina Vasalka, Amy Youngs,
Jane Blocker
Closing Night: Hana Makmalbaf:
Buddha Collapsed Out of Shame

PREMIERES: FIRST LOOK

Susanne Bier: Things We Lost in the Fire
Carlos Brooks: Quid Pro Quo
(Introduced by producer Sarah
Pillsbury)
Bill Guttentag and Dan Sturman:
Nanking
Todd Haynes: I'm Not There
(Introduced by producer Christine
Vachon)
Errol Morris: Standard Operating
Procedure (Introduced by the director)
Jason Reitman: Juno (Introduced by
screenwriter Diablo Cody)
Esther Robinson: A Walk into the Sea:
Danny Williams and the Warhol
Factory (Introduced by the director)
Gus Van Sant: Paranoid Park

REGIS DIALOGUES

Béla Tarr with Howard Feinstein:
Mysterious Harmonies
Miloš Forman with Scott Foundas:
Cinema of Resistance

CINEMATECA: NEW FILM FROM LATIN AMERICA

Karim Aïnouz: Love for Sale: Suely
in the Sky
Camila Guzmán Urzúa: The Sugar
Curtain (El Telón de Azúcar)
Sandra Kogut: Mutum
Carlos Reygadas: Silent Light (Stellet
licht) (Introduced by the director)
Isabel Vega and Amanda Micheli: La
Corona (The Crown)
Carlos Bosch: Septembers (Septiembres)
Lucía Puenzo: XXV

ONGOING SERIES

Expanding the Frame

Piotr Uklański: Summer Love
Cristian Mungiu: 4 Months, 3 Weeks, 2 Days
Jennifer Fox: Flying: Confessions of a Free Woman
Cristian Nemescu: Marinela from P7, California Dreamin' (Endless)
Heinz Emigholz: Photography and Beyond 1, Schindler's Houses: Photography and Beyond Part 12
Ulrike Ottinger: Prater, Johanna d'Arc of Mongolia, Ticket of No Return, 12 Chairs

Queer Takes: Visibly Out

Juan Flahn: Boystown
Jacques Nolot: Before I Forget
Cynthia Wade: Freeheld
Dee Rees: Pariah
Abigail Child: On the Downlow
Lucia Puenzo: XXY
Angelina Maccarone: Vivere
Matt Wolf: Wild Combination: A Portrait of Arthur Russell
Guido Santi and Tina Mascara: Chris & Don: A Love Story
Lizzie Borden: Born in Flames
Gregg Araki: The Living End: Remixed and Remastered
Bill Sherwood: Parting Glances

Global Lens 2008

MNTV 2007

Summer Music & Movies

Sultry Nights: The Sounds of the City and the Films of Douglas Sirk

2007 British Television Advertising Awards

BEST BUY FILM/VIDEO BAY

The Animated Voices of Youth: Films of

John and Faith Hubley
Spiritually Abstract: Jordan Belson's Samadhi
Cunningham/Atlas

films and of his first American film, *Taking Off*; the director's cut of *Amadeus*; and a beautiful archival print of *One Flew Over the Cuckoo's Nest*.

Cinemateca: New Films from Latin America began with seven Mexican films in November to correspond to the opening of the exhibition *Frida Kahlo* and continued throughout the year with a fresh look at films from Latin America. Several filmmakers came from Mexico to present and discuss their work, including Francisco Vargas with *The Violin* and Carlos Reygadas with *Silent Light*.

In keeping with the Walker's aesthetic of experimentation, the second year of *Expanding the Frame* featured four works by German filmmaker Ulrike Ottinger, who led in-depth post-screening conversations; the six-hour *Flying: Confessions of a Free Woman*, hosted by filmmaker Jennifer Fox; new work from Romania, including Cristian Mungiu's *4 Months, 3 Weeks, 2 Days*, shown in conjunction with the exhibition *Brave New Worlds*; and a program with live music to accompany Danny Williams' *Warhol Factory* films.

All the more reason to get thee to the Walker Art Center for its indispensable *Women with Vision* series, a global hotpot of movies by and about people who are virtually invisible outside the film festival circuit. . . . You'd be a fool if you underestimated the value of a film (and the power it can have) when it represents people and stories normally neglected by commercial filmmakers. If you're used to being forgotten by Hollywood, such a film can be an oasis.

—The Morning After (Mpls.St.Paul Magazine Blog), mspmag.com, March 8, 2008

Part of the Walker's mission is the exploration of global ideas, and both the 15th edition of the *Women with Vision* film festival and the 5th annual *Global Lens* series delivered illuminating world cinema. With sponsorship from Faegre and Benson, the 2008 *Women with Vision Festival* was titled *Past/Present*, and the women directors from around the world used both drama and documentary forms to look at ways that our past helps to shape contemporary life. This

year, 32 films from 12 countries were screened, and all were at least regional premieres. Opening night featured the world premiere of *Older Than America*, while on closing night the Walker presented the U.S. premiere of the Iranian film *Buddha Collapsed Out of Shame*. In all, 12 filmmakers appeared onstage in the Walker cinema this year to present and discuss their work. *Global Lens* is a touring program of 10 films from countries with developing independent film production. This year's works came from China, Argentina, India, Philippines, Iran, Indonesia, and South Africa. The program, which also has a strong educational focus, offers free matinee screenings to high school classes.

We revitalized partnerships within our community this year, especially with the University of Minnesota's Institute for Advanced Study Film Collaborative with which we copresented the films of Ulrike Ottinger. This partnership extended to include the University's Consortium for the Study of the Asias for a cohosted residency with Japanese director Naomi Kawase. On the closing night of the Jewish Film Festival, organized by Sabes Jewish Community Center and presented in partnership with our *Women with Vision* festival, we screened *Making Trouble*, a documentary on the history of Jewish comedy and the women who broke new ground with humor.

William Pohlad and Elizabeth Redleaf served a second year as cochairs for the Walker Film Society (WFS), a group of members dedicated to film. The WFS presented a special screening of *Into the Wild* with the film's producer, Pohlad, sharing in-depth information about the making of this film directed by Sean Penn. The WFS also hosted receptions for visiting filmmakers/guests including Christine Vachon, Ying Ying Chang, Diablo Cody, Georgina Lightning and Christine Walker, Béla Tarr, Miloš Forman, and Sarah Pillsbury, and cohosted a screening and reception with the Telluride Film Festival.

The ever-popular British Television Advertising Awards, now in its 19th year, played 65 times to a record-breaking 20,000 people. *MNTV 2007* presented 15 Minnesota filmmakers on Twin Cities Public Television, with work selected by the Walker, Intermedia Arts, and IFP/MSP. Finally, the Walker Film/Video Department, because of its international reputation, hosted research visits from the Beijing Film Academy, Hong Kong Arts Centre, and Toronto International Film Festival Group. It is a true compliment to serve as a model for such important media centers.

With our many successes this year, we still face the looming question: what is the future of cinema? We see the practicality of 35mm cinema projection losing ground as digital

LECTURE ROOM SCREENINGS

Bill Douglas: *My Ain Folk*
Red Grooms: *Fat Feet and Tappy Toes*
Lourdes Portillo and Susana Muñoz: *La Ofrenda: The Days of the Dead*
Rene Castillo: *Down to the Bone (Hasta los Huesos)*
Jacqueline Goss: *Stranger Comes to Town*
Benita Raphan: *Great Genius and Profound Stupidity*
Various directors: *Big Ideas for a Small Planet*

MUSIC + FILM

Danny Williams' *Factory Films* with T. Griffin and Catherine McRae (*The Quavers*)

SPECIAL PRESENTATIONS

Cult Classics: Monte Hellman's *Two Lane Blacktop* and George Stevens' *A Place in the Sun*

Peter Greenaway: *The Draughtsman's Contract* and *A Zed and Two Noughts*

Cinemateca: *Contemporary Film From Mexico*

SCREENINGS AT EXHIBITION OPENINGS

Lourdes Portillo and Susana Muñoz: *La Ofrenda: The Days of the Dead* (Exhibition: *Frida Kahlo*)

Rene Castillo: *Down to the Bone (Hasta los Huesos)* (Exhibition: *Frida Kahlo*)

Jonathan Kaplan: *Over the Edge* (Exhibition: *World's Away: New Suburban Landscapes*)

Leonard Kastle: *The Honeymoon Killers* (Exhibition: *Richard Prince: Spiritual America*)

ARTIST-IN-RESIDENCE

Naomi Kawase

ACQUISITIONS FOR THE RUBEN/
BENTSON FILM AND VIDEO STUDY
COLLECTION

Karen Crommie and David Crommie
The Life and Death of Frida Kahlo
1966

video (black and white/color,
sound), 40 minutes

The Ruben/Bentson Family Fund
for the Acquisition, Conservation,
and Presentation of Media, 2007

Nicole Hewitt

In/Dividu 1999

video (color, sound), 8 minutes

In Between 2002

video (color, sound), 20 minutes

Bridge 2002

video (color, sound), 15 minutes

The Waltz, A Mock Ball 2004

video (color, sound), 10 minutes

Pigs, etc. 2006

video (color, sound), 3 minutes

The Ruben/Bentson Family Fund
for the Acquisition, Conservation,
and Presentation of Media, 2008

Ulrike Ostermann

Curtea de Arges 2007

video (color, sound), 6 minutes

The Ruben/Bentson Family Fund
for the Acquisition, Conservation,
and Presentation of Media, 2008

Miranda Pennell

Drum Room 2007

video (color, sound), 15 minutes

The Ruben/Bentson Family Fund
for the Acquisition, Conservation,
and Presentation of Media, 2008

Lourdes Portillo and Susana Muñoz

La Ofrenda: The Days of the Dead 1988

video (color, sound), 12 minutes

The Ruben/Bentson Family Fund
for the Acquisition, Conservation,
and Presentation of Media, 2007

Benita Raphan

Great Genius and Profound Stupidity

2008

video (color, sound), 27 minutes

The Ruben/Bentson Family Fund
for the Acquisition, Conservation,
and Presentation of Media, 2008

formats are becoming more present in our lives. The word
“film” itself, shedding its sole meaning as a strip of celluloid
printed with single images, is generously taking on images that
move, whether in a dark screening room or on your hand-
held electronic device. Yet film remains the medium of ideas,
stories, and dreams.

Sheryl Mousley
Curator, Film/Video



Brave New Worlds
October 4, 2007 – February 17, 2008
Installation view of Tomás Saraceno's
Flying Garden/Air-port-City/32SW (2007)

Photo: Gene Pittman



Frida Kahlo
October 27, 2007–January 20, 2008
Installation view of The Two Fridas
(1939) Collection Museo de Arte
Moderno, Mexico City–©2007 Banco
de México Diego Rivera & Frida Kahlo
Museums Trust

Photo: Gene Pittman

Cinemateca: Contemporary Film
from Mexico
November 1–16, 2007
top and bottom: Eva Aridjis:
Saint Death









EDUCATION AND COMMUNITY PROGRAMS

Each year the Education and Community Programs Department creates opportunities that deepen and enhance our audiences' experiences and understanding of the art and artists presented by the Walker. In a year when its programming ranged from the intimate vision of the late painter Frida Kahlo to the richly multidisciplinary hip-hop-influenced performance the break/s by artist Marc Bamuthi Joseph, our department also embraced both tradition and innovation, defining the Walker as an institution committed to engagement with art across a rich landscape of disciplines and history. Education programs this year particularly highlight the Walker's desire and ability to respond to the ever-changing interests and needs of audiences at a time in which our online and offline worlds collide and blur at an increasing pace.

Visitors to the successful exhibition Frida Kahlo encountered not only an impressive historical survey of Kahlo's art, but also an opportunity to examine that body of work through a present-day lens. Enhancing the experience of this show, a gateway exhibition to visitors who might not otherwise visit a contemporary art institution, School and Tour Programs laid out the welcome mat by offering tours, classes, workshops, and art-making activities that invited people to approach Kahlo's work in a current context. The Walker's 100 talented and highly trained guides offered roughly 430 tours in English and Spanish to some 14,000 visitors. With support from Best Buy, we were able to accommodate the overwhelming number of requests for Kahlo school tours by opening the galleries to school groups on selected Mondays. Best Buy also supported two area schools with largely Spanish-speaking populations, Cristo Rey Jesuit High School and Partnership Academy, with free tours, art lab classes, and busing. Students from El Colegio Charter High School in Minneapolis worked with education staff to develop a Spanish-language gallery activity for middle and high school students visiting the Kahlo exhibition. In addition to the annual Educators' Evening, which was attended by more than 300 teachers, two sold-out workshops focusing on Frida Kahlo and Georgia O'Keeffe were held in partnership with the Minneapolis Institute of Arts. A bilingual Kahlo classroom resource guide DVD was made available for free to all educators who brought students to the exhibition.

Target Free Thursday Nights, a weekly program generously supported by Target, welcomed 55,000 visitors this past year, offering free gallery admission and activities such as talks with prominent artists, writers, critics, and designers; film screenings; art-making; and performances. Presented in conjunction

ARTIST TALKS & READINGS

Banu Cennetoğlu
FriendsWithYou
Chris Johanson and Jo Jackson
Kent Johnson
Walid Raad
Catherine Sullivan, Dylan Skybrook,
and Sean Griffin
JoAnn Verburg

GALLERY TALKS

Mircea Cantor
Jonathan Metzl
Paula Rabinowitz
Noguchi Rika
Joseph Scrimshaw
Armando Andrade Tudela

PERFORMANCES

Kira Obolensky, Ed Bok Lee, and Hayley
Finn: Permanence Collection

LECTURES

Janine di Giovanni
Hayden Herrera
Esmé Rodríguez and Edén Torres
Joe Sacco
Drawn Here: Contemporary Design
in Conversation Series
David Adjaye, Vincent James and
Jennifer Yoos, Teddy Cruz,
Sean Griffiths

PANEL DISCUSSIONS

Brave New Art: Artists and Political
Consciousness: Runa Islam, Jorge
Macchi, Dan Perjovschi, and
Haegue Yang
Tino Sehgal's Art and Economy: Jane
Blocker and Richard Leppert
Next Exit: Shifting Landscape of
Suburbia: Dan Bergin, Michael
Lander, Todd Melby, and Lance
Neckar

ARTIST-IN-RESIDENCE PROGRAMS

Marc Bamuthi Joseph

TEEN PROGRAMS

20 Under 20 Exhibition
Alliance for Community Media Youth
Film Screening
Collecting Corruption Workshop
and Exhibition
Girls in the Director's Chair
Film Festival
Quest for the Voice: Youth Spoken
Word Showcase
Student Open House
Twin Cities Youth Media Network
Film Showcase
Walker Art Center Teen Arts
Council (WACTAC)
Youth Classes and Workshops

SCHOOL AND TOUR PROGRAMS

Adult Classes
ArtsConnectEd
Classroom and Community
Connections
Contemporary Arts Forum
Educators' Evening
Information Guides
Public, School, and Group Tours
Teacher Workshops (O'Keeffe and
Kahlo, Marc Bamuthi Joseph)
TRIO Institute: The Art of Literacy
Tour Guide Bus Fund
Writing Through Art

FAMILY PROGRAMS

Arty Pants: Your Tuesday Playdate
Free First Saturday
Parent Advisory Group
Studio Classes for Kids
Summer's Cool
WAC Garden Pack
Parent Workshops

COMMUNITY PROGRAMS

Explore Membership

with the Kahlo exhibition, Public Programs presented an evening celebrating the Mexican Day of the Dead, featuring Calavera mask-making, tours, and films. Modern-day suburbia came into focus with a series of lectures and panel discussions related to the exhibition *Worlds Away: New Suburban Landscapes*. The panel, *Next Exit: Shifting Landscape of Suburbia*, explored ways that the suburban population, behaviors, and trends are changing and challenging our assumptions about suburbia. The Walker's permanent collection galleries came to life in the spring during performances of *Permanence Collection*, a play written by Minneapolis-based playwrights Ed Bok Lee and Kira Obolensky. Directed by Hayley Finn and performed by local actors, this project was a collaboration between the Walker and the Playwrights' Center that brought new audiences into Walker galleries and encouraged them to see the collection installation in a new way.

Families made their way to the Walker for the long-running and successful Free First Saturdays program. With the support of Ameriprise Financial, the Medtronic Foundation, and WCCO-TV, Free First Saturday welcomed more than 32,000 visitors this past year to enjoy tours, art-making activities, story readings, films, and performances. In January, more than 7,000 people attended the popular Finding Frida family day—the largest number of attendees since the opening of the Walker expansion—to craft retablos, play games of *Exquisite Corpse*, watch short Surrealist films, and attend a world dance party featuring international music. With support from Ameriprise Financial, *Arty Pants: Your Tuesday Playdate* continued to offer innovative ways for toddlers to explore concepts such as color, shape, texture, sound, and movement. Part of the Raising Creative Kids Initiative, with support from the Institute of Museum and Library Services, *Arty Pants* welcomed nearly 1,500 tots and caregivers. This year also saw the launch of the Parent Advisory Group, a coalition of parents brought together to discuss ways to make the Walker even more family friendly, offering feedback on programs, interpretive projects, and strategies for engaging young visitors. These lively discussions resulted in the creation of several new programs. The session *Going to the Galleries Together* offered parents, grandparents, and other caregivers time-tested strategies for making the most of a shared museum visit, including follow-up activities for home. The popular *Date Night/Art Night* event gave parents the opportunity to reconnect during some quiet time in the galleries and a drink at Wolfgang Puck's 20.21 Restaurant & Bar while their kids created works of art in the Star Tribune Art Lab with a professional artist and instructor. At the end of the evening, participants came together to share their different but equally inspiring experiences.

ArtsConnectEd, developed in partnership with the Minneapolis Institute of Arts, remains a valuable Web site resource for art educators. Through a 2006 award of a National Leadership Grant from the Institute of Museum and Library Services, enhancements to the site continue in an effort to create a more comprehensive database of artworks, and to debut new tools through which educators and students can experience a more in-depth exploration of themes and ideas surrounding art and artistic practices.

It's not every art exhibit that challenges the viewer to take on gravity and watch out for entropy. The return of miniature golf to the Walker Art Center, as part of this summer's celebration of the Minneapolis Sculpture Garden's 20th anniversary, promises to engage visitors in new and different ways. Golfers must pedal a stationary bike backwards, operate an oversized pinball machine and putt around bisected bowling balls—and that's just on one hole. Meanwhile, across Vineland Place, an exhibit titled *Design for the Other 90%* features creative responses to human needs in the developing world, such as a water barrel shaped like a tire for easy transport.

So, on one side of the street, the intensely practical; on the other, the entirely frivolous. But on both sides, demonstrations of the role of design in human life—and of the value an institution like the Walker brings to a city.

—Star Tribune, May 24, 2008

With major support from Wells Fargo, the Surdna Foundation, the Best Buy Children's Foundation, and Vita.mn, Walker Teen Programs has served as a national model for programming with and for teenage audiences, creating a space where teens can express their ideas and opinions in a critical and creative exploration of contemporary art. The foundation of the program is the Walker Art Center Teen Arts Council (WACTAC), a diverse group of young people ages 14 to 19 who gather

weekly to discuss and program events and activities of interest to teens. This year they organized 20 Under 20, a three-day exhibition whirlwind featuring more than 100 teen artists in three locations across Minneapolis and St. Paul. The year's most ambitious undertaking was the creation of teens.walkerart.org, a Web site designed collaboratively by Walker New Media Designer Justin Heideman and WACTAC members. Using Web 2.0 tools employed by social networking sites, the new design enables teens to create their own content and customize the site daily. In April 2008, the site was recognized for its innovative approach at the 2008 Museums and the Web, an international conference focused on Web-based programs in cultural institutions.

The Walker is fortunate to have a talented education staff, many of whom were recognized this past year for their contributions to the field and the community. Susan Rotilie, Manager of School Programs, was selected to receive the 2007 Museum Educator of the Year from Art Educators of Minnesota as well as the 2008 Western Region Arts Educator of the Year by the National Art Education Association. Sarah Peters, Associate Director of Public Programs and book artist, received a Jerome Foundation fellowship through the Minnesota Center for Book Arts for a sculptural book project exploring the political, historical, and cultural mythologies of the Arctic. Teen Programs Manager Witt Siasoco, who tirelessly guides the efforts of the Walker Art Center Teen Arts Council, was one of 12 people honored by Americans for the Arts as part of their 2008 Professional Development Fund grant for Emerging Leaders of Color.

Museum educators are the consummate collaborators, and this year the staff worked with more than 70 community partners and 200 volunteers to realize an exciting year of programming. I am proud of the ambitious and innovative work done by all of the Education and Community Programs staff this past year and our shared commitment to weave the talents and passions of artists, audiences, and curators into new possibilities for experiencing contemporary art and life.

Sarah Schultz
Director, Education and Community Programs



Free First Saturday: Hip-Hop Hooray!
December 1, 2007
A family hip-hop dance workshop in
the Skyline Room
Photo: Cameron Wittig



Present Tense: Photographs by JoAnn
Verburg January 12–April 20, 2008
foreground: Installation view of
Underground (2005)

Photo: Gene Pittman





Frida Kahlo
October 27, 2007–January 20, 2008
Installation view of Self-Portrait with
Monkeys (1943) The Jacques and
Natasha Gelman Collection of
Modern and Contemporary Mexican
Art: Courtesy the Vergel Foundation;
Muros; Costco/Comercial Mexicana
©2007 Banco de México Diego Rivera
& Frida Kahlo Museums Trust

Photo: Gene Pittman



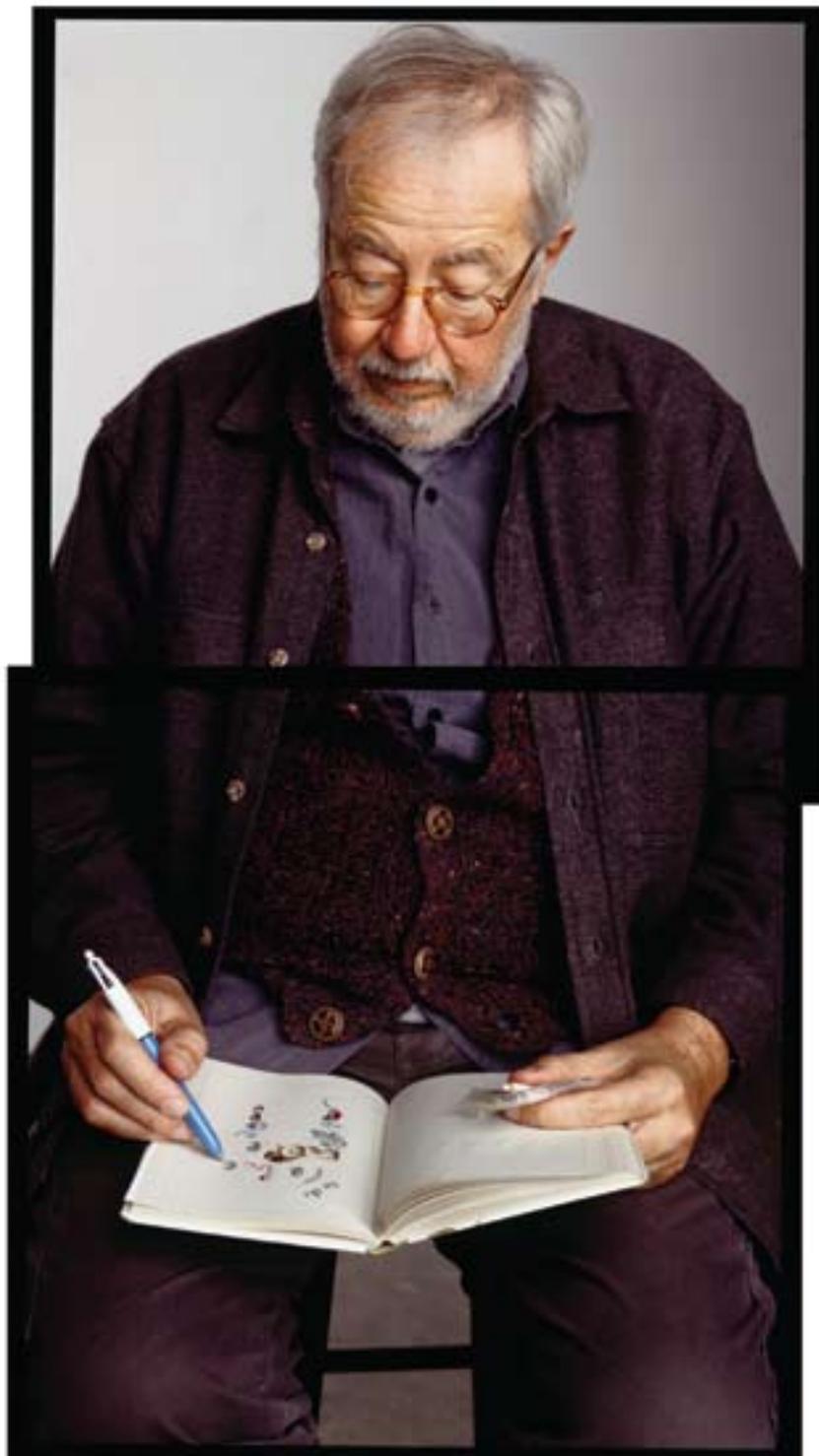
Expanding the Frame
Screening January 12–February 24, 2008
top and bottom: Piotr Uklański:
Summer Love

Cinemateca: New Film from
Latin America
Screening April 25, 2008
top to bottom: Carlos Reygadas:
Silent Light



Anne Teresa De Keersmaecker/Rosas:
FASE: Four Movements to the Music of
Steve Reich
Performance February 7–9, 2008
The choreographer in rehearsal

Photo: Piet Goethals



Reinventions: Insights 2008
Design Lecture Series
March 4–25, 2008
Ed Fella, Valencia, California

Photo: Gene Pittman

DESIGN

While the Walker has presented design-related exhibitions and events for more than 60 years, making it one of our oldest programming departments, 2007–2008 represented a truly banner year. We organized a new exhibition, presented another, and traveled a third; hosted 11 architects and designers as visiting lecturers; and debuted a new documentary film about contemporary graphic culture.

The exhibition *Some Assembly Required: Contemporary Prefabricated Houses*, which opened at the Walker in late 2005, completed its five-venue tour of North America with a final stop at the Virginia Center for Architecture in Richmond. The first major museum exhibition about today's architect-driven experiments in prefabricated construction, *Some Assembly Required* also yielded the purchase of a special one-room version of FlatPak, one of the featured projects from the show created by Minneapolis-based Lazor Office. This module, installed in the Minneapolis Sculpture Garden in August 2008 and sponsored by U.S. Bank, will serve not only as an architectural work of art but also as a visitor and activity center.

In February we debuted *Worlds Away: New Suburban Landscapes*, the first major survey of the art and architecture of the contemporary American suburb. With curatorial assistance from the Heinz Architectural Center at the Carnegie Museum of Art, Pittsburgh, the show featured more than 30 artists and architects examining a wide range of topics—from abandoned shopping malls to the ethnic diversity of suburbia. As part of the exhibition, the Walker instituted its first call for entries about suburban experiences through the Web site YouTube. A selection of videos was shown in a special screening room as part of the exhibition. We are grateful to John Taft, a long-time Walker trustee, for his generous support of the show. A catalogue comprising a collection of essayists examining the social, political, and aesthetic landscape of suburbia was published in conjunction with *Worlds Away*, which will be traveling to the Carnegie as well as the Yale School of Architecture.

As part of our ongoing series *Drawn Here*, we presented two architects included in *Worlds Away*: Teddy Cruz, whose practice explores the cross-border suburban exchange between Southern California and Tijuana, Mexico; and Sean Griffiths of the London-based firm FAT (Fashion Architecture Taste), which has created a new “hobby park” for a suburb of Rotterdam. We also expanded our definition of “local

EXHIBITIONS

Worlds Away: New Suburban Landscapes
Organized by the Walker Art Center in association with the Heinz Architectural Center, Carnegie Museum of Art, Pittsburgh
Co-curated by Andrew Blauvelt, Walker Art Center, and Tracy Myers, Heinz Architectural Center, Carnegie Museum of Art
February 16 – August 17, 2008

Design for the Other 90%
Organized by the Smithsonian's Cooper-Hewitt, National Design Museum
Curatorial coordination by Andrew Blauvelt
May 24 – September 7, 2008

TOURING EXHIBITION

Some Assembly Required: Contemporary Prefabricated Houses
Curated by Andrew Blauvelt
Virginia Center for Architecture,
June 12 – September 30, 2007

LECTURES

Drawn Here: Conversations in Contemporary Design
David Adjaye, Adjaye/Associates, London
Vince James and Jennifer Yoos, VJAA, Minneapolis
Teddy Cruz, Estudio Teddy Cruz, San Diego
Sean Griffiths, FAT (Fashion Architecture Taste), London

Reinventions: Insights 2008
Marian Bantjes, Bowen Island, British Columbia
Lorraine Gauthier and Alejandro Quinto, Work Worth Doing, Toronto
Prem Krishnamurthy and Adam Michaels, Project Projects, New York
Ed Fella, Valencia, California

SCREENING

Beautiful Losers (Introduced by director Aaron Rose)

PUBLICATIONS

Catherine Sullivan: Triangle of Need (exhibition publication)
Frida Kahlo (exhibition catalogue)
Peter Seitz: Designing a Life (book)
Brave New Worlds (exhibition catalogue)
Worlds Away: New Suburban Landscapes (exhibition catalogue)
Trisha Brown: So That the Audience Does Not Know Whether I Have Stopped Dancing (exhibition catalogue)

RECOGNITION

Kara Walker: My Complement, My Enemy, My Oppressor, My Love (exhibition catalogue)
Art Forum Best Books of 2007
I.D. Magazine Annual Design Review, Design Distinction
AIGA Minnesota Design Show 2008
Robert Klanten and Matthias Hübner, eds., Fully Booked: Cover Art and Design for Books (Berlin: Gestalten, 2008), 31

House of Oracles: A Huang Yong Ping Retrospective (exhibition catalogue)
Robert Klanten and Matthias Hübner, eds., Fully Booked: Cover Art and Design for Books (Berlin: Gestalten, 2008), 107

Frida Kahlo (exhibition catalogue)
AIGA Minnesota Design Show 2008

Peter Seitz: Designing a Life (book)
AIGA 50 Books/50 Covers Competition
Steven Heller, "How to write a Modernist's Obituary," Eye, 17:67, 87

Walker Expanded Graphic Identity
Akiko Busch, "The Best Business Graphics," Print, LXI:V, September/October 2007, 151

design" in Drawn Here by highlighting work in Minnesota by architects practicing on a global stage as well as the increasingly national and international practice of Minnesota-based architects. Acclaimed London-based architect David Adjaye debuted a daring mixed-use project for downtown St. Paul in a lecture supported by Wingfield Corporation. Minneapolis-based Vince James and Jennifer Yoos of VJAA presented work that included an addition to Marcel Breuer's famous Abbey at St. John's University in Collegeville, Minnesota, as well as exciting new academic buildings for universities in New Orleans and Beirut, Lebanon. Drawn Here is made possible by the generous support of Target, which sponsors the Walker's popular Target Free Thursday Nights.

In March we hosted our annual Insights lecture series, which has been copresented with AIGA Minnesota for more than 20 years. This year's theme explored ways that designers have reinvented their careers. Showcasing the work of both emerging and seasoned designers, the series provided tangible evidence and inspiration that it is never too late, or too early, to rethink your life. Marian Bantjes from Bowen Island, British Columbia, gave up a prosperous design business to concentrate on more personal and experimental work; Lorraine Gauthier and Alejandro Quinto, a former Walker design fellow, of Toronto-based Work Worth Doing left similar career paths to concentrate on more socially conscious projects; emerging designers Prem Krishnamurthy and Adam Michaels of New York-based Project Projects formalized their early collaborations to form a partnership creating innovative work for cultural clients; and veteran designer Ed Fella chronicled his amazing 50-year career ranging from commercial artist in Detroit to avant-garde designer and influential educator in California.

In May the documentary Beautiful Losers debuted regionally at the Walker and included a question-and-answer session with its director, Aaron Rose. The film follows the careers of 11 artists and designers, many of whom have visited the Walker, whose work defined a new do-it-yourself sensibility emerging out of the youth culture's scene of skateboarding, graffiti, punk rock, and hip-hop in the 1990s and had a major impact not only on art practice but also in popular culture at large.

As part of the Walker's celebration of the 20th anniversary of the Minneapolis Sculpture Garden, dubbed Walker Inside Out, we hosted the exhibition Design for the Other 90%. This free outdoor exhibition was organized by the Cooper-Hewitt National Design Museum in New York and generously sponsored in Minneapolis by UnitedHealth Group. Design for the Other 90% featured an array of inventive solutions to everyday problems faced by most of the world's inhabitants,

whether making drinking water safer, education more widely available, or lifting lives out of poverty. In order to present the show outdoors, we worked with Ferrara Design Inc., whose work was featured in the exhibition, to use a series of translucent plastic emergency shelters to display the works, and with the Minneapolis Park & Recreation Board to install this special project in the Garden.

My favorite book is on the smaller side, small enough to carry around and read between classes and meetings. Kara Walker: My Complement, My Enemy, My Oppressor, My Love (Walker Art Center) is unexpected. . . . I love this book because it spurns the obvious take, shunning black and white to muddy the waters with a brown-on-brown design, replacing flatness with a roughly textured, embossed cover, and emphasizing the intimacy of smaller works on paper, as well as including a visual essay by the artist made from archival collage material and her texts on index cards.

[T]his catalogue (like the show itself) pulled me in, pushed me to see the present and the personal—both the artist's and my own—in her large-scale historical allegories.

—Katy Siegal, Artforum, December 2007

The Design and Editorial Department also creates all of the Walker's printed communications, including exhibition catalogues. This year, in addition to the 285 print pieces the department edited and designed, we also published six new catalogues for a diverse range of artists, including Catherine Sullivan, Frida Kahlo, and Trisha Brown. We partnered with the Minneapolis College of Art and Design (MCAD) and AIGA Minnesota to create a book documenting the life and work of Peter Seitz, who first came to Minneapolis as design director and curator at the Walker in the 1960s. Seitz would later found several important Minneapolis design agencies and taught for decades at MCAD. The Walker's design studio has received critical acclaim for its work in the areas of identity and branding—for instance, creating this year's campaign for Walker Inside Out—and we are frequently asked to share

D-Crit Identity
Jeremy Lehrer, "Critical Mass," Step, 24:1, January/February 2008, 46–51
Suzanne LaBarre, "New Model Army," Metropolis, January 2008

Andrew Blauvelt, "From Work to Text: Walker Art Center: 1998–2007," Idea #324, September 2007, 87–134

Andrew Blauvelt, National Design Awards, Communication Design and Lifetime Achievement (nomination)

"Emerging Talent No. 9: Emmet Byrne," Step, 24:1, January/February 2008, 80–81

our insights with peer institutions and fellow practitioners from around the country. In that vein, the studio was asked to create a graphic identity for D-Crit, a new program in design criticism at the School of Visual Arts in New York. Overall, the department garnered another six design awards this year and was the subject of a special profile in the Japanese design magazine, *Idea*, which showcased projects from the studio over the past 10 years, and was honored with a nomination from the National Design Awards in the category of Communication Design.

The variety of the programs presented at the Walker this year reflects our desire to bring the latest ideas in contemporary design to our audiences, both in the Twin Cities and around the world. Despite that diversity, there is an emerging common thread that suggests that design is more than the appearance of objects, as important as that is, and must engage socially with the world and its problems.

Andrew Blauvelt
Design Director and Curator

Romeo Castellucci and Societas
Raffaello Sanzio: Hey Girl!
Performance February 14 – 17, 2008

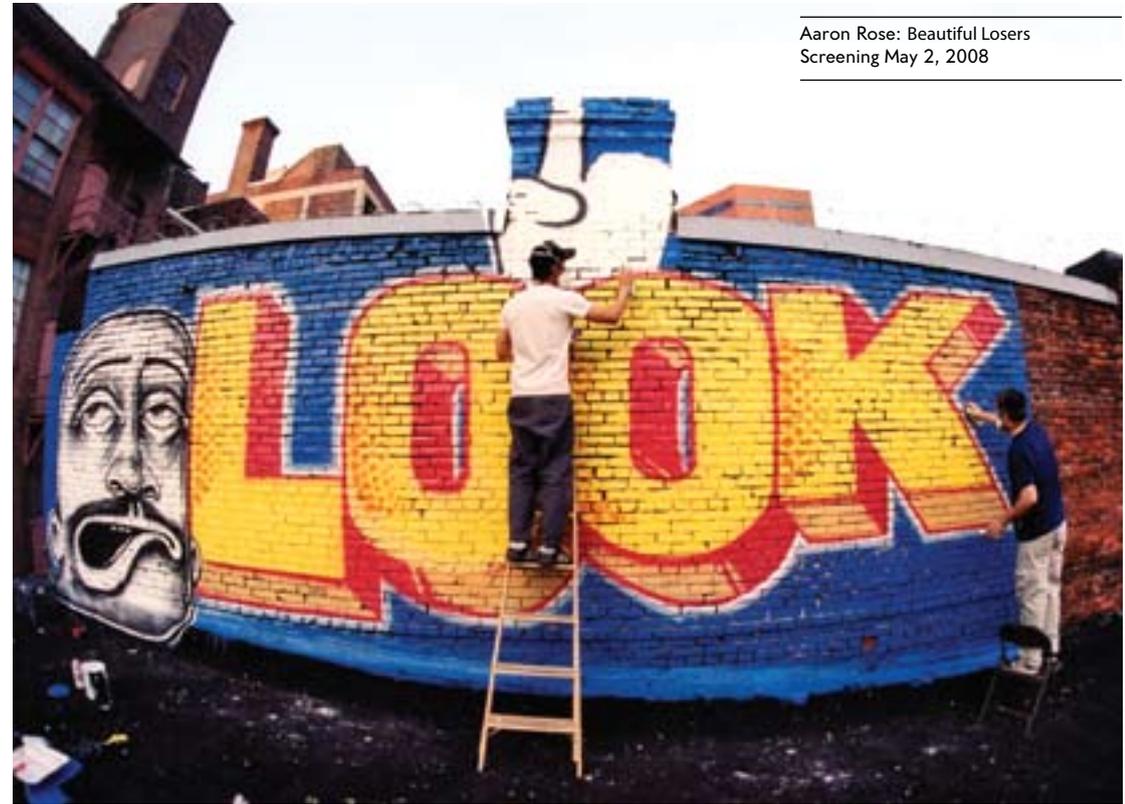
Photo: Steirischerherbst/Manninger







Worlds Away: New Suburban Landscapes
February 16–August 17, 2008
left and foreground to right:
Installation view of works by Estudio
Teddy Cruz and Laura E. Migliorino
Photo: Gene Pittman





Selections from the YouTube video competition in conjunction with the exhibition *Worlds Away: New Suburban Landscapes*
design.walkerart.org/worldsaway/
 Launched February 16, 2008

NEW MEDIA INITIATIVES

User-generated content is the buzzword of the day. From comments on museum blogs to Flickr images and YouTube videos featured in gallery installations, new technologies offer online and on-site visitors unprecedented means to add their voices to the interpretation of our programs. Beginning with a redesign of the teen programs Web site, New Media's past year of work reflects the increasingly important role of technology in stimulating content created by and for visitors.

A bifurcated screen allows teens.walkerart.org to address the needs of two very different audiences: people seeking information about the Walker's teen programs, be they museum professionals or parents; and teenagers themselves as represented by the Walker Art Center Teen Arts Council (WACTAC). Through a combination of social networking tools and services, the primary audience—WACTAC and their peers—controls the design and content of their half of the site ("the play side of things"). Blogging is at its core and used by WACTAC members to expose their role within the Walker and their interests outside the institution. Web site syndication feeds are used to cull bookmarked links and generate a calendar of events aimed at teens. The customization of content for and by the target community is reinforced by an interface that leaves little doubt that the site is a space for people under the age of 20. Much as they can on MySpace, teens can restyle the colors, text, and background of their section. Since its launch in 2007, the site has witnessed a dazzling array of content and graphic elements, from reflections on harbingers of adolescent rebellion to dancing unicorns and glitter text.

For the exhibition *Worlds Away: New Suburban Landscapes*, New Media created design.walkerart.org/worldsaway/ and hosted a YouTube competition that allowed the online community to add their views to an understanding of suburbia. Seeking to make a thematic connection between audiences and the Walker, the site combines material from the exhibition catalogue with user-generated content in the form of a lexicon of suburban neologisms. Anyone can modify existing definitions or add new terms using a combination of text, images, or Google Map locations. The site takes its cue from one of the best-known wikis, the collaborative encyclopedia Wikipedia. The YouTube competition asked, "Do you live in a suburb? Do you work or go to school in one? What is your experience of the burbs?" The open call invited anyone to make a 5-minute video and upload it to YouTube, and the best of more than 30 submissions were featured on the Web site and selected for display within the exhibition.

WEB SITES

teens.walkerart.org (redesign)

design.walkerart.org/worldsaway/
 (Worlds Away: New Suburban Landscapes exhibition site)

theunconvention.com (The UnConvention)

myyardourmessage.com (My Yard Our Message)

OTHER PROJECTS

artsconnected.org (software development)

Various YouTube Projects
 | Approve this Message

INTERACTIVE MEDIA

After Hours Party People photo booth
 Art on Call (special exhibition content)
 Frida Kahlo Multimedia Guide

SIGNAGE

Cinema Trailer

In May, the Walker announced another open call for audience submissions. My Yard Our Message (myyardourmessage.com) was a user-created, three-phase yard-sign project launched in conjunction with the U.S. presidential election. People were invited to submit political yard sign designs around the theme of what it means to actively participate in a democracy. Following a month of public voting, the top 50 signs were available for purchase and showed up in selected neighborhoods in St. Paul and Minneapolis. The project was part of a larger community initiative called the UnConvention, a nonpartisan collective of citizens and cultural institutions that provided a forum for promoting the democratic and free exchange of ideas during and after the 2008 Republican National Convention in St. Paul. Nearly 300 signs were submitted for My Yard Our Message, and in the opening hours of public voting, more than 1,100 votes were cast declaring which signs people would stake in their own yards. While project organizers are happy with the results, the project was not without controversy and highlighted some of the issues inherent in user-contributed content, particularly when the topic is as impassioned as American politics. Ambiguity in the submission guidelines and restrictions on partisan content resulted in the removal of a handful of signs. Contributors were generally understanding of restated protocols, but the lessons learned here will inform future similar initiatives.

The Walker consistently uses new media to challenge and explore our collective understanding of what it means to operate in a networked environment. The most successful applications of new technologies broaden the Walker's audience, enable greater access to our programs and collections, and encourage community involvement. Nowhere are the potentials of new Web technologies more apparent than in the redesign of artsconnected.org. A joint project of the Walker and Minneapolis Institute of Arts, ArtsConnectEd entered the second of a three-year initiative, funded by a National Leadership grant from the Institute for Museum and Library Services, aimed at redefining how museum educators and K-12 teachers work online. It is the largest software development effort ever undertaken by New Media, and the Walker team has lead responsibility for the programming and interface architecture. While this work accounts for at least half of New Media's efforts during the past year, the site is still in development and will not be publicly available until 2009. I look forward to reporting on the fruits of this labor next year.

Robin Dowden
Director, New Media Initiatives

MNARTISTS.ORG

Home to more than 12,700 registered artists, 900 arts organizations, and 87,000 posted works of art, mnartists.org remains a critical online community for local artists and arts enthusiasts of every discipline. Supported by the McKnight Foundation and the Walker, mnartists.org is dedicated to bringing artists and audiences together, providing news and information about the local arts scene, and fostering dialogue on matters of importance to the arts community.

Since the site's inception in 2004, mnartists.org has published a variety of original arts writing, including criticism, engaging artist profiles, revealing interviews, topical essays, and feature articles. In an era when column inches and media outlets dedicated to arts coverage are disappearing, this online portal continues to provide a home for excellent homegrown arts journalism by an impressive array of new and seasoned contributing writers on Minnesota's dance and theater scene, on the latest gallery exhibitions and new media innovations, and on up-and-comers in local music, film, and literature. Twice a month, mnartists.org publishes a stand-alone, free e-magazine (access+ENGAGE), keeping its subscriber pool of some 7,975 arts enthusiasts across the state abreast of happenings in their area and offering them an inviting entry point to the site's wealth of content and artwork.

In addition to its online offerings, mnartists.org also hosts a number of competitive arts series that provide local artists opportunities to put their work before a jury of seasoned professionals in their respective disciplines. What Light: This Week's Poem, now in its third year, is mnartists.org's poetry competition and publication project. Sponsored by Magers & Quinn Booksellers and Artisan Vineyards, this series presents a new poem by a Minnesota writer each week as well as live readings and a semi-annual published collection of winning What Light poems. Its success inspired the launch of three more discipline-specific juried series this year. First, miniStories, a new literary series and short story competition, showcases original flash fiction by Minnesota writers. Victorious flash fiction is published throughout the year on mnartists.org, with live readings by the miniStories winners at the Ritz Theater in Minneapolis. Second is mnSpin, new music sponsored by Summit Brewing, Springboard for the Arts, and McNally Smith College of Music. This series spotlights the region's diverse array of musical talent via a weekly playlist composed of tracks selected by a panel of artists and professionals working in the music industry. Listening parties, seminars, and a special-edition album filled with winning songs

PUBLIC PROGRAMS

[Artist Registration Workshops](#)

COMPETITIVE ARTS SERIES

[miniStories](#)

[MNFashion/FLASH](#)

[mnSpin](#)

[What Light: This Week's Poem](#)

MNARTISTS.ORG PROGRAM

[Radio mnartists Podcasts](#)

COMMUNITY COLLABORATION

[Space 144, Minneapolis Central Library](#)

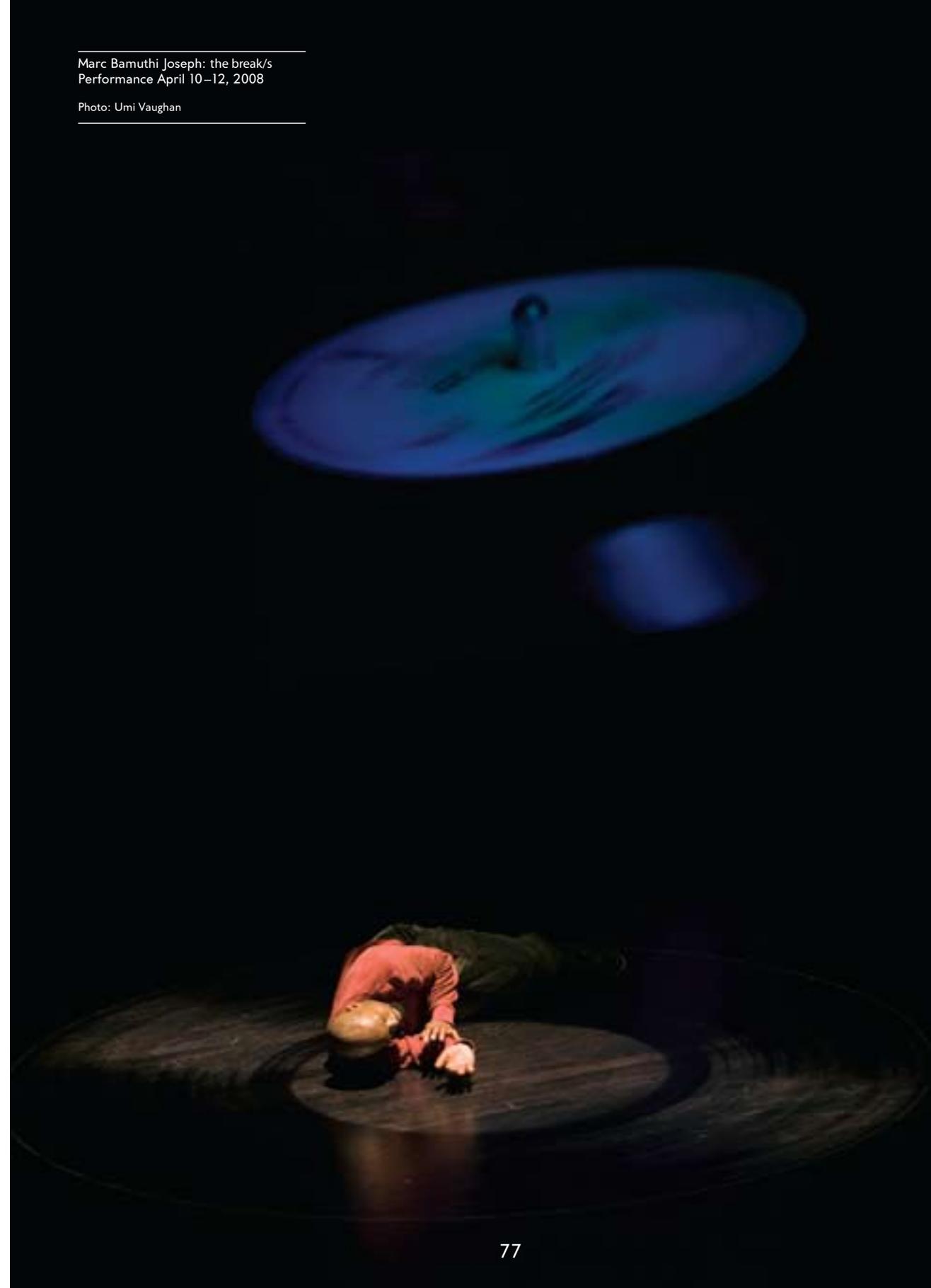
complete the package for this one-of-a-kind Minnesota music program. Finally, in early 2008, MNfashionFLASH debuted. This competitive fashion design and photography series, in partnership with MNFashion and sponsored by West Photo, invites Minnesota fashion designers, stylists, and photographers to submit images, which are then juried by a panel of judges who work in the fashion and photography industries.

Founded in 2006, Space 144 is an exhibition series presented in partnership with the Minneapolis Public Library. This program provides Minnesota artists, who are chosen by a committee of fellow artists, an opportunity to exhibit their work for the diverse community of library patrons. This unique exhibition program is open to artists working in all genres, with an ongoing open call for proposals. In addition to these series, mnartists.org continues to offer artists hands-on, “offline” professional development opportunities through discipline-specific artists’ workshops, seminars, and live arts events.

Scott Stulen
Project Director, mnartists.org

Marc Bamuthi Joseph: the break/s
Performance April 10–12, 2008

Photo: Umi Vaughan







Trisha Brown: So That the Audience Does Not Know Whether I Have Stopped Dancing April 18–July 20, 2008
The artist creating *It's a Draw* (2008) in the exhibition gallery April 17, 2008

Photo: Gene Pittman



Miloš Forman: Cinema of Resistance
 A Regis Dialogue and Film Retrospective
 April 1–22, 2008
 One Flew Over the Cuckoo's Nest

Walker Art Center Teen Arts Council:
 Collecting Corruption
 May 15–September 7, 2008
 top and bottom: Installation views
 of the teen exhibition

Photos: Gene Pittman

Collecting Corruption





Statements: Beuys, Flavin, Judd
 May 15, 2008 – July 12, 2009
 Installation view of Dan Flavin's
 "monument" for V. Tatlin (1969)

Photo: Gene Pittman

MEASURES OF SUCCESS

As a mission-driven organization, the Walker Art Center measures its successes beyond the balance sheet. The following statistics and information highlight key aspects of the Walker's mission: Artistic Leadership and Innovation, Audience Engagement and Civic Commitment, and Stewardship.

ARTISTIC LEADERSHIP AND INNOVATION

Walker-organized Exhibitions **9**

Brave New Worlds	First Solo Museum Exhibition	First U.S. Museum Exhibition
Catherine Sullivan	Catherine Sullivan	Tino Sehgal
Frida Kahlo	First Drawings Retrospective	Walker Publications
Paper Trail	Trisha Brown	5 exhibition catalogues
Robert Motherwell		
Statements		
Tino Sehgal		
Trisha Brown		
Worlds Away		

Performing Arts Commissions **9**

Bill Frisell's Disfarmer Project	Meredith Monk and Ann Hamilton: Songs of Ascension
Mathew Janczewski: Ugly	David Neumann/advanced beginner group: feedforward
Marc Bamuthi Joseph: the break/s	
Momentum: Maggie Bergeron, Justin Jones, Off-Leash Area, Cathy Wright	

Performing Arts Premieres **6**

Mathew Janczewski: Ugly	Momentum: Maggie Bergeron, Justin Jones, Off-Leash Area, Cathy Wright
Marc Bamuthi Joseph: the break/s	

Film/Video Premieres **75**

SELECTED HIGHLIGHTS	Béla Tarr: The Man from London	Regional and World Premiere Screenings	54%
Todd Haynes: I'm Not There	Piotr Uklański: Summer Love		
Georgina Lightning: Older Than America	Gus Van Sant: Paranoid Park		
Christian Mongin: 4 Months, 3 Weeks, 2 Days	Francisco Vargas: The Violin		
Errol Morris: Standard Operating Procedure			
Jason Reitman: Juno			

Walker Traveling Exhibitions **8**

Brave New Worlds	Huang Yong Ping	Robert Motherwell
Cameron Jamie	Kara Walker	Some Assembly Required
Frida Kahlo	Kiki Smith	

Touring Exhibition Attendance **654,606**

Hosting Museums	Hosting Countries
11	5

Touring Walker Performing Arts Commissions 15

The BodyCartography Project: Holiday House	Meredith Monk and Ann Hamilton: Songs of Ascension
Trisha Brown: Foray Forêt	Jason Moran: Milestone
Elevator Repair Service: Gatz	The National Theater of the United States of America: Chautauqua!
Bill Frisell Trio: Disfarmer Project	David Neumann/advanced
Cynthia Hopkins: Must Don't Whip 'Um	beginner group: feedforward
Bill T. Jones: As I Was Saying...	Karen Sherman: Tiny Town
Marc Bamuthi Joseph: the break/s	Morgan Thorson: Faker
Young Jean Lee: CHURCH	Basil Twist: Petrushka

Touring Performance Commissions Attendance 18,500+ (and counting)

Hosting Venues	Hosting Cities	Hosting Countries
—	—	—
29	24	4

Artists Included in Walker Programs 1,269

Visual Arts	142	Performing Arts	375
Film/Video	215	Design	95
Education	442		

Artist Residencies 7

Visual Arts	2	Performing Arts	4
Catherine Sullivan Tino Sehgal		Marc Bamuthi Joseph Faustin Linyekula and Les Studio Kabako Meredith Monk and Ann Hamilton Trisha Brown Dance Company	
Film / Video	1		
Naomi Kawase			

Artists Registered with mnartists.org 13,127

Walker Staff Lectures, Juries, and Panels 60+

Walker Staff Honors and Awards 14

Best Monographic Exhibition: Kara Walker	Minnesota Museum Educator of the Year —	Western Region Museum Educator of the Year —	Getty Museum Scholar —
Philippe Vergne Yasmil Raymond	Susan Rotilie	Susan Rotilie	Sarah Schultz
Americans for the Arts —	National Design Awards Nominee —	Alliance Graphique International —	Design Studio Awards —
Witt Siasoco	Andrew Blauvelt	Andrew Blauvelt	7

AUDIENCE ENGAGEMENT AND CIVIC COMMITMENT

Total Walker Attendance 759,347

Garden Attendance	342,058	Free Gallery Visits	49%
Program & Building Attendance	417,289	Visitors of Color	13%
		Teen and Youth Visitors	20%
		Lower Income Visitors (\$25K and less)	20%

Total Media Mentions 1,765

Features, Previews, and Reviews	291	Radio and TV Features	66
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Total Print Media Impressions 398,444,526

Local and Regional	171,104,943	National and International	227,339,583
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Local Community Partnerships (see pages 100–101) 127

Education	72	Performing Arts	33
Film/Video	14	Design	3
Visual Arts	2	New Media Initiatives	3

Copresentations 33

AIGA Minnesota Carnegie Museum of Art Cedar Cultural Center Children's Theatre Company Cityview Performing Arts Magnet School, Minneapolis Elderhostel Global Film Initiative Highpoint Center for Printmaking Horace Mann School, St. Paul Humana Festival Indian Music Society of Minnesota International Academy LEAP Latino Communications Network Minnesota Center for Book Arts Minneapolis Institute of Arts Minneapolis International Center	Minneapolis MOSAIC Northrop Dance at the University of Minnesota Northrop Jazz at the University of Minnesota Nubia Collective Playwright's Center Project Girl San Francisco Museum of Modern Art Solutions Twin Cities Southern Theater Southwest High School, Minneapolis St. Paul Public Schools Telluride Film Festival Two Rivers Gallery, Minneapolis University of Minnesota Weisman Art Museum Women in Film Twin Cities Zenon Dance Company
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Artists in Walker Collection 1,553

Women Artists	Minnesota Artists	Artists of Color (Self-identified)	Global Artists (non-Western; U.S., Canada, and Europe omitted)
—	—	—	—
20%	10%	7%	6%

STEWARDSHIP

Artworks in Walker Collections		12,621		
Artworks in Permanent Collection	10,039	Works in Special Collections	1,800	
Films in Ruben Film Collection	782			
New Acquisitions <small>(see page 101)</small>		118		
Purchases	89	Gifts	29	
Collection Artworks on View		474		
Artworks on View Permanent Collection	460	Films on View Ruben Film Collection	14	
Works on Loan		117	Works Requested	179
Museums	Countries			
—	—			
54	8			



Design for the Other 90%
May 24, 2008–September 7, 2009
Installation view of 20-meter Global Village Shelters designed by Ferrara Design, Inc.
Photo: Gene Pittman



20 Under 20 Photo Booth for the WACTAC-organized event June 12, 2008



Walker on the Green: Artist-Designed Mini Golf May 24 – September 7, 2008

Photo: Gene Pittman



Walker on the Green:
Artist-Designed Mini Golf
May 24 – September 7, 2008
Installation view of Zoran Mojsilov's
Pig's Eye Landfill
Photo: Cameron Wittig

Back to Back Theatre:
Small Metal Objects
Performance June 5–7, 2008
Photo: Jeff Busby



Rock the Garden

Rock the Garden
June 21, 2008
The New Pornographers in performance

Photo: Cameron Wittig





Queer Takes: Visibly Out
June 25–29, 2008
top to bottom: Juan Flahn: Boystown
and Gregg Araki: The Living End

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Aaron Anderson, Projectionist
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Verena Mund, Women with Vision Program Associate

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Alexis Akagawa, Visitor Services Associate
Mok Buakaow, Visitor Services Associate
Abi Chase, Visitor Services Associate
Robin Everson, Visitor Services Associate
Marcus Harcus, Visitor Services Associate
Eleanor Harper, Visitor Services Associate
John Kaiser, Visitor Services Associate
Kaitin Kelly, Visitor Services Associate
Megan Leafblad, Visitor Services Associate
Angelena Luckereth, Visitor Services Associate
Patricia Mitchell, Visitor Services Associate
Nichole Neuman, Visitor Services Associate
Katlin O'Neil, Visitor Services Associate
Karen Prince, Visitor Services Associate
Jack Randol, Visitor Services Associate
Joanna Scavone, Visitor Services Associate
Tracy Schultz, Visitor Services Associate
Brett Smith, Visitor Services Associate
Bridget Spaniol, Visitor Services Associate
Darcy Trunzo, Visitor Services Associate
Ronnell Wheeler, Visitor Services Associate
Paul Wilson, Visitor Services Associate
Manuel Zamora, Visitor Services Associate

Visual Arts

Peter Eleey, Curator
Betsy Carpenter, Associate Curator
Doryun Chong, Assistant Curator
Yasmil Raymond, Assistant Curator
Lynn Dierks, Visual Arts Administrator
Shasha Liu, Curatorial Fellow for Diversity in the Arts
Andria Hickey, Curatorial Fellow
Emily Rohrabough, Curatorial Intern

Walker Shop

Nancy Gross, Director of Merchandising
Jo Shoberg, Accounting Assistant
Paul Schumacher, Book Buyer
Jamison Penny, Shipping and Receiving Clerk
Linda Carstens, Retail Specialist
Erin DeBoer-Moran, Jewelry Specialist
Michelle Tobin, Gift/Home Specialist
Dawn Frederick, Sales Supervisor
Lynn Anderson, Senior Sales Associate
Nia Easley, Sales Associate
Molly Hein, Sales Associate
Chantal Pavageaux, Sales Associate
Sarah Rydberg, Sales Associate
Carrie Thompson, Sales Associate
Jane Vardeman, Sales Associate

Walker Art Center Teen Arts Council (WACTAC)

Marina Balleria
Bre Blaesing
Frank Brittain
Olivia Ebertz
Chantz Erolin
Carson Giblette
Patrick Goggin
Monica Gould
Libby London
Marty Marosi
Ricardo Ortiz-Vazquez
Patrick Risberg
Zoe Sponsler-Hoehn
Nakami Tongrit-Green

Education and Community Programs Interns

Josh Boucher
Jory Bowers
Maria Janasz
Megan Kelly
Anne Lee
Jane Lee
Emogene Schilling
Lauren Sitarz
Ariane Smith
Lindsay Stern
Antonia Ukofia

VOLUNTEERS

Arty Pants:

Your Tuesday Playdate

Terry Campbell
Nicole Chartier
Robyn Cook
Cathy Dalebroux
Mayumi Furutsu
Sara Gray
Marvel Gregoire
Betty Heefner
JoAnn Khoury
Clea Korf
Frannie Kuhs
Caroline Lappin
Jane Mecier
Natalie Patrick
Anna Peters
Courtney Pinyerd
Mari Richards
Samantha Swisher
Yukako Yamaguchi

Free First Saturday

Kate Andresen
Carol Avant
Alyssa Baguss
Lois Berman

Kerstin Beyer
Maria Bonnet
Florence Brammer
Edith-Nicole Cameron
Maggie Catambay
Kim Christensen
Nadia de la Rosa
Nico Demonte
Betsy Dollar
Jennifer Downham
Mackenzie Duffy
Karen Edwards
Rachel Fisher
Carol Flint-Kaliebe
Jessica Frelinghuysen
Rivel Greenberg
Elena Griggs
Anna Gustafson
Marc Headrick
Barb Jarvis
Anne Jefferies
Rosalind Kirsch
Jill Kittock
Michael Kohout
Jessica Kramlinger
Shelby Ludtke
Jane Mercier
Staci Nelson
Sally Novotny
Yoko Okumura
Joanna Pataconi
Joanne Peltonen
Meg Rahn
Karen Reilly
Rosa Reinhardt
Susan Roberts
Sarah Roettger
Brigitt Roman
Lia Spaulding
Carolyn Tillman
Meaghan Tongen
Morgan Walsh
Emma Weinstein-Levey
Lindsay Wolf

Information Guides

Silvia Alvarez
Nancy Beach
Lois Berman
Maria Paz Bonnet
Joan Bren
Edith-Nicole Cameron
Nadia De La Rosa
Oscar Diaz
Tobie C. Dicker
Marge Dolan
Jennifer Downham
Karen Edwards
Patricia Erviti
Jessica Frelinghuysen
Peni Gensler

Susana Gluck
Lynn Goldbloom
Rivel Greenberg
Jaclyn Khoury
Ruth Lauritzen
Jane Mercier
JoAnne Peltonen
Anna Peters
Florence Peterson
Larissa Raphael
Rosa Reinhardt
Katie Remold
Susan Roberts
Jim Rottman
Nancy Saliterman
Nancy Shapiro
Claudia Swager
Mindy Wexler

Tour Guides

Lorella Angelini
Ichie Asai
Rondi Atkin
Carol Avant
Nancy Beach
Judy Berger
Nina Bliese
Kay Bochert
Carol Bossman
Florence Brammer
Kate Breining-Hill
Robert Brocken
Terry Campbell
Jen Caruso
Becky Catherine
Misa Chappell
Sharon Chaus
Elizabeth Cleveland
Luanne Coleman
Kathy Conover
Robyn Cook
Diane Creager
Merrie Dahlgren
Barbara Davey
Marge Dolan
Rachel Dubke
Ashley Duffalo
Kay Ehrhart
Nikki van Ekeren
Rina Epelstein
Dean Erickson
Heather Everhart
Sandra Boss Febbo
Mary Fernstrum
Sunny Floum
Ron Foster-Smith
Linda Freeman
Nicole Gausman
Peni Gensler
Peter Georgas
Joline Gitis

Rebecca Glenz
Grace Jiang Goggin
Audrey Goldfarb
Sue Green
Rivel Greenberg
Norma Hanlon
Jessica Harner
Elizabeth Heefner
Holly-Anne Huebscher
Lionel Hunter
Pat Hurd
Sue Jahn
Anne Jefferies
David Jiang
Masami Kawazato
JoAnn Khoury
Deborah Klein
Martha Koch
Chris Kraft
Frannie Kuhs
Caroline Lappin
Diane Larson
Patricia Leefeldt
Wendy Lubovich
Curt Lund
Dee Lynch
Nicole Lynott
Josephine Mangano
Jennifer Martin
Joan Martin
Michaelynn McCarron
Anne McCoy
Christine McVay
Jane Mercier
Sheila Moar
Saralee Mogilner
Therese Moore
Connie Nardini
Candace Noot
Ann Marie Norberg
Polonia Novack
Margaret O'Loughlin
Kali Olson
Florence Peterson
Karen Peterson
Judy Rappaport
Nancy Rauk
Tina Daniels Rivkin
Katherine Rochester
Dory Rose
Martine Sauret
Susan Solterman
Christel Sorg
Kathy Spraitz
Susan Spray
Miriam Stake
Shannon Steven
Michelle Sullivan
Claudia Swager
Marguerite Sweeney
Raymond Terrill

Natasha Thoreson
Timothy Travaille
Jane Trosdahl
Roslye Ultan
Deb Venker
Ursula Walsh
Beth Wegener
Martha Wegner
Gary White
Bethany Whitehead
Terrence Williams
Scott Winter
Max Wirsing
Caroline Woodruff
Gordon Wright
Lucy Yogerst
Marcus Young
Sharon Zweigbaum

COMMUNITY PARTNERS

Design

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

Education and Community Programs

Alliance for Community Media
Americorps Community Technology
Empowerment Project
Anoka-Hennepin School District
Art Educators for the Blind
Art of This
Art Shanty Projects
ArtSpace Projects
Burlesque of North America
Cambridge Isanti Schools
Center for International Education
Cityview Magnet School
Concordia Language Villages
College of Visual Art
Crafty Planet
D.E.M.O.
El Colegio
Elderhostel Inc.
Explore Minnesota
First Amendment Gallery
Grupo Folklórico México Lindo
Hamline University
Horace Mann Elementary School
In Progress
Independent Feature Project
Minnesota
Intermedia Arts
International Academy LEAP
Juxtaposition Arts
Kairos Dance Theatre
KFAI Radio
Nubia

Project Girl
Magers & Quinn Booksellers
McNally Smith College of Music
Metropolitan Center for Design
Midway Contemporary Art
Minneapolis College of Art and Design
Minneapolis Community and
Technical College
Minneapolis Institute of Arts
Minneapolis Public Library
Minneapolis Public Schools
Minneapolis Television Network
Minnesota Center for Photography
Minnesota Spoken Word Association
Museum of Modern Art, New York
Museum of Russian Art
Mizna
Northern Lights
Osher Institute for Lifelong Learning
Perpich Center for Arts Education
Phillips Community Television
Playwright Center
Ragamala Music and Dance Theater
Rain Taxi Review of Books
RAKE Magazine
Ready 4K
Ritz Theater
Saint Paul Neighborhood Network
Science Museum of Minnesota
Solutions Twin Cities
Soo Visual Arts Center
Southwest High School
Springboard for the Arts
Story Board
TVbyGirls
Twin Cities Public Television
Two Rivers Gallery
University of Minnesota
The Uptake
We Work for Them
Weisman Art Museum
West Photo

Film/Video

Czech and Slovak Cultural Center
of Minnesota
Elderhostel, Inc.
GLBT Pride/Twin Cities
Heights Theatre
IFP MSP
Intermedia Arts
Minneapolis College of Art and Design
Minneapolis Park & Recreation Board
OutFront Minnesota
Quatrefoil Library
Sabes Jewish Community Center
Twin Cities Public Television
University of Minnesota
Women in Film & TV/MN (WIFT)

New Media Initiatives

Intermedia Arts
The McKnight Foundation
Minneapolis Institute of Arts

Performing Arts

Africa Contemporary Arts Consortium
(U.S.)
Black Arts Fusion/Izora Productions
Brian Coyle Community Center
Cedar Cultural Center
Consulate of Mexico in St. Paul
Dancer-Presenter's Circle
Girls in Motion
IFP Minnesota Center for Media Arts
Indian Music Society of Minnesota
Institute for Advanced Study and the
European Studies Consortium
Interact Center
Intermedia Arts
The Italian Cultural Institute
in Chicago
KFAI Radio
Minneapolis Park & Recreation Board
Minnesota International Center
Minnesota Public Radio
Minnesota Spoken Word Association
(MnSWA)
NE Accordion Fest
Leah Nelson/Nubia
North High School
Northrop Auditorium
Oratorio Society of Minnesota
Perpich Center for Arts Education
The Playwrights' Center
The Powderhorn Phillips Cultural
Wellness Center
Southern Theater
Tru Ruts
Two Rivers Gallery
University of Minnesota, Department
of Theatre Arts & Dance
University of Minnesota, School
of Music
Youth Noise

Visual Arts

University of Minnesota, Department
of Theatre Arts & Dance
University of Minnesota, School
of Music

ACQUISITIONS & GIFTS

2007 GIFTS

Multiples

Katharina Fritsch
Rattenkoenig, Modell (Rat King, Model) 1991/1998
polyester, paint; edition of 8
Gift of Mary and John Pappajohn, in honor of Kathy Halbreich, 2007

Nina Katchadourian
Norton Christmas Project 2007
salt-and-pepper shakers, liquid, relief print on corrugated cardboard
Gift of Kathy Halbreich, 2007

Works on Paper

Frank Gehry
untitled 1985
ink on paper
Bequest of Anne Pierce Rogers, 2007

Jasper Johns
Bushbaby 2005
intaglio on paper; AP 3/7 from an edition of 10
Gift of the artist, 2007

Jasper Johns
Pyre 1 and 2 2005
intaglio on paper; AP 3/8 from an edition of 51
Gift of the artist, 2007

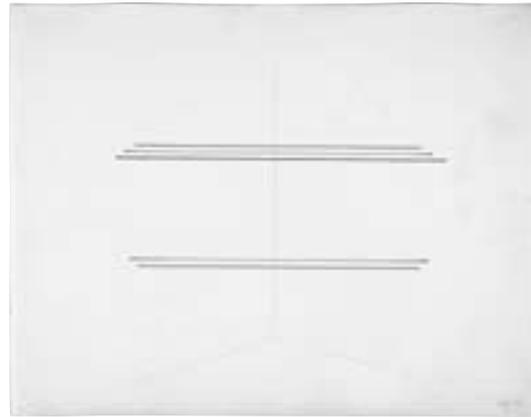
Jasper Johns
Untitled 2005
intaglio on paper; AP 3/5 from an edition of 15
Gift of the artist, 2007

Jasper Johns
Untitled 2005
intaglio on paper; AP 3/5 from an edition of 15
Gift of the artist, 2007

Jasper Johns
Bushbaby 2006
etching, aquatint, chine collé on paper; AP 3/7 from an edition of 18
Gift of the artist, 2007

Jasper Johns
Within 2006
lithograph, intaglio on paper; AP 3/8 from an edition of 35
Gift of the artist, 2007

Jasper Johns
Within 2007
intaglio on paper; AP 3/12 from an edition of 61
Gift of the artist, 2007



Fred Sandback Untitled 1973

Claes Oldenburg
Voting Button in Landscape 1984
screenprint on paper; ed. 1/150
Gift of Joan and Walter Mondale, in honor of Kathy Halbreich, 2007

Fred Sandback
Untitled 1973
felt-tip pen, graphite on paper
Gift of Sally and Wynn Kramarsky, in honor of Kathy Halbreich, 2007

Travis Somerville
Picnic 2005
colored pencil, graphite on paper
Gift of Miriam and Erwin Kelen, in honor of Kathy Halbreich, 2007

Marcel van Eeden
Untitled 2003
colored pencil on paper
Gift Miriam and Erwin Kelen, in honor of Kathy Halbreich, 2007

Photographs

Andreas Gursky
Klitschko 1999
chromogenic print; ed. 3/6
Partial gift of Charles J. Betlach II, 2007

Shirin Neshat
Passage Series 2001
Cibachrome; ed. 3/5
Partial gift of Carol and Judson Bemis, 2007



Nelson Leirner Homenagem a Fontana II (Homage to Fontana II) 1967

Rivane Neuenschwander
Conversation 3 2002
chromogenic print mounted on aluminum
Gift of Olukemi Ilesanmi, in honor of Kathy Halbreich, 2007

Donald Woodman
Where the Buffalo Roam from The Rodeo and the West circa 1980/2003
ink-jet on paper
Gift of Roger Hale and Nor Hall, in honor of Kathy Halbreich, 2007

Sculptures

Lucas Samaras
Chair Transformation #1 1969–1970
acrylic, wood
Gift of Babe Davis, in honor of Kathy Halbreich, 2007

2007 PURCHASES

Multimedia

Haegue Yang
The Blind Room 2006/2007
mixed media
T. B. Walker Acquisition Fund, 2007

Multiples

Katharina Fritsch
Bettlerhand (Beggar's Hand) 2007
polyester, paint; ed. 13/24
McKnight Acquisition Fund, 2007



Laura E. Migliorino Egret Street 2006

Katharina Fritsch
Zylinder (Top Hat) 2007
plastic, paint; ed. 5/16
McKnight Acquisition Fund, 2007

Sigmar Polke
Schieferpinselrassel (Rasselpinselschieferstaub) [Shalebrushrattle (Rattlebrushshaledust)] 1994
brush, glass bulb, twine, oil shale, felt, wooden box; ed. 8/20
T. B. Walker Acquisition Fund and McKnight Acquisition Fund, 2007

Sigmar Polke
Rennende Schere (Running Scissors) 1996
sterling silver, fabric, cardboard box; ed. 28/77
T. B. Walker Acquisition Fund and McKnight Acquisition Fund, 2007

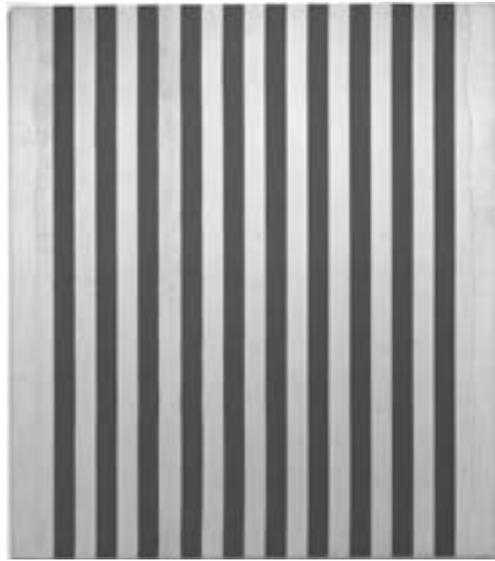
Paintings

Daniel Buren
Peinture acrylique blanche sur tissu rayé blanc et orange (White acrylic painting on white and orange striped fabric) 1966
acrylic on fabric
T. B. Walker Acquisition Fund, 2007

Nelson Leirner
Homenagem a Fontana II (Homage to Fontana II) 1967
fabric, zippers
T. B. Walker Acquisition Fund, 2007

Photographs

Evan Baden
Lila with Nintendo DS 2007
chromogenic print; ed. 1/9
Butler Family Fund, 2007



Daniel Buren Peinture acrylique blanche sur tissu rayé blanc et orange (White acrylic painting on white and orange striped fabric) 1966



Christopher Williams Guatemala (from Angola to Vietnam*) 1989, Blaschka Model 227, Genus no. 1660, Family, Orchidaceae, Lycaste Skinneri (Batem.) Lindl. 1989



Trisha Donnelly Untitled 2004–2007



Rivane Neuenschwander Conversation 3 2002

Todd Deusch
Halo 2 2005/2007
chromogenic print
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
Anonymous photographs of Halloween in America and Krampus and Perchten festivities in Austria from Studies for the films "Spook House" and "Kranky Klaus" late-19th-/early-20th century
19 black-and-white photographs
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
Freddy Blassie bites John Tolos by Theo Ehret from Studies for the film "BB" circa 1960s
black-and-white photograph
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
Portrait of Freddy Blassie by Theo Ehret from Studies for the film "BB" circa 1960s
black-and-white photograph
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
Apartment wrestling photograph by Theo Ehret from Studies for the film "BB" circa 1970s
black-and-white photograph
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
Chavo Guerrero vs unknown wrestler by Theo Ehret from Studies for the film "BB" circa 1970s
black-and-white photograph
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
Two unknown girls apartment wrestling by Theo Ehret from Studies for the film "BB" circa 1970s
black-and-white photograph
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
Studies for the film "Spook House" 1980–1985
12 black-and-white photographs
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
Studies for the film "Spook House" (Detroit, Michigan; San Fernando Valley, California) 1990–2002
20 black-and-white photographs
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
Studies for the film "BB" 1998
14 enlarged color photographic contact sheets
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
Studies for the film "BB" (Portraits and Landscapes) 1998–2000
15 color photographs
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
Studies for the film "BB" (Six Faces) 1998–2000
6 color photographs
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
Studies for the film "Kranky Klaus" 1998–2000
5 enlarged black-and-white photographic contact sheets
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
Studies for the film "Kranky Klaus" 2002
black-and-white photograph
T. B. Walker Acquisition Fund, 2007

Laura E. Migliorino
Egret Street 2006
ink-jet on canvas; ed. 1/5
Justin Smith Purchase Fund, 2007

Sigmar Polke
Uran (Uranium) 1996
color photograph
T. B. Walker Acquisition Fund and McKnight Acquisition Fund, 2007

Sigmar Polke and Ernst Mitzka
Die Waschung der Lineale (The Washing of the Rulers) 1972/1999
7 black-and-white photographs; from an edition of 310
T. B. Walker Acquisition Fund and McKnight Acquisition Fund, 2007

Walid Raad
Untitled 1987–2007
17 ink-jet prints; ed. 6/7
T. B. Walker Acquisition Fund, 2007

Christopher Williams
Brazil (from Angola to Vietnam*) 1989, Blaschka Model 104, 1889 Genus no. 3870

Family, Leguminosae, Erythrina Crista-galli Linn, Coral-tree, Coral-plant, Cockscomb 1989
gelatin silver print; AP 1/3 from an edition of 5
Justin Smith Purchase Fund, 2007

Christopher Williams
Guatemala (from Angola to Vietnam*) 1989, Blaschka Model 227, Genus no. 1660, Family, Orchidaceae, Lycaste Skinneri (Batem.) Lindl. 1989
gelatin silver print; AP from an edition of 5
Justin Smith Purchase Fund, 2007

Christopher Williams
Paraguay (from Angola to Vietnam*) 1989, Blaschka Model 494, 1894, Genus no. 663d Family, Palmae, Arecastrum Romanzoffianum (Cham.) Becc., var. astrale (Mart.) Becc., cocos astralis Mart., Pindo Palm 1989
gelatin silver print; ed. 1/5
Justin Smith Purchase Fund, 2007

Christopher Williams
Figure I-III Accretions, January 16, 1992 "Carnegie International 1991," The Carnegie Museum of Art, Pittsburgh, Pa., October 19, 1991-February 16, 1992 1992
3 gelatin silver prints; ed. 2/10
Justin Smith Purchase Fund, 2007

Sculptures

Trisha Donnelly
Untitled 2004–2007
acrylic box, latex balloons, balloon pump; ed. 1/2
T. B. Walker Acquisition Fund, 2007

Cameron Jamie
 Kranky Masks from Studies for the film "Kranky Klaus" 2004
 fur, wood, animal horn, wood stand
 T. B. Walker Acquisition Fund, 2007

Manfred Pernice
 Plateau (Frau Saft) [Plateau (Mrs. Juice)] 2004
 particle board, paint, ceramic, light fixture
 T. B. Walker Acquisition Fund, 2007

Videos

Cameron Jamie
 Cypress from Studies for the film "BB" 2000
 Super 8 film transferred to DVD (black and white, silent)
 T. B. Walker Acquisition Fund, 2007

Cameron Jamie
 La Baguette from Studies for the film "BB" 1996
 video (color, sound)
 T. B. Walker Acquisition Fund, 2007

Cameron Jamie
 Studies for the film "Spook House" (Detroit, Michigan)
 1998–2000
 Super 8 film transferred to DVD (black and white, silent)
 T. B. Walker Acquisition Fund, 2007

Cameron Jamie
 Studies for the film "Kranky Klaus" 2002–2003
 35mm slides transferred to DVD
 T. B. Walker Acquisition Fund, 2007

Cameron Jamie
 The New Life from Studies for the film "BB" 1996
 video (color, sound)
 T. B. Walker Acquisition Fund, 2007

Cameron Jamie
 Upland BB from Studies for the film "BB" 1998–2000
 video transferred to DVD (color, sound)
 T. B. Walker Acquisition Fund, 2007

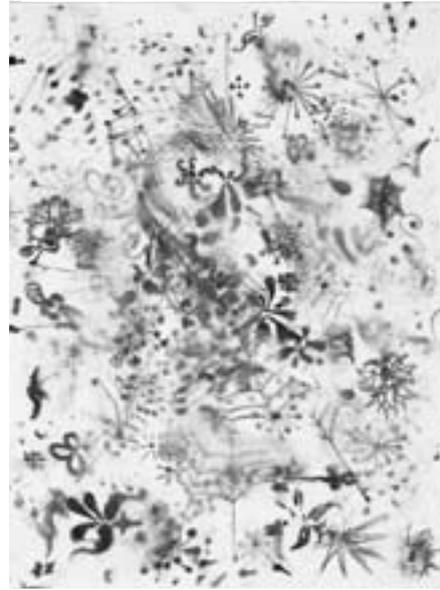
Nam June Paik
 Good Morning Mr. Orwell 1984
 video (color, sound)
 Clinton and Della Walker Acquisition Fund, 2007

Works on Paper

Stanley Brouwn
 This way Brouwn 1964
 ink on paper
 Clinton and Della Walker Acquisition Fund, 2007

Jim Hodges
 Untitled 1992
 saliva-transferred ink on paper
 Miriam and Erwin Kelen Acquisition Fund for Drawings, 2007

Cameron Jamie
 Vintage Krampus drawings from Studies for the film "Kranky Klaus" n.d.



Jim Hodges Untitled 1992

ink, crayon, tape, graphite on 5 sheets paper
 T. B. Walker Acquisition Fund, 2007

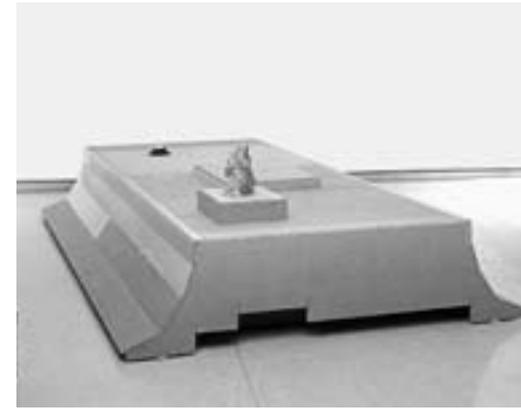
Cameron Jamie
 Found spook house fliers from Southern California and
 Detroit, Michigan from Studies for the film "Spook House"
 1982–2002
 photocopies, watercolor, graphite, collage on paper
 T. B. Walker Acquisition Fund, 2007

Cameron Jamie
 Sketches for Kranky Masks from Studies for the film "Kranky
 Klaus" 2004
 ink on 4 sheets of paper mounted to wood
 T. B. Walker Acquisition Fund, 2007

Sigmar Polke
 Ich brauche eben für alles etwas länger (I Need a Bit More
 Time for Everything) 1999
 offset lithograph on paper; AP from an edition of 35
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007

Sigmar Polke
 Leidenschaft ist unser Antrieb (Passion Is Our Driving Force)
 1999
 offset lithograph on paper; AP from an edition of 35
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007

Sigmar Polke
 Wir mußten handeln (We Had to Act) 1999
 screenprint on paper; ed. 2/X from an edition of 130
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007



Manfred Pernice Plateau (Frau Saft) [Plateau (Mrs. Juice)] 2004

Sigmar Polke
 Die Treppe von Cannes (The Stairs of Cannes) 2000
 offset lithograph on paper; ed. 14/75
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007

Sigmar Polke
 Eisberg (Iceberg) 2000
 screenprint on polyester; ed. 49/60
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007

Sigmar Polke
 S.H. – oder die Liebe zum Stoff (S.H. – or the love for the
 material) 2000
 screenprint on fabric; ed. 4/66
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007

Sigmar Polke
 Preisvergleich (Price Comparison) 2001
 offset lithograph on paper; ed. 35/75
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007

Sigmar Polke
 Bargeld lacht (Cash laughs) 2002
 offset lithograph, screenprint on paper; ed. 25/70
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007

Sigmar Polke
 Kardinäle (Cardinals) 2002
 offset lithograph, screenprint on paper; ed. 21/70
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007



Sigmar Polke Why don't you bring me presents 2002

Sigmar Polke
 Lila Geschenk (Lila gift) 2002
 offset lithograph, screenprint on paper; ed. 20/70
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007

Sigmar Polke
 Propeller Frau (Propeller Women) 2002
 lithograph, screenprint on paper; ed. 18/60
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007

Sigmar Polke
 S.H. – oder wann zahlen die Punkte (S.H. – or When the
 Points Pay) 2002
 mixed media on fabric; ed. 37/66
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007

Sigmar Polke
 Sauberes Auto, gute Laune (Clean Car, Good Mood) 2002
 screenprint on fabric; ed. 24/66
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007

Sigmar Polke
 Sieht man ja, was es ist (One sees, what it is) 2002
 offset lithograph on paper; ed. 17/100
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007

Sigmar Polke
 Spargeld (Savings Money) 2002
 lithograph, screenprint on paper; ed. 13/70
 T. B. Walker Acquisition Fund and McKnight Acquisition
 Fund, 2007



Paul Chan Selection from Score for 7th Light 2007



Richard Prince Untitled (joke) 1986

Sigmar Polke
Vermutung (Assumption) 2002
offset lithograph on paper; ed. 40/70
T. B. Walker Acquisition Fund and McKnight Acquisition Fund, 2007

Sigmar Polke
Why don't you bring me presents 2002
offset lithograph, screenprint on paper; ed. 9/70
T. B. Walker Acquisition Fund and McKnight Acquisition Fund, 2007

Sigmar Polke
Doppelprofil (Double Profile) 2003
screenprint on 2 sheets of suede paper; ed. 12/30
T. B. Walker Acquisition Fund and McKnight Acquisition Fund, 2007

Sigmar Polke
Früher oder später (Sooner or Later) 2003
screenprint on paper; ed. 27/75
T. B. Walker Acquisition Fund and McKnight Acquisition Fund, 2007

Sigmar Polke
Gespenst (Ghost) 2003
screenprint, Duplex on paper; ed. 56/70
T. B. Walker Acquisition Fund and McKnight Acquisition Fund, 2007

Sigmar Polke
Ghostreiter 2003
screenprint, Duplex on paper; ed. 57/70
T. B. Walker Acquisition Fund and McKnight Acquisition Fund, 2007

Sigmar Polke
Motorradfahrer (Motorcyclist) 2003
screenprint on paper; 44/75
T. B. Walker Acquisition Fund and McKnight Acquisition Fund, 2007

Sigmar Polke
Später oder früher (Later or Sooner) 2003
screenprint on paper; ed. 20/75
T. B. Walker Acquisition Fund and McKnight Acquisition Fund, 2007

Sigmar Polke
Unerwünschte Geschenke (Unwanted Gifts) 2003
screenprint on paper; ed. 9/75
T. B. Walker Acquisition Fund and McKnight Acquisition Fund, 2007



Haegue Yang The Blind Room 2006-2007

2008 GIFTS

Paintings

Todd Norsten
Ceaseless Boundless Endless Joy 2008
oil on canvas
Gift in honor of Philippe Vergne from the Walker Board of Trustees, 2008

Photographs

Hans Breder
Body/Sculpture 1971
gelatin silver print mounted to board; AP from an edition of 8
Gift of the artist, 2008

Hans Breder
Body/Sculpture 1972
gelatin silver print; AP from an edition of 8
Gift of the artist, 2008

David Claerbout
Oslo Meeuw 2003-2007
chromogenic print; ed. of 125
Gift of Yasmil Raymond, 2008

Scott McFarland
Boathouse with Moonlight 2002
digital chromogenic print
Gift of Carol and David Appel, 2007

Sculptures

Jac Leirner
Void Bag #1 2006
plastic bag, polyester foam, nylon
Gift of Doris Sternberg, 2008

Marco Maggi
Micro & Soft on Macintosh Apple 2007
engraved Macintosh apple, plexiglass
Gift of the artist, in honor of Olga Viso, 2008

Kiki Smith
Selections from Animal Skulls 1995
nonleaded pewter, white gold leaf
Gift of the artist, in honor of Siri Engberg, 2008

Tomás Saraceno
Flying Garden/Air-Port-City/32SW 2007
pillows, black webbing, moss
Gift of Collectors' Group Acquisitions Fund (Michael J. Blum and Abigail Rose, Robert Bras and Julie Matonich, John and Deborah Christakos, John Cullen and Joe Gibbons, Toby and Mae Dayton, Lisa and Pat Denzer, Kathy and Steve Gaskins, Kristine and David Gigerich, Katharine L. Kelly, Dr. John C. and Searcy T. Lillehei, Ron Lotz and Randy Hartten, Dr. Tim J. and Kimberly Montgomery, Joan and John Nolan, Donna and Jim Pohlrad, Rebecca C. and Robert Pohlrad, Alan Polsky, Peter and Annie Remes, Jody Weisman), 2008

Works on Paper

Richard Prince
Untitled (joke) 1986
ink on paper
Gift of the artist, 2008

2008 PURCHASES

Books

Dan Perjovschi
Brave New Book 2007
ink on bound paper
Julie and Babe Davis Acquisition Fund and the Butler Family Fund, 2008

Sigmar Polke
Verführung zum Lernen und Lesen (Seduction into Learning and Reading) 1999
offset lithograph on paper
McKnight Acquisition Fund, 2008

Film

Helmut Wietz
Documentary of Joseph Beuys' performance I Like America and America Likes Me 1974
16mm film (black and white, sound)
McKnight Acquisition Fund, 2008

Multimedia

Richard Shelton and Piotr Szyhalski
Dolphin Oracle II 2005
interactive, multimedia installation
Clinton and Della Walker Acquisition Fund and the Justin Smith Purchase Fund, 2008

Photographs

Hans Breder
Body/Sculpture (Ana), La Ventosa 1973
gelatin silver print; ed. 2/8
T. B. Walker Acquisition Fund, 2008

Hans Breder
Cuilapán (Ana) 1973
gelatin silver print mounted to board; AP from an edition of 8
T. B. Walker Acquisition Fund, 2008

Noguchi Rika
The Sun 2005–2006
18 chromogenic prints
T. B. Walker Acquisition Fund, 2008

Sculptures

Gabriel Kuri
Overlapping Statistic (Blind Olives Eyelid) 2007
painted plywood, weatherproof roofing roll, painted glass,
tissue box, painted jar, isolating roll, jar of olives, can of
Coca-Cola Zero
Butler Family Fund, 2008

Videos

Paul Chan
6th Light 2007
digital video projection; AP 1/3
Gift of Donna and Jim Pohlada, Theresa Berman, Jody
Weisman and the T. B. Walker Acquisition Fund, 2008

Trisha Donnelly
Untitled 1998–1999
digital video transferred to DVD (color, silent); ed. 3/3
T. B. Walker Acquisition Fund, 2008

Works on Paper

Paul Chan
Score for 7th Light 2007
ink, collage on 15 sheets of paper
Miriam and Erwin Kelen Acquisition Fund for Drawings and
the T. B. Walker Acquisition Fund, 2008

Rob Fischer
Dodgeball 2008
intaglio, screenprint on 2 sheets of paper; ed. 4/15
McKnight Acquisition Fund, 2008

Sigmar Polke
Transit II 1996/1998
offset lithograph on paper; ed. 39/40
McKnight Acquisition Fund, 2008

Paul Sharits
Decide to go to L.A./Jane Langley's Bel Air Garden (For You
Then Good Jane) Passare IV #21–25 1980
ink on paper
Butler Family Fund and the T. B. Walker Acquisition Fund,
2008

Paul Sharits
La Paz/Twilight Sea 1981
ink on paper
Butler Family Fund and the T. B. Walker Acquisition Fund,
2008

Paul Sharits
Vile Lines 1981
ink on paper
Butler Family Fund and the T. B. Walker Acquisition Fund,
2008

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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, 2008).

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FINANCIAL STATEMENT

Walker Art Center

Condensed Statement of Financial Position

June 30, 2008

Assets

Cash and cash equivalents	\$23,018,515
Investments	158,502,454
Beneficial interest in trust	24,906,153
Receivables	13,095,901
Inventories	471,364
Prepaid expenses	183,291
Property, plant, and equipment (net of depreciation)	76,163,960

Total assets **\$296,341,638**

Liabilities and Net Assets

Payables	\$2,471,430	
Charitable gift annuity	19,050	
Deferred charge	157,966	
Refundable advance	2,000,000	
Unearned income	221,621	
Deferred rent	876,829	
Special assessment liability	6,519,774	
Asset retirement obligation	536,666	
Note payable	10,900,000	
Bonds payable	11,425,000	\$35,128,336
Net assets		
Unrestricted	99,199,627	
Board-designated endowment	56,720,563	
Property, plant, equipment	227,398	156,147,588
Operations		
Temporarily restricted		31,130,535
Permanently restricted		73,935,179

Total liabilities and net assets **\$296,341,638**

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, 2008, 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 2007–2008 is available upon request.

Mary M. Polta, CFO and Treasurer

Walker Art Center
Condensed Statement of Operations
June 30, 2008

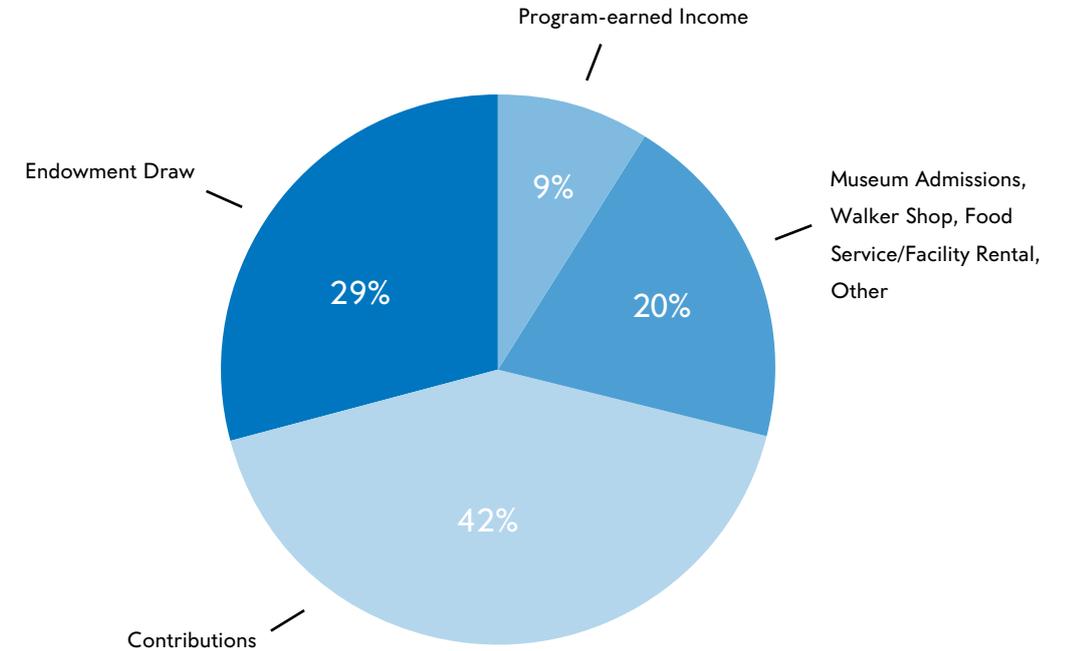
Revenue

Program-earned income	
Exhibitions	\$1,082,116
Education	185,512
Performing Arts	229,796
Film/Video	221,776
New Media Initiatives	13,000
Minneapolis Sculpture Garden 20th Anniversary	299,275
Museum Admissions, Walker Shop, Food Service/Facility Rental, Other	4,260,580
Contributions	9,084,694
Endowment Draw	6,394,300
Total Revenue	\$21,771,049

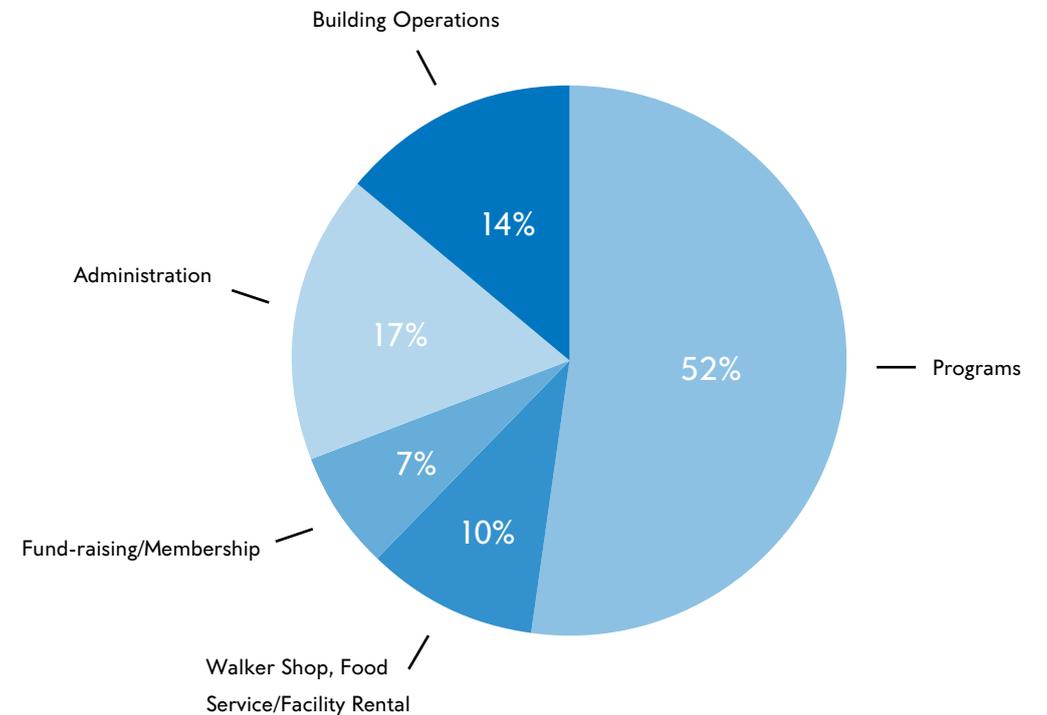
Expense

Programs	
Exhibitions	\$6,134,403
Education	1,815,597
Performing Arts	1,784,760
Film/Video	796,722
New Media Initiatives	368,420
Minneapolis Sculpture Garden 20th Anniversary	515,754
Walker Shop, Food Service/Facility Rental	2,132,902
Fund-raising/Membership	1,516,387
Administration	3,711,808
Building Operations	2,983,473
Total Expense	\$21,760,226
Net Income from Operations	\$10,823

2007-2008
INCOME \$21,771,049



2007-2008
EXPENSE \$21,760,226



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