

# MISSION STATEMENT

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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.

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As the Walker Art Center marks the completion of its 70th year as a multidisciplinary art center, we are delighted to share with you in this annual report the many accomplishments made possible by your generosity and patronage. Last year alone, more than 597,000 people visited the Walker and the Minneapolis Sculpture Garden to experience some 1,593 artistic presentations and engagements, 11 exhibitions, more than 100 performances, some 150 film/video screenings, and numerous lectures, workshops, tours, panel discussions, and other educational and community events. In addition to our 202 local community partnerships, we reached another 69,668 visitors with our touring exhibitions and performing arts events in 34 cities around the world. The excellence, innovation, and vitality of our extensive programming across disciplines are critical to maintaining the Walker's position as one of the top five most visited modern and contemporary art museums nationally, and among the top 10 most popular tourist attractions in Minnesota.

We are immensely pleased to maintain strong visitation and receive ongoing critical acclaim of our programs in challenging times. The Walker, however, recognizes that like many cultural institutions across the country, it is at the intersection of the same major demographic, economic, technological, and social factors impacting today's world. All sectors of creative practice are witnessing similar changes in the sites and subjects of art-making, producing an exciting moment for participatory or socially engaged art and culture that does not necessarily depend on the conventional gallery setting or traditional museum context. In these larger realms of "participatory culture," the roles of artist, curator, and audience and actions such as selection, collection, and critique have become increasingly blurred. Visitor expectations about their relationships with museums and curators are also changing, due in part to the rise of blogs and social networking sites as well as the more direct intervention in museum spaces by the artists themselves. The traditional function of the museum—that of instruction, with the curators and educators setting the terms of engagement between the visitor and the work of art—is thus being challenged by artists, audiences, and a new generation of museum professionals. These developments present opportunities for the Walker to build on its core strengths, continue its legacy of experimentation and innovation, and maintain its leadership at the cultural forefront by investigating new forms of production, artistic and curatorial practices, and communal creativity, exchange, and engagement.

Within this changing landscape, the Walker's Board of Trustees formally approved our new strategic plan in September 2009, which includes an imperative to be ever responsive to the changing needs of artists and audiences in the 21st century. Indeed, "shifting the rules of engagement with artists and audiences" is chief among our institutional goals, which we will realize through our work with our collections, programs, scholarship, and communications efforts. Another key priority over the next five years is realizing the potential of the Walker campus as both a physical and virtual town square—a place of convergence for diverse artists, art forms, and audiences where ideas, opinions, and experiences are exchanged and advanced. To further these goals, the Walker has begun a series of exciting experiments designed to reenvision ways that we engage artists and audiences inside, outside, and online.

Through a new multiyear partnership with the Bush Foundation, a generous grant is supporting a slate of developments—including new ways of creating and interpreting Walker exhibitions, collections, and programs—that will transform how the Walker operates. Chief curator Darsie Alexander is forging innovative models of collaboration and curatorial practices

among Walker visual arts, performing arts, media arts, education, and design. Through a new Programmatic Think Tank, she is exploring strategies to cross-pollinate programs between departments and assess ways to embark on interdisciplinary initiatives with artists who introduce a unique perspective and expertise to our programs. For example, the major collection-based exhibitions *Benches & Binoculars* and *Event Horizon*, which unfolds over nearly three years, were created in part with the aim of hosting experimental, temporary projects from voices outside the Walker as well as inviting activities that will enliven—even radicalize—the gallery experience. With so many artists resisting specialization, employing hybrid or participatory formats, and incorporating other fields (science, literature, etc.) into their creative processes, the interdisciplinary model is gaining even greater currency.

Similarly, the Walker recently appointed design director and curator Andrew Blauvelt to the executive-level position of chief of audience communications and engagement (ACE). In his new administrative role, he will oversee a division comprised of the departments of design, editorial, and photography; education and community programs; marketing and public relations; and new media initiatives. Focused on engaging audiences with the art and artists of our time, the ACE division will help to realize a core part of our mission by guiding institutional strategies in three key areas: interpretation, communications, and the visitor experience.

An important initiative extending from our focus on audience experiences is Open Field, which recognizes that public support for the arts goes hand-in-hand with public participation. Supported by Margaret and Angus Wurtele and sponsored by Target, we transformed our four-acre greenspace during the summer of 2010 into a cultural commons—a platform for the diverse talents and creative expressions of all in our community, artists and audiences alike. Throughout the summer, Open Field hosted a fantastic slate of performances, workshops, demonstrations, and discussions as well as two ambitious artist residencies with collectives Red76 and Futurefarmers that explored the power of ideas and the human voice. To enhance the Open Field experience, we engaged a number of creative minds in the Twin Cities to reimagine our outdoor plaza on Vineland Place with a new grove of shade trees and a summertime bar and grill, providing an inviting gathering spot on the Walker campus for our visitors. During this three-month festival programmed by director of education and community programs Sarah Schultz and a cross-departmental team, more than 135 community events enlivened the Walker's campus—from guerrilla yogis, roving choirs, and poetry readings to a drawing club, concerts, and improvisation workshops.

Online, the Walker is expanding and enhancing its resources to make the most of Web 2.0 culture and social media. Our redesigned Walker Channel provides broader access online to a wide range of public programs, and boosted Wi-Fi signals spanning the Walker's campus are making these resources more accessible to the public. At the same time, we are researching and experimenting with new forms of relational marketing and inviting audiences to become active participants in programs as co-creators, contributors, and advocates. With support from the Getty Foundation, we are also developing new ways to share our collections and scholarship with other curators, educators, and the public by launching a "living" digital publication. Designed to provide public access to the primary source material assembled and created during the acquisitions process, the Walker's online catalogue will be dynamic and ever changing, much different from its print counterparts.

To undergird the innovation and ambitions embedded in these new initiatives, our new strategic plan emphasizes a strong financial foundation. This is more critical today than ever before as the Walker, along with many of our sister institutions locally and nationally, continues to feel the effects of the economic volatility of the past two years. Despite these challenges, I am

pleased to report that, with support from our generous members and patrons, the Walker finished its fiscal year with a balanced budget for the 29th consecutive year. We are extremely grateful for the support of many close friends and trustees who have made it possible for the Walker to maintain a strong financial position, champion the art and artists of today, and innovate beyond the status quo when it comes to engaging the public with original programs.

Just as community support allows us to fulfill our mission, the community—our members, our visitors, our audiences—is a key component of our long-range plan. I am delighted with the new kinds of energy these exciting initiatives are helping to generate, and I hope that it is evident in the changes you are seeing and will see in the coming months and years. For all that we were able to accomplish last year, we owe a tremendous debt of gratitude to you—the many individuals, corporations, foundations, and government agencies that support us year after year. I want to take this opportunity to express our special thanks to our Premier Partners—General Mills, Target, and Star Tribune—for their continuing strong support of our work.

The Walker is fortunate to serve a community whose passion for the arts is a national phenomenon, one that was dramatically affirmed in 2008 with the passage of the Clean Water, Land and Legacy Amendment. This landmark change to the state of Minnesota’s constitution, which created a new funding stream for the arts and for environmental, outdoors, and sporting organizations, reflects the appreciation for the arts that we see daily, at every level, at the Walker. It is a continual source of inspiration to me and the rest of the Walker staff as well as the artists we present.

Finally, I want to acknowledge our tremendously dedicated Board of Trustees and incredibly talented and passionate staff. I am deeply grateful for their creativity and collective efforts in giving birth to our new strategic plan and for making all of the extraordinary programming outlined in the following pages of this report possible. Without your profound commitment, tireless enthusiasm, and combined contributions, the Walker would simply not be all that it is today—a leading multidisciplinary, global arts center committed to being an engaging place for all.

Olga Viso  
Director



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Director Olga Viso  
Photo: Cameron Wittig

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*Dan Graham: Beyond*  
October 31, 2009–January 24, 2010

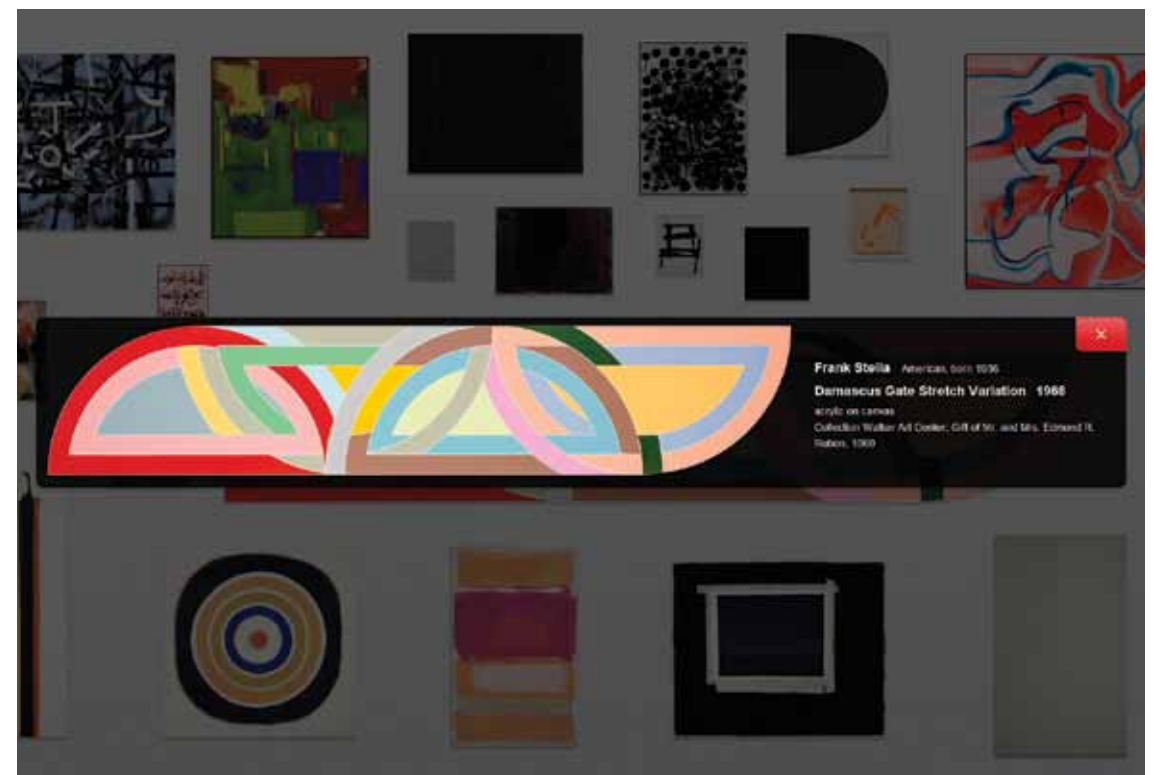
Photo: Cameron Wittig

Joel and Ethan Coen: Raising Cain  
A Regis Dialogue and Retrospective  
September 18–October 17, 2009  
The Coen Brothers onstage in the  
Walker Cinema  
September 25, 2009

Photo: Cameron Wittig



Benches & Binoculars  
November 21, 2009–November 21, 2010  
top and bottom: Views of the touch-  
screen kiosk gallery map





*Benches & Binoculars*  
November 21, 2009–November 21, 2010

Photo: Cameron Wittig



Event Horizon  
November 21, 2009–August 5, 2012

Photo: Gene Pittman



*Haegue Yang: Integrity of the Insider*  
September 24, 2009–February 28, 2010

Photos: Gene Pittman



Ragamala Dance/Çudamani  
Dhvee (Duality)  
October 1-4, 2009

Photo: Jorge Vismara



Target Free Thursday Nights  
Student Open House: School of Rock  
Presented by the Walker Art Center  
Teen Arts Council (WACTAC)  
October 29, 2009

Photo: Cameron Wittig





Reggie Wilson/Andréya Ouamba  
*The Good Dance: Dakar/Brooklyn*  
November 12–14, 2009

Photo: Cameron Wittig



The People's Republic of Cinema:  
60 Years of China on Film  
November 4–23, 2009  
top: Zhang Yuan  
*Little Red Flowers* (2006)  
bottom: Jia Zhangke-ke  
*Platform* (2000)





*Event Horizon*  
November 21, 2009–August 5, 2012  
Installation view of Jim Hodges’  
*Light I* (2004)

Photo: Gene Pittman

## VISUAL ARTS

The expansive terms of art-making today, from online interactive platforms to gallery exhibitions and on-site residencies, continue to provide fertile ground for the Walker’s vibrant visual arts program. This year we presented no less than 18 exhibitions, secured 64 acquisitions, and established the gallery schedule through 2013, leaving open key slots for responsive exhibitions featuring new work from today’s most innovative thinkers, artists, and producers. Balancing our long-standing commitment to serious scholarship with a nimble approach to programming, we continue to seek out moments of collaboration and innovation—visible in the lineup of exhibitions we featured this year.

The exhibition *Dirt on Delight: Impulses That Form Clay*, organized by the Institute of Contemporary Art, University of Pennsylvania, opened the season in July with a wonderful mix of artists spanning generations. Premised on the complex and evolving relationship between art and craft, the exhibition featured a group of artists who play upon the histories of the ceramic arts while tapping into key themes and strategies shaping contemporary art today. We are grateful to Gary and JoAnn Fink and Harriet and Edson Spencer for supporting the Walker’s presentation. With support from Babe Davis, *Robert Irwin: Slant/Light/Volume*, which contained a single work composed from light and space, was mounted in August. The artist reconceived his monumental scrim piece to suit the Friedman Gallery—a fitting tribute to former Walker director Martin Friedman, who commissioned this stunning installation for a 1971 exhibition. The work captured a transformative moment when art expanded beyond the pedestal to consume space, creating powerfully visceral and perceptual experiences. As we consider the origins of today’s participatory art, we need look no further than this quiet, mesmerizing piece.

Artists are always challenging the status quo, and few are as adept at shifting institutional dynamics and transforming space as Korean artist Haegue Yang. What started as a residency became something else altogether, with the artist leveraging virtually every platform the Walker has to offer. Never one to shy from testing her own limits and knowledge, Yang willingly took on new roles—artist, educator, dramaturge, and student. This year, Linda and Lawrence Perlman supported her remarkable solo exhibition *Haegue Yang: Integrity of the Insider*, which featured an illuminated “red room” broken apart by an arrangement of lamps and screens, and a drum kit for budding rock musicians whose thumping beat could be heard downstairs in the rather more historical *Benches & Binoculars* exhibition.

### EXHIBITIONS

*Tomás Saraceno: Lighter than Air*  
Curated by Yasmil Raymond with  
Dan Byers  
May 14–August 30, 2009

*The Quick and the Dead*  
Curated by Peter Eeley  
April 25–September 27, 2009

*Dirt on Delight: Impulses That Form Clay*  
Organized by the Institute of  
Contemporary Art, University of  
Pennsylvania  
Curatorial coordination by  
Andria Hickey  
July 11–November 29, 2009

*Robert Irwin: Slant/Light/Volume*  
Curated by Elizabeth Carpenter  
August 6–February 28, 2010

*Haegue Yang: Integrity of the Insider*  
Curated by Doryun Chong with  
Andria Hickey  
September 24, 2009–February 28,  
2010

*Dan Graham: Beyond*  
Organized by the Museum of  
Contemporary Art, Los Angeles,  
in collaboration with the Whitney  
Museum of American Art, New York  
Curatorial coordination by  
Peter Eeley  
October 31, 2009–January 24, 2010

*Event Horizon*  
Curated by Darsie Alexander and  
Elizabeth Carpenter  
November 21, 2009–August 5, 2012

*Benches & Binoculars*  
Curated by Darsie Alexander  
November 21, 2009–November 21,  
2010

*Zhao Liang: Heavy Sleepers*  
Curated by Sheryl Mousley  
December 17, 2009–March 14, 2010

*Abstract Resistance*  
Curated by Yasmil Raymond  
February 27–May 23, 2010

*Hélio Oiticica/Rirkrit Tiravanija: Contact*  
Curated by Elizabeth Carpenter  
February 27, 2009—November  
21, 2010

1964  
Curated by Siri Engberg  
March 25–October 24, 2010

*Recollection: Lorna Simpson*  
Curated by Siri Engberg  
March 25–July 18, 2010

*The Talent Show*  
Curated by Peter Eleey  
April 10–August 15, 2010

*Guillermo Kuitca: Everything—Paintings  
and Works on Paper, 1980–2008*  
Co-organized by the Albright-Knox  
Art Gallery, Buffalo, New York;  
Hirshhorn Museum and Sculpture  
Garden, Smithsonian Institution,  
Washington, DC; and Miami Art  
Museum, Miami, Florida  
Curatorial coordination by Olga Viso  
June 26–September 19, 2010

*Mythologies*  
April 17, 2005–September 27, 2009

*Elemental*  
April 17, 2005–January 24, 2010

*The Shape of Time*  
April 17, 2005–October 25, 2009

#### ARTIST-IN-RESIDENCE

Haegue Yang: *Shared Discovery of  
What We Have and Know Already*

#### TOURING EXHIBITIONS

*Paper Trail*  
Figge Art Museum, Davenport, Iowa  
July 18, 2009–January 3, 2010

*Robert Motherwell: From Reality  
to Abstraction*  
Mary and Leigh Block Museum of  
Art, Northwestern University,  
Evanston, Illinois  
September 25–December 6, 2009

In conjunction with the show, Yang spent a month at the Walker as an artist-in-residence, during which time she organized a series of seminars and staged her first theatrical production. Her residency was made possible by the Nimoy Foundation.

*Dan Graham: Beyond*, a groundbreaking retrospective co-organized by the Whitney Museum of American Art and the Museum of Contemporary Art in Los Angeles, opened in October. Graham has been at the forefront of major artistic developments since the 1960s, from the rise of conceptualism and Minimalism to video and performance. The fluid, democratic spirit of his work continues to exert a powerful influence on younger generations. We want to thank Karen and Ken Heithoff and Helen and Peter Warwick for generously supporting the Walker's presentation.

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“The Walker has outdone itself with *Benches & Binoculars*. It's just a fabulously overwhelming extravaganza of art, made all the more tantalizing because the Walker never does this kind of thing. . . . The Walker has never been more enjoyable, entertaining, and thought-provoking than it is now, in its current incarnation.”

—mspmag.com, November 30, 2009

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In November, the long-awaited reinstallation of the collection opened and was enthusiastically received by our audiences. *Event Horizon* presents the Walker's remarkable holdings of postwar art in the context of the events that produced them. A cross-disciplinary blend of mediums, the exhibition highlights works that somehow convey the idea that something happened, large or small, in the mind, the artist's studio, the street, the world, or right here in our galleries. Change is essential to this exhibition, which will unfold over more than two years. To date, an “active zone” in Gallery 2 has showcased selections from the Walker's Ruben/Bentson Film Collection before becoming a stage for an extended in-gallery performance by Eiko & Koma in November 2010. We greatly appreciate the generous support of Judy Dayton, Elizabeth Redleaf, Joan and John Nolan, Frances and Frank Wilkinson, and Miriam and Erwin Kelen in helping to make this installation possible.

Concurrent with *Event Horizon*, a collection show called *Benches & Binoculars* opened in the Perlman Gallery with support from the Shank Family Foundation and Jean Walker Lowell and Wayne Lowell. In addition to revealing the hidden gems of

the collection in a display of some 100 works, the exhibition consciously sought to foreground the visual pleasure of looking; purple carpeting and benches gave people a place to sit, and binoculars were on hand for those seeking to zero in on an old favorite. This exhibition has been an extremely popular experience for our visitors to survey more than a century of artworks, reminding us that all art was at one time contemporary.

With the new year, *Abstract Resistance* brought together now-legendary figures as well as younger artists who have revolted against the aesthetic orthodoxies of their times. The show was also the focus of a print-on-demand catalogue, a first for the Walker, which was supported by the Andy Warhol Foundation for the Visual Arts. We are grateful to Michael Peel, Lisa and Pat Denzer, Leni and David Moore, Jr., and the Robert Lehman Foundation for their help in realizing this ambitious exhibition.

In February and March, three back-to-back exhibitions mined the Walker's collection to capture the diverse moments and personalities that have defined art since the 1960s—with at least two emanating directly from the developments of that decade. *Hélio Oiticica/Rirkrit Tiravanija: Contact* paired two artists who never knew one another, yet shared an interest in the potential of art to stimulate social relationships and political thought. The show premiered two new acquisitions: Oiticica's interactive work fills the space with music, flashing images, and hammocks; Tiravanija's centerpiece is a giant picture puzzle, which viewers are left to assemble (and take apart). In the Friedman Gallery, a more thematic show emerged with support from John L. Thompson and Ellie and Tom Crosby, tapping into the year 1964 as it registered art's relationship to social and political upheaval, showcasing work that has since become synonymous with the era. Upstairs in the Medtronic Gallery, Lorna Simpson showed us a more private world, shaped by personal relationships and a willingness to reveal oneself to others—and the camera. In conjunction with her exhibition *Recollection: Lorna Simpson*, the artist visited the Walker in May to share more of her process and thinking with our audiences.

The spring lineup included two very different but equally compelling exhibitions that exposed the range of contemporary artistic practice. Opening in April with a dynamic roster of nearly 20 artists and support from the David Teiger Foundation and Ann M. Hatch, *The Talent Show* examined society's willingness to put itself on view for critique and consumption. Exploring a range of relationships between artists, audiences, and participants, the works on view shed light on the competing desires for notoriety and privacy that mark our present cultural moment.

A glorious finale to the 2009–2010 season came in the form of *Guillermo Kuitca: Everything—Paintings and Works*

Trisha Brown: *So That the Audience  
Does Not Know Whether I Have  
Stopped Dancing*  
Mills College Art Museum, Oakland,  
California  
January 20–March 14, 2010

on Paper, 1980–2008. Organized by the Albright-Knox Art Gallery in Buffalo, with the Hirshhorn Museum and Sculpture Garden in Washington, DC, and the Miami Art Museum, the exhibition also represents the work of Walker director Olga Viso, who initiated the show while at the Hirshhorn Museum. This major survey traces nearly three decades of work from the Buenos Aires–based artist, whose canvases have received significant international attention since the early 1990s. We are grateful for the major support we received for the Walker’s presentation from Marge and Irv Weiser, Piper Jaffray, Mark Addicks, Megan and James Dayton, John and Arlene Dayton, Martha and John Gabbert, Gary and Susan Rappaport, Michael J. Peterman and David A. Wilson, and Audrey and Zygi Wilf.

We are grateful to Target for generously sponsoring our opening events again this year, including Patrons’ Circle dinners and Walker After Hours preview parties. We are also happy to acknowledge our media partner *Mpls.St.Paul Magazine* and hotel partners Le Meridien Chambers and W Minneapolis - The Foshay for their support of Walker exhibitions.

Finally, this year marked the launch of a major interdepartmental initiative funded by the Getty Foundation to explore the future publication of a perpetual collections catalogue. This online resource will provide in-depth primary research and documentation on select artworks as well as scholarly and commissioned contributions by a variety of authors. Pilot catalogue entries are well underway, as are complex explorations into the design of the interface and the web applications that will support the project. We want to thank the Getty Foundation for giving us the opportunity to produce new scholarship and test new ideas and ways of working together.

Every year is marked by a few key themes and messages, some of which we predict and others that occur more as serendipity. Putting oneself on view, for example, emerged as a subtle theme in different ways: in the way people sat and looked at the *Benches & Binoculars* installation, in the willingness of members of our local arts community to participate in Haegue Yang’s seminars, in the themes of *The Talent Show*, and the philosophy of Open Field discussed elsewhere in this volume. For those of us who surround ourselves daily with contemporary art, true engagement always involves a willingness to “go there”—to the ideas, challenges, and innovations of today’s artists. We are delighted that so many enjoy taking the ride with us, bringing their passions and opinions to our programs every day.

Darsie Alexander  
Chief Curator

## PERFORMING ARTS

The goal of supporting both the global and the local—values that have long been important to performing arts at the Walker—resonated during our vibrant 2009–2010 season. The program offered a diverse mix of commissioned works, residencies, and presentations by today’s leading innovators of live performance spanning contemporary dance, experimental theater, and music as well as a range of new hybrid forms. Despite challenging economic times, we strongly maintained our nationally recognized commitment to commissioning new work and offering critical production residencies. The season included seven commissions of both Minnesota-based, national, and international artists: Ragamala/Çudamani, Reggie Wilson/Andréya Ouamba, Erik Friedlander, Radiohole, Bill Frisell/Rahim AlHaj/Eyvind Kang, Morgan Thorson/Low, and John Jasperse, many of whom received generous production residencies on the McGuire Theater stage, supported by our highly trained technicians and administrators.

It was one of the largest and most global dance seasons in recent Walker history. We opened with the hauntingly poetic work of Germany’s Raimund Hoghe and his company, on his first visit to the Midwest. We also successfully presented major new works by leading figures from Japan (Saburo Teshigawara), Brazil (Bruno Beltrão), England-Bangladesh (Akram Khan), and Congo-Senegal (Andréya Ouamba). The season concluded with a successful new commissioned dance work by ever-inquisitive New York choreographer John Jasperse. Both Khan’s and Teshigawara’s works were copresented with our long-standing partner Northrop Dance. Large-scale Walker-commissioned works by Minnesota-based choreographers Ranee and Aparna Ramaswamy (Ragamala Dance) and Morgan Thorson had significant national and international impact. Ragamala again teamed up with Balinese ensemble Çudamani, while Thorson forged a collaboration with Duluth-based rock trio Low. The Walker’s support of Thorson’s work included weeks of residency development time here, and the piece later traveled to four different centers across the country to critical acclaim. The Walker also supported the local dance community through three exciting programs. Our two-week Momentum: New Dance Works series, supported by the Jerome Foundation and copresented with the Southern Theater, has become one of the most important programs for emerging and mid-career dance innovators in Minnesota. The Walker hosted the Sage Awards for Dance, honoring outstanding achievement in dance from Minnesota. And, for the 37th year, Choreographers’ Evening provided an essential and highly visible platform for local dance, curated

### PERFORMANCES

37th Annual Choreographers’ Evening  
Curated by BodyCartography Project  
Akram Khan Company: *Bahok* (Midwest debut tour)  
Bassekou Kouyate & Ngoni Ba  
Bill Frisell/Rahim AlHaj/Eyvind Kang: *Baghdad/Seattle Suite* \* \*\*  
BLK JKS  
Bruno Beltrão/Grupo de Rua: *H3* (U.S. debut tour)  
Conversation Piece: Brian Eno and Jon Hassell  
Dafnis Prieto Sextet  
Druid Ireland: *The Walworth Farce*  
eighth blackbird: *The Only Moving Thing*  
Erik Friedlander: *Block Ice & Propane* \*  
Final Fantasy + The Mountain Goats  
John Jasperse Company: *Truth, Revised Histories, Wishful Thinking, and Flat Out Lies* \*  
King for Two Days: A Dave King Celebration featuring Buffalo Collision, The Bad Plus, Happy Apple, The Bad Apple, Golden Valley Is Now \*\*, and Dave King Trucking Company \*\*  
Micachu and the Shapes + Dessa  
Morgan Thorson/Low: *Heaven* \*  
Múm + Sin Fang Bous  
Ragamala Dance/Çudamani: *Dhvee (Duality)* \* \*\*  
Raimund Hoghe: *Bolero Variations* (U.S. debut tour)  
Reggie Wilson/Andréya Ouamba: *The Good Dance: Dakar/Brooklyn* \* \*\*  
Saburo Teshigawara/KARAS: *Miroku*  
Spalding Gray: *Stories Left to Tell*  
Zeena Parkins

### MOMENTUM: NEW DANCE WORKS

Megan Mayer: *I Could Not Stand Close Enough to You* \* \*\*  
Sachiko Nishiuchi: *The Apple Tree* \* \*\*  
Sally Rousse: *Paramount to My Footage* \* \*\*  
Vanessa Voskuil: *en masse* \* \*\*

## ROCK THE GARDEN

Sharon Jones and the Dap-Kings  
MGMT  
OK Go  
Retribution Gospel Choir

## OUT THERE 2010 SERIES

Hotel Modern: *The Great War*  
Radiohole: *Whatever, Heaven*  
*Allows \* \*\**  
Rimini Protokoll: *Call Cutta in a Box:*  
*An Intercontinental Phone Play*  
Roger Guenveur Smith: *The Watts*  
*Tower Project*

\* = Walker commissions  
\*\* = Premieres

## SUMMER MUSIC AND MOVIES

Gospel Gossip  
Halloween, Alaska  
Roma di Luna  
Times New Viking

## ARTISTS-IN-RESIDENCE

Bill Frisell/Rahim Aïhadj/Evyind Kang  
Morgan Thorson/Low  
Radiohole  
Ragamala Dance/Çudamani  
Ralph Lemon  
Reggie Wilson/Andréya Ouamba

## TOURING WALKER COMMISSIONS

Marc Bamuthi Joseph: *the break/s*  
ACT Theatre, Seattle, July 2009  
August Wilson Center for African  
American Culture, Pittsburgh,  
September 2009  
NYU Skirball Center for the  
Performing Arts, New York,  
September 2009  
National Black Arts Festival, Atlanta,  
October 2009  
EMPAC at Rensselaer Polytechnic,  
Troy, NY, October 2009  
Carolina Performing Arts, Chapel  
Hill, NC, January 2010  
Wisconsin Union Theater, Madison,  
April 2010

in 2009 by the BodyCartography Project's Olive Bieringa and Otto Ramstad.

In music, local artists also shone through as major highlights. Our two-day, sold-out festival of new music by Dave King involved debuting two new bands and showcased the Bad Plus, Buffalo Collision, and Happy Apple. Minnesota hip-hop diva Dessa opened for Micachu and the Shapes at the Cedar, and cellist Michelle Kinney led a quartet of string instrumentalists in performing New York composer Hahn Rowe's stunning score for John Jasperse's new dance work. In July and August, the Walker's free Summer Music and Movies event brought thousands of people to Loring Park with sponsorship by Lunds, and support from Elizabeth Redleaf as well as media partners *City Pages* and 89.3 The Current. This year's eclectic music lineup included fuzz busters Times New Viking from Ohio, plus local faves Roma di Luna, Gospel Gossip, and Halloween, Alaska.

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"The dancers are wonderful, and the choreographers give them provocative moments to inhabit. These include small but insistent gestures, fleeting yet chilling historic references (a swift arm toss around the head evokes the tightening of a noose), and a sense of the sacred through gospel music and movement imitating baptism by immersion or the fervor of devotion.

They are as different in as many ways as they are the same, but together they have 'written' *The Good Dance* with their bodies, and in so doing shaped lasting connections between themselves and the places they inhabit."

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—*Star Tribune* on Reggie Wilson/Andréya Ouamba, *The Good Dance: Dakar/Brooklyn*, November 2009

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Our music season also showcased a wide range of international artists: Cuban-American drummer Dafnis Prieto and his stellar sextet, Iceland's Múm and Sin Fang Bous, South Africa's BLK JKS ("black jacks"), Mali's Bassekou Kouyate and Ngoni Ba, Britain's Micachu and the Shapes, and Canada's Owen Pallett (Final Fantasy), who shared a stage with American indie-rock heroes the Mountain Goats. The season concluded with Argentina's Juana Molina, presented in conjunction with

the opening of the exhibition *Guillermo Kuitca: Everything*. Concerts by Micachu, BLK JKS, Múm, Final Fantasy/Mountain Goats, and Bassekou Kouyate were all copresented with the Cedar, a long-standing partnership that significantly expanded during 2009–2010.

Theater, too, reflected an international orientation. The annual Out There Festival of Alternative Performance featured a monthlong run of German innovators Rimini Protokoll's intense one-on-one performance *Call Cutta in a Box* on the 40th floor of the IDS Office Tower, thanks to our partnership with Lindquist & Vennum PLLP law firm. Out There also included the object-theater-film work of the Netherlands' Hotel Modern, a world premiere by Brooklyn's Radiohole, and a mesmerizing monologue by Roger Guenveur Smith. Two other major theater highlights were Galway's Druid company performing Irish playwright Enda Walsh's *The Walworth Farce*, copresented with the Guthrie Theater, and a celebration of the work of Spalding Gray (1941–2004) through a new production called *Stories Left to Tell*, which celebrated the 30-year history between Gray and the Walker.

For the third year in a row, we partnered with Minnesota Public Radio's 89.3 The Current to produce Rock the Garden, a massive concert attended by 11,000 fans, which this year sold out in a record six days. The event opened with Minnesota's Retribution Gospel Choir and continued with OK Go, Sharon Jones and the Dap-Kings, and MGMT. Rock the Garden 2010 was sponsored by Brit's Pub and Eating Establishment, with supporting sponsors Häagen-Dazs Shops, Rock Star Supply Co., and the University of St. Thomas Opus College of Business. We are grateful to media partner *Vita.mn*, official beer Summit Brewing Company, VIP Skybox sponsor Thomson Reuters, Upper Deck sponsor Flashlight Photorental, zero-waste partner Eureka Recycling, and bike corral partner Dero Bike Racks.

As in past years, the season not only offered performances as sources to experience artistic approaches, but also a variety of educational, interpretive, and social events with visiting artists, such as workshops, classes, discussions, artist talks, house parties, and open rehearsals. In addition, we have expanded opportunities for audiences to participate with such programs as SpeakEasy discussion groups and surveys in an effort to round out the dialogue.

We are truly grateful to our generous Walker performing arts program funders. This season we were awarded two major, highly competitive grants focused on developing audiences. The Engaging Dance Audiences (EDA) grant, presented by Dance/USA through the Doris Duke Charitable Foundation and the James Irvine Foundation, will support new approaches to

Basil Twist: *Petrushka*  
Fall for Dance Festival, New  
York City Center, New York,  
September 2009  
Broad Stage, Santa Monica, CA,  
February 2010

National Theater of the United States of  
America: *Chautauqua!*  
CityParks Theater, New York,  
August 2009  
Under the Radar Festival, New  
York, January 2010

The Builders Association: *Continuous City*  
Metropolis Festival, Copenhagen,  
Denmark, August 2009

David Gordon: *Uncivil Wars: Moving*  
*with Brecht & Eisler*  
Peak Performance, Montclair  
University, Montclair, NJ, November  
2009

Eiko & Koma: *Hunger*  
Dance Place, Washington, DC,  
September 2009

Elevator Repair Service: *Gatz*  
American Repertory Theater,  
Cambridge, MA, January  
2010  
Singapore Arts Festival,  
Esplanade Theatre Studio,  
Singapore, May 2010

Erik Friedlander: *Block Ice & Propane*  
Moore Theater Stage, Dartmouth,  
Hanover, NH, August 2009  
TBA Festival, PICA, Portland, OR,  
September 2009  
Wexner Center for the Arts,  
Columbus, OH, December 2009

John Jasperse Company: *Truth, Revised*  
*Histories, Wishful Thinking, and Flat*  
*Out Lies*

Museum of Contemporary Art,  
Chicago, April 2010  
REDCAT/CalArts, Los Angeles,  
April 2010  
Myrna Loy Center, Helena, MT,  
April 2010  
Brockenheimer Depot, Frankfurt  
am Main, Germany, May 2010  
Joyce Theater, New York, June  
2010

Meredith Monk/Ann Hamilton: *Songs*  
*of Ascension*  
BAM Next Wave Festival, Brooklyn,  
October 2009

Morgan Thorson/Low: *Heaven*  
DiverseWorks Art Space, Houston,  
October 2009  
Performance Space 122, New York,  
October 2009  
On the Boards, Seattle, April 2010  
Radiohole: *Whatever, Heaven Allows*  
Andy Warhol Museum, Pittsburgh,  
February 2010  
Performance Space 122, New York,  
February–March 2010

Bill Frisell/Rahim AïHaj/Eyvind Kang:  
*Baghdad/Seattle Suite*  
Lentic Performing Arts Center,  
Santa Fe, March 2010  
Outpost Performance Space,  
Albuquerque, March 2010  
University of New Mexico  
Composers' Symposium,  
Albuquerque, March 2010

Reggie Wilson/Andréya Ouamba: *The Good Dance: Dakar/Brooklyn*  
UCLA Live, Los Angeles, November 2009  
BAM Next Wave Festival, Brooklyn,  
December 2009  
Flynn Center for the Performing Arts, Burlington, VT, March 2010  
Yerba Buena Center for the Arts, San Francisco, April 2010  
South Broadway Cultural Center, Albuquerque, April 2010  
Wesleyan University, Middletown, CT, April 2010

Trisha Brown: *Foray Forêt and Glacial Decoy*  
Hopkins Center for the Arts, Dartmouth College, Hanover, NH, September 2009  
Museumquartier, Halle E, Vienna, Austria, October 2009  
Concertgebouw's Concert Hall, Amsterdam, December 2009  
Chasse Theater, Breda, the Netherlands, December 2009  
Technique & Repertory Workshop, New York, December 2009, February and May 2010  
Dia:Beacon, Beacon, NY, February 2010  
Lang Performing Arts Center, Pearson Hall Theater, Swarthmore, PA, February 2010  
Opera House, Aix-en-Provence, France, June 2010  
Trisha Brown Dance Company Summer Intensive, New York, June 2010

building and engaging dance audiences through expanded educational and interpretive approaches as well as interdisciplinary strategies. The Jazz.NEXT grant, awarded by the Mid-Atlantic Arts Foundation in partnership with the Doris Duke Charitable Foundation, will support audience-building efforts for jazz through new media and technologies as well as innovative marketing and outreach strategies.

The Walker also received a significant two-year grant from the Andrew W. Mellon Foundation supporting commissions and developmental residencies for dance artists as well as increased support from the National Endowment for the Arts' Access to Artistic Excellence grant supporting artist commissions, residencies, and presentations.

For major support of the entire season, we extend our sincere thanks to the William and Nadine McGuire Commissioning Fund, the Andrew W. Mellon Foundation, the McKnight Foundation, the National Endowment for the Arts, and the Doris Duke Charitable Foundation through the Doris Duke Endowment Fund. Additional support for the season was provided by Arts Midwest's Performing Arts Fund, the Japan Foundation through the Performing Arts Japan Program, the Jerome Foundation, the National Dance Project of the New England Foundation for the Arts, and the National Performance Network (NPN).

We want to acknowledge the generosity of Gray Plant Mooty and FICO for sponsoring the Dance Season, and Best Buy for sponsoring the Music Season, along with media partners 89.3 The Current and *Vita.mn*.

We are also extremely indebted to the members of the Walker Producers' Council, co-chaired by Trustees Nadine M. McGuire and David Moore, for their support of performing arts programs: Russell Cowles, Sage and John Cowles, Nor Hall and Roger Hale, King's Fountain/Barbara Watson Pillsbury and Henry Pillsbury, Emily Maltz, Dr. William W. and Nadine M. McGuire, Leni and David Moore, Jr., Josine Peters, Mike and Elizabeth Sweeney, and Frances and Frank Wilkinson.

Philip Bither  
William and Nadine McGuire Senior Curator of Performing Arts

Out There 2010  
Radiohole  
*Whatever, Heaven Allows*  
January 14–16, 2010

Photo: Gene Pittman





Target Free Thursday Nights  
The Inquisition: A Quiz Forum on  
the Arts  
January 7, 2010

Photo: Cameron Wittig





Out There 2010  
Rimini Protokoll  
*Call Cutta in a Box: An Intercontinental  
Phone Play*  
January 8–31, 2010  
left to right: Interior and exterior views  
of the IDS Tower, 40th floor, site of the  
participatory performance

Photos: Cameron Wittig



*Abstract Resistance*  
February 26–May 23, 2010  
left: Thomas Hirschhorn installing  
his work *Abstract Resistance* (2006)  
in Gallery 5

Photo: Gene Pittman



*Abstract Resistance*  
February 26–May 23, 2010  
Installation view of Andro Wekua's  
*Spectator Standing* (2005)

Photo: Cameron Wittig



Student Workshop with Eyvind Kang, Bill Frisell, and Rahim AlHaj (pictured left to right) at MacPhail Center for Music, Minneapolis February 4, 2010

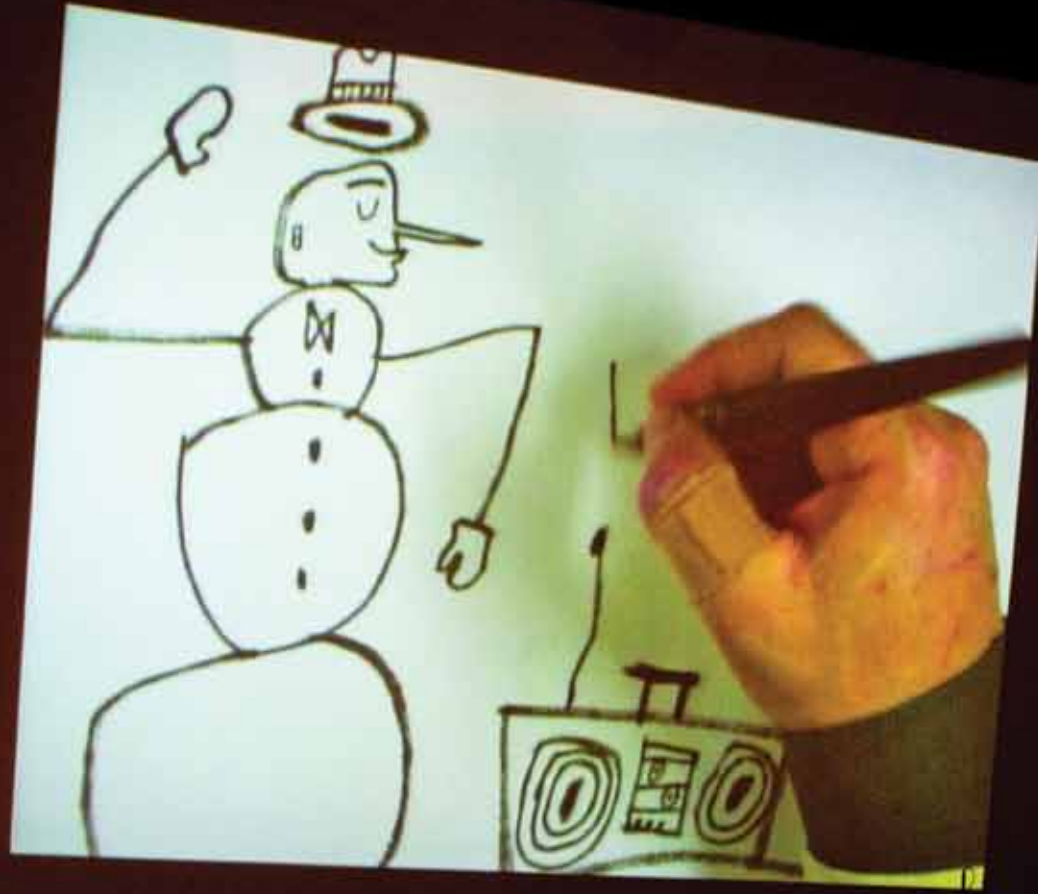
Photo: Cameron Wittig



Hélio Oiticica/Rirkrit Tiravanija: Contact  
February 27, 2010–November 21, 2010  
Installation view of Rirkrit Tiravanija's  
untitled 2006 (pavilion, table, and  
puzzle representing the famous painting  
by Delacroix *La Liberté Guidant le  
Peuple*, 1830) (2006)

Photo: Gene Pittman







## FILM/VIDEO

Presenting a wide range of contemporary film and video artists, the Walker's film department explores the history and creative use of the medium while representing our global community and engaging our audiences with the issues of today. As film continues to be the basis of many artists' work, new opportunities have evolved for us to program across disciplines and in collaboration with the visual arts, performing arts, and design departments. With a gallery exhibition by video artist Zhao Liang—*Zhao Liang: Heavy Sleepers*, a multi-screen projection focused on the interior space of a workers' dormitory in Beijing—and an ongoing film series in the collection exhibition *Event Horizon*, we made the transition to creating gallery presentations that complement programming in the Walker Cinema, Lecture Room, and Best Buy Film/Video Bay. This year, three films exploring significant events in U.S. history were included in the *Event Horizon* show: Bruce Conner's *CROSSROADS*, Chris Marker's *La jetée*, and Robert Frank and Alfred Leslie's *Pull My Daisy*.

The Walker has been screening films since the 1940s, and as we mark our 70th anniversary, we also acknowledge other milestones this year: the 35th Summer Music and Movies event, the 23rd year of the British Television Advertising Awards, the 20th year and 50th guest of the Regis Dialogues and Retrospectives program, and the 17th Women with Vision International Film Festival. With the popularity of these programs, and by always adding new ones, we maintained our record audience numbers in 2009–2010, against the downward economic trend, as increasingly more people became aware of the unique quality of film at the Walker. We had incredible success with more than 46,000 people attending film events, keeping our audiences on par with last year's numbers—even with fewer program days.

We kicked off the season with outdoor screenings in Loring Park during Summer Music and Movies with the films of Paul Newman, copresented with the Minneapolis Park & Recreation Board and supported by Lunds, Elizabeth Redleaf, *City Pages*, and 89.3 The Current. The series, which was attended by more than 12,000 people, featured the early films of this pivotal actor. A related program screened in the Walker Cinema featured Bruce Conner's *LUKE*, about the making of the classic *Cool Hand Luke*.

This year's Regis Dialogue and Retrospective program, with continuing generous support from Regis Foundation, brought to the Walker the most innovative and influential filmmakers working today. First, in celebration of our 50th dialogue, Joel

### WOMEN WITH VISION 2010: 17TH INTERNATIONAL FILM FESTIVAL

Natalia Almada: *El General* (introduced by the director)  
Marie-Hélène Cousineau and Madeline Piujuq Ivalu: *Before Tomorrow*  
Claire Denis: *35 Shots of Rum*  
Melody Gilbert: *Fritz: The Walter Mondale Story* (introduced by the director; Q&A with Walter Mondale)  
Jessica Hausner: *Lourdes*  
Teresa Konecne: *Woven from the Land* (introduced by the director)  
Laurel Nakadate: *Stay the Same Never Change* (introduced by the director)  
Floria Sigismundi: *The Runaways* (introduced by the producer)  
MN Women in Film and Television Short Film Showcase  
Visiting Artist: Deborah Stratman: *Resilience and Passion*  
Deborah Stratman: *O'er the Land* (introduced by the director)  
Margarethe von Trotta: *Vision*  
Barbara Wiener: *Ida's Story* (introduced by the director)  
Louise Woehrle and John Woehrle: *Pride of Lions* (introduced by the director)  
Girls in the Director's Chair

### REGIS DIALOGUES

Joel and Ethan Coen: *Raising Cain* (in conversation with Elvis Mitchell)  
Kelly Reichardt: *Off the Beaten Track* (in conversation with Scott Foundas)

### ONGOING SERIES

2009 British Television Advertising Awards  
Expanding the Frame 2010: Journeys  
Eija-Liisa Ahtila: *Where is Where? (Missä on missä?)*  
Lisandro Alonso: *Liverpool*  
An Evening with Daniel Barrow: *Every Time I See Your Picture I Cry*  
Of Language and Longing: The Films of Marguerite Duras: *Césarée; Destroy, She Said (Détruire, dit-elle); India Song; Nathalie Granger; The*

*Truck (Le camion)*  
 Dominique Auvray: *Marguerite, a Reflection of Herself (Marguerite par elle même)*  
 Hollis Frampton: *Hapax Legomena*  
 Jennifer Kroot: *It Came from Kuchar*  
 George Kuchar: *Curse of the Kurva, Hold Me While I'm Naked*  
 Filmmakers in Conversation: An Evening with Ellen Kuras  
 Mary Harron: *I Shot Andy Warhol*  
 Tom Kalin: *Swoon*  
 Ellen Kuras and Thavisouk Phrasavath: *The Betrayal*  
 Julian Schnabel: *Berlin*  
 An Evening with Ben Russell: *TRYPPS, The Black and White Gods*  
 Zhao Liang: *Petition—The Court of the Complainants, Crime and Punishment*

Queer Takes: Alt Families  
 Alexandra Gelis: *Borders*  
 Sebastien Lifschitz: *Going South*  
 Greta Olafsdottir and Susan Muska: *Edie and Thea: A Very Long Engagement*  
 James Rasin: *Beautiful Darling: The Life and Times of Candy Darling, Andy Warhol Superstar*

Summer Music & Movies:  
 Newman Rocks  
 Views from Iran  
 Shalizeh Arefpour: *Heiran*  
 Visiting Artist Workshop: Rakhshan Bani-Etemad  
 Rakhshan Bani-Etemad and Mohsen Abdolvahab: *Mainline* (introduced by Bani-Etemad)  
 Rakhshan Bani-Etemad: *We Are Half of Iran's Population* (introduced by the director)  
 Asghar Farhadi: *About Elly*  
 Bahman Ghobadi: *No One Knows About Persian Cats*  
 Nader T. Homayoun: *Tehrour*  
 Shirin Neshat and Shoja Azari: *Women Without Men* (introduced by the directors)  
 Mack Lecture: Views from Iran with Laura Secor

#### PREMIERES

Laura Gabbert and Justin Schein: *No Impact Man* (introduced by Gabbert)  
 Debra Granik: *Winter's Bone* (introduced by the director)  
 Pablo Larrain: *Tony Manero*  
 MNTV 2009

and Ethan Coen in conversation with critic Elvis Mitchell discussed the range of work they have made together since their first film, *Blood Simple*, which had its Minneapolis premiere at the Walker in 1984. The brothers' elaborate film worlds are a mix of pastiche and homage, referencing everything from musicals and old movies to Faulkner, pulp novels, and comic books. Their unique sense of place is flawlessly conceived, right down to the distinctive jargon of the characters, reflecting a stylized form of American vernacular to fit the time and place and genre. The Walker presented a 13-film retrospective that included all of the Coen Brothers' feature films, plus cast and crew screenings of *A Serious Man*. Our spring Regis was Kelly Reichardt: *Off the Beaten Track*. This indispensable American filmmaker discussed her short works and four remarkable feature films, including the widely acclaimed *Wendy and Lucy*. Her deceptively simple character studies, stories of friendship and loss, and melancholy road narratives quietly address contemporary class identities and cut across the grain of archetypal romantic American myths.

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'It's horrifying, frankly,' says Joel, deadpan as ever. 'We don't engage in a lot of reflection about our 25 years of making movies. Ordinarily we don't like to do those kinds of [dialogues]. We're doing it for the Walker because it's a hometown thing and because we got an unbelievable amount of support from the community in Minneapolis when we were making [A Serious Man]. It's not something we really like. It's not really even desirable. But we're doing it this time.'

—MinnPost on the Coen Brothers Regis Dialogue and Retrospective, September 2009

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With generous support from Elizabeth Redleaf and the Women's Foundation of Minnesota, Women with Vision celebrated its 17th edition with 14 films by international directors. The festival welcomed several visiting artists, including Deborah Stratman, Laurel Nakadate, and Natalia Almada, as well as a group of Minnesota-based documentarians. French filmmaker Claire Denis' *35 Shots of Rum* opened the festival, and *Before Tomorrow*, made by a Canadian film collective, closed it to bookend the series with films that explore, in very different ways, the effects of global migration on established cultures.

The Premieres program presents a first chance to see a new film. This year opened with Pablo Larrain's *Tony Manero*, followed by Laura Gabbert and Justin Schein's *No Impact Man* (introduced by Gabbert with special guest Colin Beavan) and Lisandro Alonso's *Liverpool*. Other previews included Todd Solondz's *Life During Wartime* and *Winter's Bone*, introduced by director Debra Granik. This exciting series is supported by Elizabeth Redleaf.

A special 14-film program, *People's Republic of Cinema*, marked the 60th anniversary of "New China" with a timely series that tracked the decades of political tumult and massive cultural and economic change that followed 1949's Communist revolution. The films, many of them rarely seen, trace the evolution of China through the eyes of its filmmakers as the series charted a country still in flux—one responding both to its past and its relatively new prominence in the larger world. The series was organized by the Walker and the University of Minnesota, with screenings at both locations.

We brought back Views from Iran for a second year as the films from this country continued to represent urgent concerns for artistic freedom. Guest artists Rakhshan Bani-Etemad, Shirin Neshat, and Shoja Azari and journalist Laura Secor engaged our audiences with in-depth conversations about Iranian film and politics. The video of the talk with Neshat and Azari after the screening of *Women Without Men* has been viewed more than 7,000 times on the Walker Channel and YouTube. We are grateful to Walker trustee Nazie Eftekhari for her support and advocacy for this series and for her gracious assistance with the benefit screening of Nahid Persson Sarvestani's *The Queen and I* in August.

MNTV 2009, a program that showcases the finest short works by filmmakers in Minnesota, was selected by a panel consisting of Dean Otto of Walker Film/Video, Lu Lippold of IFP/MSP, and independent curator Marlina Gonzalez and broadcast by Twin Cities Public Television. The program was later presented in the Walker's Best Buy Film/Video Bay.

During December the ever-popular British Television Advertising Awards, sponsored by Thomson Reuters, with media partner *City Pages*, boasted 69 Walker screenings for more than 21,000 people in 2009. Brimming with creativity and chosen by top advertising executives and producers across the globe, these sly, sexy, hilarious, and thought-provoking British spots have been a Walker highlight for 23 years.

With film's ability to serve as a catalyst for in-depth conversations, our third iteration of Filmmakers in Conversation, supported by the Academy of Motion Picture Arts and Sciences,

Nahid Persson Sarvestani: *The Queen and I*  
 Todd Solondz: *Life During Wartime*  
 Béla Tarr: *The Man from London*

#### SPECIAL PRESENTATIONS

2009 All City Youth Video Showcase  
 Megumi Sasaki: *Herb and Dorothy*  
 Astra Taylor: *Examined Life*  
 Julien Temple: *The Great Rock and Roll Swindle*

#### THE PEOPLE'S REPUBLIC OF CINEMA: 60 YEARS OF CHINA ON FILM

Sang Hu: *New Year's Sacrifice*  
 He Jianjun: *Pirated Copy*  
 Xie Jin: *The Red Detachment of Women*  
 Zheng Junli: *Crows and Sparrows*  
 Hang Junzhao: *One and Eight*  
 Chen Kaige: *Yellow Earth*  
 Ying Liang: *Good Cats*  
 Zhou Xiaowen: *Ermo*  
 Cheng Yin: *Red Lantern*  
 Zhang Yuan: *Little Red Flowers, Beijing Bastards*  
 Jia Zhang-ke: *Platform, Cry Me a River*

#### EXHIBITION

Zhao Liang: *Heavy Sleepers*  
 December 17, 2009–March 14, 2010  
 Gallery Talk: Zhao Liang

#### ARTISTS-IN-RESIDENCE

Rakhshan Bani-Etemad  
 Debra Granik  
 Ellen Kuras  
 Deborah Stratman  
 Zhao Liang

#### SCREENINGS AT EXHIBITION OPENINGS

Kenneth Anger: *Scorpio Rising*  
 George Landow: *Remedial Reading Comprehension, Wide Angle Saxon*  
 Various directors: *Aria*

#### LECTURE ROOM SCREENINGS

Paul Chan: *Baghdad in No Particular Order*



Artist Talk with Paul Chan and  
Film Discussion: Inside Iraq  
Yang Fudong: *Seven Intellectuals in  
a Bamboo Forest*  
Recycled Visions: The Films of  
Salise Hughes  
Kyja Kristjansson-Nelson: *Sveit*  
Ira Sachs: *Last Address*  
Haegue Yang: *Short Works*  
Zhang Bo and Zhang Yang: *The  
Underground Rock and Roll  
in China*

#### BEST BUY FILM/VIDEO BAY

Jacques Drouin and Guy Maddin:  
*Burrowing Inward: Short Films  
MNTV 2009*  
Transformative Journeys: The  
Animations of Tom Schroeder

#### EVENT HORIZON SCREENINGS

Bruce Conner: *CROSSROADS*  
Robert Frank and Alfred Leslie: *Pull  
My Daisy*  
Chris Marker: *La jetée*

#### RUBEN/BENTSON FILM AND VIDEO STUDY COLLECTION ACQUISITIONS

Paul Chan: *Baghdad in No Particular  
Order* (2003)  
Herbert Danska: *Nobody Ever Died of  
Old Age* (1975)  
Jerome Foundation Gift  
Francis Haar: *Arts of Japan:  
A Bridge of Beauty* (undated)  
Roger Rude: *Man in the Portrait*  
(undated)  
Kathleen Laughlin, Dan Morstad:  
*Minnesotanos Mexicanos* (1978)  
David Westphal: *Shinto: Nature,  
Gods, and Man in Japan* (1977)  
Jerome Hill: *Albert Schweitzer* (1957)  
*The Artist's Friend* (1968)  
*Canaries* (1969)  
*Cassis* (1950)  
*Death in the Forenoon* (1966)  
*Film Portrait* (1972)  
*Grandma Moses* (1950)  
*The Magic Umbrella* (1965)  
*Merry Christmas* (1969)  
*Open the Door and See All the  
People* (1964)  
*The Sandcastle* (1961)  
*Schweitzer and Bach* (1965)  
MNTV 2009

was truly engaging for filmmakers, students, and the film-loving public. Ellen Kuras, whose impressive cinematography ranges from documentaries to features, from mini-DV to 35mm film, has been the ongoing director of photography for many celebrated directors. With the 2008 release of the documentary *The Betrayal*, she entered the directorial realm. The Walker screened Kuras' most groundbreaking work and hosted an evening of conversation. The Walker's film program is recognized for offering audiences unique opportunities to attend workshops or classes with visiting filmmakers, including Kuras, Rakhshan Bani-Etemad, Debra Granik, Deborah Stratman, Paul Chan, and Zhao Liang.

In the Walker's many public spaces, films are shown every day. Screenings of works primarily from the Ruben/Bentson Film and Video Study Collection are presented in the Lecture Room and the Best Buy Film/Video Bay, often in connection with other Walker programs. Lecture Room programs included Paul Chan's *Baghdad in No Particular Order*, Yang Fudong's *Seven Intellectuals in a Bamboo Forest*, Kyja Kristjansson-Nelson's *Sveit*, and Ira Sachs' *Last Address*. The dreamlike films of Jacques Drouin and Guy Maddin; MNTV 2009, which showcased 25 Minnesota artists; and the animations of Tom Schroeder were featured in the Best Buy Film/Video Bay.

This year a wonderful gift from the Jerome Foundation, including many film prints of works by Jerome Hill, was presented to the Walker and added to the collection. The film/video department had organized a series to celebrate the Jerome Hill centennial in 2005, which featured Hill's *Film Portrait*. This important gift deepens our holdings of works by an artist and philanthropist who has had a profound impact on the development of filmmaking in Minnesota.

We are grateful to the Walker Film Society, co-chaired by Elizabeth Redleaf and William Pohlada, a membership group that has expressed a special affinity for film. Receptions and backstage meetings with filmmakers provide this group with a closer connection to the Walker's film program and curators.

We are always thankful to our many partners with whom we share programs, ideas, artists, and resources; together we shape our cultural community.

Sheryl Mousley  
Curator, Film/Video

## EDUCATION AND COMMUNITY PROGRAMS

Traditionally we reflect on a year's work chronologically, charting the months through a progression of activity. However, it seemed more germane to frame 2009–2010 by talking about an ambitious experiment called Open Field that launched at the end of the reporting year. More than a year in the making, this summerlong project developed by education staff and local collaborators investigated the theme of the cultural commons. Inspired by the idea that every community is enriched by collective knowledge and talents, Open Field was a combination of a public park, open stage, skill-share, and ongoing community exchange. With the generous support of Angus and Margaret Wurtele and major sponsorship from Target, the summer unfolded with a mix of events, from small conversations and improvised moments to presentations such as lectures, workshops, demonstrations, and a weekly Drawing Club cohosted by mnartists.org. An open invitation was made to the public to propose their own field activities. By the close of the program, more than 135 community activities occurred, ranging from performances by marching bands, flamenco dancers, poets, and playwrights and discussions on topics such as the public intellectual and Native treaty rights to the playful pleasures of yoga, Qi Gong, and simply rolling down the big green hill. A Walker-designed "tool shed" supplied visitors with books provided by local publishers, art supplies, iPads, and a range of games to play, kindly donated by Target for our visitors to use.

Three artist projects furthered the engagement of audiences on the field through investigations of the commons, education, and community. San Francisco-based collective Futurefarmers gathered a core group of students from the Minneapolis College of Art and Design, the University of Minnesota, and the College of Visual Arts to conduct a free-form temporary school that used the human voice as a theme to guide workshops, field trips, and public events. From a megaphone-making activity to a behind-the-scenes tour of the *Star Tribune*, they explored the methods by which we amplify, coordinate, and channel our individual and collective voices. An unusual auction completed their residency, for which the public was invited to consider the value of their favorite objects through storytelling and drawing. The improvised construction of a schoolhouse built from scrap material was at the heart of Red76's Surplus Seminar project. Designed and built in an experiential, collaborative way, the Anywhere/Anyplace Academy (A/AA) became a living metaphor for the project's exploration of ways that knowledge and materials can be repurposed in the commons.

#### ARTIST TALKS & READINGS

Ann Agee  
Kathy Butterly  
Paul Chan  
Free Verse: Oni Buchanan and Brian  
Kim Stefans; Susan Howe and  
David Grubbs  
Dan Graham with Bennett Simpson and  
Chrissie Iles; Japanther  
The Institute For Figuring  
Guillermo Kuitca with Douglas  
Dreishpoon and Olga Viso  
Lauri Lyons  
Beverly Semmes  
Lorna Simpson  
Astra Taylor  
Haegue Yang

#### GALLERY TALKS

Darsie Alexander: *Event Horizon  
and Hélio Oiticica/Rirkrit Tiravanija:  
Contact*  
Peter Eleey: *The Talent Show*  
Siri Engberg: *1964*  
Jenelle Porter and Ingrid Schaffner:  
*Dirt on Delight: Impulses That  
Form Clay*  
The BodyCartography Project:  
*Dan Graham: Beyond*

#### EVENTS & PERFORMANCES

Haley Bonar  
Calef Brown  
Carnage  
Clementown  
DJ Scott Stulen  
Film Discussion: Inside Iraq with  
Jeff Severns Guntzel  
Grant Goltz  
Harmony Hoops  
Laurey Heinrich  
The Inquisition: A Quiz Forum on  
the Arts  
M.anifest  
Making Music Series: Dave King;  
Alan Sparhawk and Morgan Thorson  
Open Field  
Open Rehearsals: Ralph Lemon; Reggie  
Wilson/Andréya Ouamba  
Sound Horizons: Zeena Parkins  
Leah Nelson

The Playground Crew  
 Poster Mart and film screening  
 Ragamala Dance/Çudamani  
 Jayashree Ramanujan  
 Remake/Revamp Workshops: Rebecca  
 Yaker, Asia Ward  
 Roma di Luna  
 Skyspace/Soundspace Concerts:  
 Mandrágora Tango Orchestra,  
 Machinery Hill, Solid Gold  
 Ponce Saysonphou  
 Michelle Soldo  
 Sneak Peek: Erik Friedlander  
 Suicide Commandos  
 Sumunar Javanese Gamelan Ensemble  
 Target Free Thursday Night Art Labs  
 Workshop: Free Geek Twin Cities  
 Tiyumba Dance Company

## LECTURES

Edith Ackermann  
 Joe Dowling and Enda Walsh  
 Brian Eno and John Hassell  
 Drawn Here (and There): Contemporary  
 Design in Conversation: Non-  
 Format: Kjell Ekhorn and Jon Forss;  
 HouMinn Practice: Blair Satterfield  
 and Marc Swackhamer  
 Ronald Mallett  
 Robert Hammond and Lisa Tziona  
 Switkin: New York's High Line  
 Yasmil Raymond and Jan Estep:  
 On Art and Discomfort  
 Laura Secor: Views from Iran  
 Nina Simon  
 Marcus Steinweg

## PANEL DISCUSSIONS & SYMPOSIA

Digital Assets and the Museum  
 Commons Roundtable: Michael  
 Edson and Jon Ippolito  
 Opening the Field: A Conversation  
 and Celebration  
 There's Just Something about Clay:  
 Ann Agee, Kathy Butterly, and  
 Beverly Semmes  
 Seminar: From Page to Stage

## ARTIST-IN-RESIDENCE PROGRAMS

Futurefarmers: *A People Without a  
 Voice Cannot Be Heard*  
 Red76: Surplus Seminar  
 Works Progress: Common Census  
 Haegue Yang: *Shared Discovery of  
 What We Have and Know Already*

This nationwide collective of artists also hosted bookmaking workshops and discussions in the FlatPak House, sponsored by U.S. Bank, ranging in topic from the pedagogical function of microcinemas to the meanings of colonization. A series of concerts around the city grounded a third component to the project, which considered DIY music as a site of education. Lastly, local collective Works Progress undertook a public action research project called Commons Census. Situated in the year of the U.S. Census, they gathered data on views of the commons and its relationship to art through a set of public surveys, a staff questionnaire, and a think tank that met throughout the city.

Our Open Field experiment has been an amazing success in ways that we did not anticipate, with visitors expressing great appreciation for the creation of an inviting public place where they can casually intermingle with others to create, play, learn, or simply socialize. While there is much to glean from the success of Open Field, this project is only the most recent in the education and community programs department's efforts to address ways that the Walker is a resource for different audiences and communities.

The Raising Creative Kids initiative, in its third and final year of funding from the Institute of Museum and Library Services, continued to engage families by demonstrating that art and creative play are catalysts for lifelong learning. As a capstone to this initiative, we presented the series Designing Play, which framed play and design as basic impulses that unlock creativity, innovation, and synthesis. A lecture by developmental psychologist Edith Ackermann on the role of play in learning and a discussion by filmmaker Astra Taylor, who talked about how "unschooling" shaped her creative thinking, illuminated the theme. Families' visits to the galleries were enriched by new interpretive materials, such as the WAC Pack kits, as well as the popular gateway program Free First Saturday, sponsored by Ameriprise Financial and the Medtronic Foundation, which offered free admission and family activities for nearly 27,000 visitors. Twice every month, we invite toddlers (ages three to five) to dress for a mess and, with their caregivers in tow, visit the Walker for Arty Pants—a morning of films, stories, art-making, and gallery experiences sponsored by UnitedHealth Group.

In our tour program, the Open Door Accessibility Initiatives gained ground thanks to a Museums and Community Connections Grant from the MetLife Foundation. This year the number of Open Door tours increased by 30 percent and art labs doubled; an evaluation of Contemporary Journeys, our program for visitors with Alzheimer's disease and their care partners, demonstrated a measurable positive

effect on participants; improved gallery stools and assistive-listening devices were purchased; and meetings of the newly formed Access Advisory Group commenced. We look forward to deepening this work in the year ahead.

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"I must admit, before the creation of Open Field, I was very much in the cathedral camp when it came to thinking about the Walker. To my mind, it was a beautiful, world-class museum but not necessarily a place for a non-artist like me. Open Field really opened my eyes to the myriad roles a museum can play in the community, both as a cultural institution and as an everyday gathering space—as a result, I now feel much freer to go to the Walker spontaneously, and without wearing my dressy 'museum' clothes!"

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— Walker Blog visitor comment, August 31, 2010

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More than 23,000 curious kids, teens, and adults scheduled visits led by our 120 volunteer tour guides. Walker programs for schools, teachers, and students were further amplified by ArtsConnectEd, an online tool for teaching the arts, presented in collaboration with the Minneapolis Institute of Arts and developed under a three-year grant from the Institute for Museum and Library Services. In addition to perusing both museums' collections, visitors to the site encounter a dynamic environment that allows for the creation of customized learning materials. To further our own research, we hosted a daylong think tank with guests from arts institutions across the country to explore the impact that rapidly evolving technologies have on museum practice, the visitor experience, and the production of educational content.

To coincide with the collection exhibition *Event Horizon*, we launched Art Today and Tomorrow, a new model for teaching contemporary art to students, funded by a grant from the National Endowment for the Arts. The project is realized in partnership with Walker tour guides and the Minneapolis Public Schools' Arts for Academic Achievement program, teachers from four area schools, and teaching artists. Partners developed tours, art labs, and lesson plans that will be replicated by the Walker and offered to teachers throughout the city.

## TEEN PROGRAMS

Fake It, for Real: Teen Media Workshop and Showcase  
 Girls in the Director's Chair Film Showcase  
 Grown & Sexy: WACTAC Alumni Exhibition  
 Home Is Where You Make It: Exhibition and Discussion with Lauri Lyons  
 The Listening Tent:  
 Peter Haakon Thompson  
 Music Video Workshop with Maria Juranic  
 New Media Workshop with Christopher Baker  
 Open Exposure: Teen Music Showcase Series  
 Out There Workshop  
 Pirate Press: Zine Workshop  
 Quest for the Voice Youth Poetry Showcase  
 Student Open House: School of Rock  
 Twin Cities Youth Media Network Film Showcase  
 Twin Cities Youth Media Network Youth Summit  
 Walker Art Center Teen Arts Council (WACTAC)

## SCHOOL & TOUR PROGRAMS

Accessibility 101 Workshop for Tour Guides and Walker Staff  
 Art Today & Tomorrow  
 ArtsConnectEd Website  
 ArtsConnectEd Training for Teachers and Tour Guides  
 ArtsConnectEd Webinars for Museum Educators  
 ASL Workshop for Tour Guides  
 Audio Descriptive Services: *Fargo*, *O'er the Land*, and *Winter's Bone*  
 Brown Bag Lunch with Haegue Yang for Tour Guides  
 Community Connections  
 Contemporary Arts Forum  
 Contemporary Journeys Tours and Art Labs  
 Contemporary Journeys Workshop for Tour Guides  
 FlatPak House  
 Happy Hour Tours: Art with an After-Party  
 Information Guides  
 Matinee Film Screenings for Student Groups  
 New Tour Guide Training Course  
 Open Door Accessibility Initiatives  
 Out There School Partnership Program

Public, School, Group, and  
Multidisciplinary Tours  
Sound Bites: Short Talks About Art  
SpeakEasy Discussions for Dance  
Audiences  
Teacher Appreciation Weekend  
Teachers' Workshop: *Dirt on Delight*  
Writing through Art

#### FAMILY PROGRAMS

Artist Talks for Parents  
Art-making Activities: Terry Beatty,  
John Comazzi, D.E.M.O.,  
Andy Ducett, Sam Hoolihan,  
Adam Jarvi, Kerstin Beyer Lajuzan,  
Seexing Lee, Shakun Maheshwari,  
Jessica McMahon, Kindra Murphy,  
Sarah Nassif, Natalie Northrup,  
Mary Rivard, Rosenlof/Lucas,  
Hiroko Shiraishi, Tina Maria Tavera,  
Lucy Yogerst  
Arty Pants: Your Tuesday Playdate  
Culture Camp  
Designing Play  
Free First Saturday  
Once Upon a Garden  
Parent Advisory Group  
Parent Workshop: Going to the  
Galleries Together  
Workshop: My Net—Google SketchUp

#### COMMUNITY PROGRAMS

College and University Partnerships  
Community Dialogue: Commons  
Conversations  
Explore Membership Program  
FEAST in Brooklyn: Presentation for  
Community Members  
Getting to Know the Walker  
Project Success

#### INTERPRETIVE PROGRAMS

Art on Call: Free Audio Guide  
Card Catalogue: Walker Art Center  
Collections  
Family Activity Sheets  
Gallery Guides  
WAC Packs for the Galleries and the  
Minneapolis Sculpture Garden

Each year the Walker Art Center Teen Arts Council (WACTAC) creates a variety of opportunities for young people to engage with contemporary art and artists. The Walker's teen programs, sponsored by Wells Fargo with programming support from Best Buy@15 and the Surdna Foundation, are at the forefront of teen engagement. Highlights of the year include the annual Student Open House; *Grown & Sexy*, an exhibition of work by WACTAC alumni; and the All City Youth Video Showcase. In total, WACTAC exhibited the work of 132 young artists, provided some 100 teenagers with a range of hands-on art-making instruction from established local artists, and drew more than 5,000 attendees to WACTAC-organized events.

Target Free Thursday Nights, a weekly program generously supported by Target, welcomed more than 37,200 visitors this past year with free gallery admission and activities such as lectures, film screenings, and performances. Highlights included talks by artists Paul Chan, Lorna Simpson, and Haegue Yang as well as the Remake/Revamp workshops, a series of DIY-styled art activities led by Minnesota artists. The Mack Lecture Series, generously supported by Aaron and Carol Mack, welcomed several speakers in conjunction with exhibition openings, including Dan Graham in conversation with curators Bennett Simpson and Chrissie Iles, bookended by performances by post-punk duo Japanther; and Guillermo Kuitca in dialogue with curators Douglas Dreishpoon and Olga Viso.

It was an enlightening year in which we continued to research and consider new ways to frame our work within the many cultural changes we were all experiencing. In the end, one idea that still stands out is the supposition that the resources and expertise of an institution—or its “authority,” so to speak, should not be viewed as the final word, but rather as the first word, the beginning of a conversation opening up new sets of questions and possibilities. To that end, I like to believe that 2009–2010 was an open field for all who participated in our programs.

Sarah Schultz  
Director, Education and Community Programs

Free First Saturday  
Twist and Shout  
April 3, 2010  
Art activity in the gallery

Photo: Gene Pittman











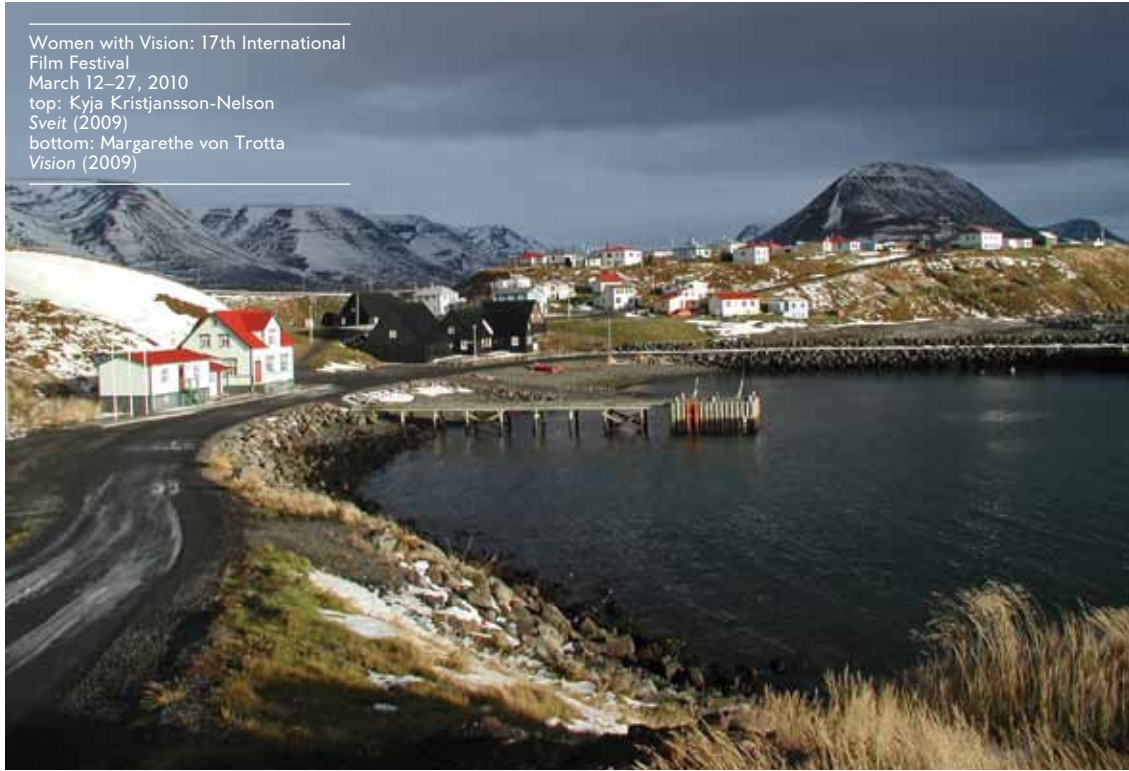
Morgan Thorson/Low  
Heaven  
March 4–6, 2010

Photo: Cameron Wittig





Women with Vision: 17th International  
Film Festival  
March 12–27, 2010  
top: Kyja Kristjansson-Nelson  
Sveit (2009)  
bottom: Margarethe von Trotta  
Vision (2009)



Views from Iran 2010  
Film Series  
April 9–30, 2010  
top: Shalizeh Arefpour  
Heiran (2009)  
bottom: Asghar Farhadi  
About Elly (2009)



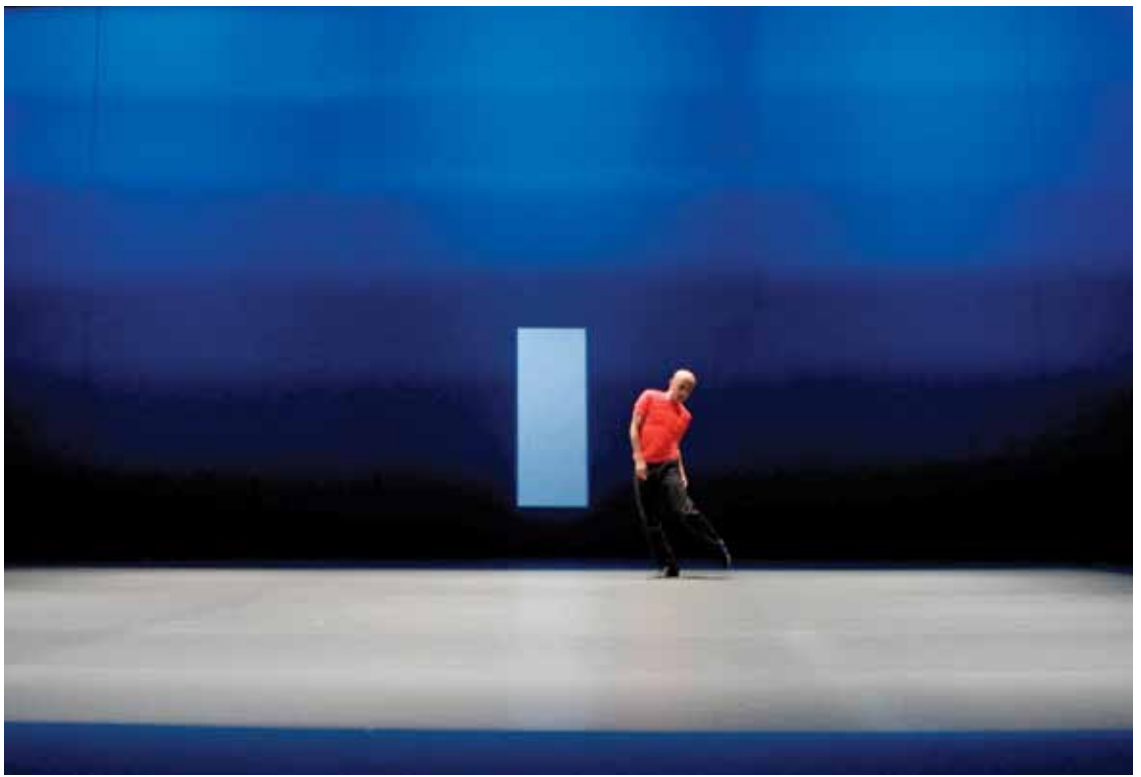



Women with Vision: 17th International  
Film Festival  
March 12–27, 2010  
Floria Sigismundi  
*The Runaways* (2010)



Saburo Teshigawara/KARAS  
*Miroku*  
April 22–24, 2010

Photos: Bengt Wanselius





Drawn Here (and There)  
Design Lecture Series  
February 18–25, 2010  
Non-Format: Kjell Ekhorn and  
Jon Forss' Endless Endless fashion shot,  
Cent magazine  
February 18, 2010

Photo courtesy Non-Format

## DESIGN

Our year began with a bang. As the recipient of a National Design Award from the Cooper-Hewitt, National Design Museum of the Smithsonian Institution in New York, the Walker Art Center was invited to attend a luncheon at the White House hosted by First Lady Michelle Obama. A formal awards ceremony took place in the fall in New York City, where Walker trustees Judy Dayton, Martha Gabbert, Marge Weiser, and John Christakos were joined by former Walker director Martin Friedman and former Walker design curator Mickey Friedman and other friends of the institution. Onstage, it was an honor to have Chuck Close present the award to me and Walker director Olga Viso on behalf of the many important designers, directors, and staff members who have helped create the museum's much-deserved reputation as a leading advocate of innovative design.

The work of the design department was featured in several exhibitions this year, including *Design USA: Contemporary Innovation* at the Cooper-Hewitt, New York; a solo presentation at the Basile Center for Art, Design, and Public Life at the Herron School of Art in Indianapolis; and as part of *Open Projects* at the International Festival of Poster and Graphic Design in Chaumont, France.

The Walker's publications program, one of the most vital in the museum world, continued to garner accolades. The exhibition catalogue for *The Quick and the Dead* was named one of the top 50 book designs of the year by AIGA, an honor the Walker has received more than a dozen times. We also introduced a new print-on-demand publishing program, Walker Postscript, which offers another mechanism to disseminate important scholarship. Conceived as largely text-based books that grapple with topical issues and ideas from a variety of cultural arenas, we hope to expand our offerings to reflect the Walker's multi-disciplinary range.

In an ongoing collaboration with the new media initiatives department, we undertook three major long-term projects: the redesign of our institutional magazine and website as well as a special project funded by the Getty Foundation that would create a perpetual or living online catalogue of our permanent collection. As these projects come to fruition in the next year, we will focus much of our attention on creating more sustainable and flexible systems for producing and sharing content across media, whether online or in print.

## SCREENING

Eileen Yaghoobian: *Died Young, Stayed Pretty* (introduced by the director)  
Organized with the Sound Unseen Film Festival

## SPECIAL PROJECTS AND INSTALLATIONS

Open Lounge Design Charrette  
Ben Awes, City Desk Studios;  
Olive Beiringa, BodyCartography Project; Maurice Blanks, Blu Dot Design; Mike Brady, Rosenlof/Lucas; Emmet Byrne, graphic designer; Bryan Carpenter, Alchemy Architects; Shane Coen, Coen + Partners; John Comazzi, UMN Architecture; John Cook, HGA Architects; Jim Dayton, James Dayton Design; Christian Dean, CityDeskStudios; Alex DeArmond, graphic designer; David Dick, artist; Steve Dietz, Northern Lights.mn; Joe Favour, Oslund and Associates; Troy Gallas, Solutions Twin Cities; Stephanie Grotto, Coen + Partners; Peter Haakon Thompson, artist/Art Shanty Projects; Vincent James, VJAA; Colin Kloecker, Solutions Twin Cities; Bryan Kramer, Coen + Partners; Matt Kreilich, Julie Snow Architects; Charlie Lazor, Lazor Office; Shanai Matteson, Bell Museum of Natural History; Tom Oliphant, TOMOCO; Matt Olson, Rosenlof/Lucas; Tom Oslund, Oslund and Associates; Paul Schmelzer, Minnesota Independent; Joan Soranno, HGA Architects; Julie Snow, Julie Snow Architects; Marc Swakhammer, HouMinn Practice; Piotr Szyhalski, artist; Geoffrey Warner, Alchemy Architects; and Jennifer Yoos, VJAA

Open Lounge in conjunction with Open Field

Garden Café installation featuring Blu Dot Design

## LECTURES

Kjell Ekhorn and Jon Forss: Non-Format

Blair Satterfield and Marc Swackhamer:  
HouMinn Practice

Insights 2010

Eddie Opara, Map Office, New York  
Peter Buchanan-Smith, New York  
Irma Boom, Amsterdam  
Stefan G. Bucher, Los Angeles

The Next Generation of Parks

Organized with the Minneapolis  
Parks Foundation and the University  
of Minnesota College of Design,  
Metropolitan Design Center,  
and Department of Landscape  
Architecture  
Jamie Dean: East London Green  
Grid Project; Robert Hammond  
and Lisa Tziona Switkin: New  
York's High Line

## PUBLICATIONS

*Abstract Resistance*  
(Walker Postscript publication)

*Card Catalogue: Walker Art Center  
Collections* (gallery guide series)

*Haegue Yang: Integrity of the Insider*  
(gallery guide)

*Yves Klein: With the Void, Full Powers*  
(exhibition catalogue)

## RECOGNITION

*Collective Imagination* (advertising/  
branding campaigns)  
AIGA/Minnesota Design Show 2010  
Competition

*Design USA: Contemporary Innovation*  
(exhibition)  
Cooper-Hewitt, National Design  
Museum, New York  
October 16, 2009–April 4, 2010

*Dynamic Identities in Cultural and Public  
Contexts* (2010, Lars Muller Publishers)

*Graphic Design Referenced: A Visual  
Guide to the Language, Applications,  
and History of Graphic Design*  
(2009, Rockport Publishers)

Our design programs for the public continued to explore the rich resources of the vibrant Twin Cities design scene. Under the auspices of our Drawn Here series generously sponsored by Target, we hosted a special screening of *Died Young, Stayed Pretty*, a new film documentary about music poster culture across the United States featuring several local poster artists and commentators. Eileen Yaghoobian, the film's director, was able to introduce the screening at the Walker, and a poster mart showcasing several of its featured artists was held just outside the Walker Cinema. The series continued with a particular focus on design collaborations that are taking place over long distances. Jon Forss and Kjell Ekhorn of Non-Format, a graphic design studio first founded in London but now operated in St. Paul, Minnesota, and Oslo, Norway, provided an excellent example of this new globally distributed work environment. Blair Satterfield and Marc Swackhamer of HouMinn Practice, based in Houston and Minneapolis, presented their award-winning research-oriented work on rethinking traditional wall systems in architecture.

Our annual Insights lecture series, organized in collaboration with AIGA Minnesota, presented the work of several important practitioners with varying approaches: Eddie Opara presented his firm's work that flows fluidly from interactive media to branding campaigns; Peter Buchanan-Smith's entrepreneurially produced line of products added a personal resonance to his design practice; the legendary Irma Boom literally paged through some of her most important book designs; and the always entertaining Stefan Bucher made his inkblot drawings of monsters come alive.

Perhaps our most important theme of the year's programming occurred through new community partnerships and collaborations. Together with the Metropolitan Design Center and the Department of Landscape Architecture at the College of Design at the University of Minnesota, we partnered with the Minneapolis Parks Foundation on a series of public talks entitled the Next Generation of Parks, which asks what the park of the 21st century should be. Jamie Dean of the East London Green Grid project spoke to us about this comprehensive exercise in urban regeneration and more sustainable planning practices. Robert Hammond, executive director of Friends of the High Line, and Lisa Tziona Switkin of James Corner Field Operations, landscape architects, presented the exciting process that created the wonderful High Line in New York City to a capacity audience—a presentation made possible through the generosity of the Bush Foundation. We will continue the series in the coming year and will be part of a larger effort to ensure quality design as a key component of any future park planning and building. This kind of partnership is one way the

Walker can join forces with other community and civic leaders in building an even better Twin Cities.

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*"If the Walker Art Center's *The Quick and the Dead* is an art exhibit masquerading as a funhouse, the accompanying volume . . . is an exhibit catalog masquerading as an artwork. It's a worthy document of an extraordinary exhibition. It's the size and shape of a hardbound novel, circa the middle of the 20th century. Inside, though, it's a cabinet of wonders. . . ."*

The book is structured to mirror the exhibit, with its first pages devoted to the pieces at one end of the exhibit and its last pages devoted to the pieces at the other. As read from cover to cover, a book itself is a distortion of time and space—the reader proceeds from one physical end of the book to the other over a particular length of time, which may be elongated or shrunk by the rate at which the book is read—and *The Quick and the Dead* is designed to tweak the reader's awareness of this fact. . . . This book is bound to be a conversation starter.

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—TC Daily Planet, September 2009

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In May, we designed the new Garden Café, operated by Wolfgang Puck, for the Bazinet Garden Lobby. This self-service eatery features tables and chairs by Blu Dot Design, a generous donation made possible by Walker trustee John Christakos, a cofounder of the Minneapolis-based company. A material palette of walnut-clad fixtures and furnishings, soft leather-wrapped chairs, and an eco-friendly carpet help transform the formerly austere space into a more dynamic, welcoming, and relaxing place to have lunch with friends or a drink before or after visits to the adjacent Walker Cinema.

Another exciting highlight of the year's design programming happened through the realization of Open Field and, in particular, the creation of a new outdoor entry plaza and gathering place. We began this project with an invitation to more than 40 of the Twin Cities' most respected architects, designers, artists,

*Open Projects* (exhibition)  
International Festival of Poster and  
Graphic Design, Chaumont, France  
May 31–June 20, 2010

*Open Projects: Des Identités Non  
Standard* (2010, Pyramyd Publishers)

*Studio Culture: The Secret Life of  
a Graphic Design Studio* (2009,  
Laurence King Publishers)

*The Quick and the Dead* (exhibition  
catalogue)  
AIGA 50 Books/50 Covers  
Competition

*Work Product: Walker Art Center  
Design Studio* (exhibition)  
Basile Center for Art, Design,  
and Public Life, Herron School  
of Art, IUPUI, Indianapolis  
January 13–February 6, 2010

and cultural thinkers. On a very cold January day we “crowd-sourced” what such a space could be and might look like. In the following months, we took the multitude of sketches, concepts, and theories generated in this tremendously insightful brainstorming session and made it a physical reality.

Our original intention of a temporary structure or design instead became a longer-term landscape installation we call the Grove, named for its 14 newly planted trees. A blend of the Tuileries and a beer garden, this new lounge space has provided a much-needed focal point and gathering spot for a wide range of activities as part of the Open Field program—from a weekly Drawing Club to various discussion groups—and featured a modular outdoor furniture system of long tables and benches designed by St. Paul-based furniture designer Tom Oliphant and Minneapolis-based artist and designer David Dick, and fabricated by the Walker’s talented program services and events and media production staff. The entire Open Field project was generously supported by long-time Walker trustees Margaret and Angus Wurtele and Target Corporation. Conceived in collaboration with our colleagues in the education and community programs department, who created and managed all of the numerous programs, Open Field became not simply another space but rather a rich platform that could be activated by any number of community groups and individuals as they explored our theme of what makes a cultural commons.

Andrew Blauvelt  
Design Director and Curator

## NEW MEDIA INITIATIVES

New media initiatives started the year with a renewed commitment to innovation. Taking a page from Google, the department adopted the resource allocation rule that Google uses to help foster innovation, devoting 20 percent (one day per week) to research and development not necessarily tied to projects in our annual work plans. While difficult to maintain, early attempts to carve out time for research led to fruitful work in the areas of web-usage analytics, mobile applications, recommender systems, and machine tags. By allowing new media staff the creative latitude to solve problems and pursue projects of personal interest, we produced some of this year’s best work and began exploring ideas that will be visible in the redesign of the Walker’s website.

In the previous fiscal year, the Walker switched to Google Analytics as its primary method for collecting online usage data. Responding to both an internal need for better, timelier access to usage statistics and a desire to compare Walker data to that of our peers, new media developed a web-based reporting tool that draws Google Analytics data automatically into spreadsheets. For cross-institutional comparisons, we registered the domain [museumstats.org](http://museumstats.org) and invited others using Google Analytics to share and aggregate their web statistics. While nice to see our own numbers go up (or down) from month to month, this site helps us compare trends among museums and is a step toward establishing a larger context and community for research and evaluation.

If you surf the web with your phone, you may have already noticed that the Walker’s website has entered the smartphone era. In the fall, we launched a mobile-optimized version of our site, [m.walkerart.org](http://m.walkerart.org), which provides the most pertinent information for those on the go with their phones. Another product of our adoption of the “20 percent time” philosophy, we are committed to producing mobile sites for all new or redesigned projects as demonstrated later in the year with the Open Field website. By detecting the platform making the request (for example, an iPhone), we can send the page designed for the environment. Art on Call is also available via a mobile-friendly web interface, making it even easier to access its wealth of information without having to place a call.

With generous support from the Bush Foundation, we were able to continue our efforts to recast the Walker Channel as the larger brand for the Walker’s rich media content, one that crosses the platforms and boundaries of online and on-site as well personal and social. A redesigned and reinvigorated

### WEBSITES

[newmedia.walkerart.org/stats](http://newmedia.walkerart.org/stats) (internal site for website-usage reporting)

[museumstats.org](http://museumstats.org) (external site for website usage reporting)

[collections.walkerart.org](http://collections.walkerart.org) (refresh and [artsconnected.org](http://artsconnected.org) integration)

[m.walkerart.org](http://m.walkerart.org) (mobile site)

[channel.walkerart.org](http://channel.walkerart.org) (redesign)

[walkerart.org/openfield](http://walkerart.org/openfield)

### OTHER PROJECTS

Online ticketing system upgrade

[mnartists.org](http://mnartists.org) server upgrade

### INTERACTIVE MEDIA

After Hours Party People Photo Booth

Kiosk for the exhibition *Benches & Binoculars*

Art on Call (special exhibition content)

### SIGNAGE

Cinema Trailer

channel.walkerart.org includes tools for sharing Walker content across social networks; user comment and rating features; downloadable versions for users' desktops and mobile devices; new content available in HD and accompanied by transcripts; and new interfaces for browsing and sorting by popularity, date added, genre, and more. Bush funding also permitted much-needed infrastructure development, including the expansion of the free public Wi-Fi network throughout the Walker campus, the purchase of our first HD camera for webcasting public programs and documenting conversations with artists, and support for Art on Call services.

In collaboration with the visual arts and design departments, we embarked on a special project funded by the Getty Foundation to create a perpetual or living online catalogue of our permanent collection. Picking up where our 2005 *Bits & Pieces* collections publication left off, the perpetual catalogue will be dynamic, reflect intensified levels of research, and incorporate extensive media assets, including audio and video, related photographic images, text-based material from conservation reports, correspondence, artist interviews, process documentation, and more. With an emphasis on the acquisition process, the Walker aims to redefine how research and documentation related to its collections are generated, collected, and made available. Expected to be a three-year initiative, this first year was devoted to planning and developing pilot entries from the Walker collections.

For a second year, we were very pleased to have Target as our walkerart.org sponsor. In tandem with *Walker* magazine, the website is being redesigned with an emphasis on the user experience and creating sustainable systems for producing and sharing content across media.

Robin Dowden  
Director, New Media Initiatives

## MNARTISTS.ORG

The mission of mnartists.org, a joint project of the McKnight Foundation and the Walker Art Center, is to improve the lives of Minnesota artists and provide access to and engagement with the state's arts culture, both on- and off-line. This ambitious goal has been realized by bringing artists and audiences together, providing news and information about the local arts scene, and fostering dialogue on matters of importance to the creative community in Minnesota and beyond.

Committed to homegrown arts writing, mnartists.org has published a weekly selection of nearly 140 original pieces by area writers and has become a sanctuary for local arts journalism. Twice per month, it also publishes the free e-journal *Access+ENGAGE*, offering its growing subscriber pool of more than 11,500 arts enthusiasts an inviting entry point to the site's wealth of content and artwork.

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"It has always been my dream to sit at tables with other people, paper, and art supplies, although I've never imagined the objective or result. Drawing Club is better than my dream because it is outside."

— Open Field Drawing Club participant, Summer 2010

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Its competitive arts series provided local artists with opportunities to put their work before a jury of seasoned professionals from around the country. Now in its fifth year, mnLIT is mnartists.org's showcase for Minnesota's poets and writers sponsored by *The Onion*. Through mnLIT, an original new poem or short story is published each week and readings are presented throughout the year by the series' winners. In September, mnartists.org opened the first ARTmn exhibition, *The Precious Object*, at Hennepin County Central Library's Cargill Gallery, which featured the work of 16 Minnesota artists and drew thousands of visitors during its four-month run.

This year, the concept of community-supported agriculture inspired an interesting model for a new partnership project. With the same buy-local spirit in mind, mnartists.org and Springboard for the Arts created Community Supported Art (CSA), a program that supports local art, artists, and collectors not only by paying local artists to create new work, but also by introducing them to new patrons. Some 200 artists

### MNARTISTS.ORG PROGRAMS

[Access+ENGAGE](#)

[mnartists.org/Walker Art Center Artist Pass Program](#)

### PUBLIC PROGRAMS

[Discussion: Community Supported Art](#)

[Open Field Drawing Club](#)

[mnartists.org Field Day](#)

[mnLIT Readings](#)

[Skyspace/Soundspace Concert Series: Mandrágora Tango Orchestra, Machinery Hill, Solid Gold](#)

[The Precious Object Panel Discussion Series: Faking Nature; By Hand: Craftsmanship, Labor, and the Handmade; My Precious: Obsession, Collection, and the Souvenir](#)

### COMPETITIVE ARTS SERIES

[ARTmn 2009: \*The Precious Object\*](#)

[mnLIT: miniStories](#)

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

### COMMUNITY COLLABORATIONS

[Ampers Radio](#)

[Art at the Ballpark](#)

[Community Supported Art \(CSA\)](#)

[Art Shanty Project Performances](#)

[Professional Practices Workshops for Artists of Color](#)

applied to be considered, from which the jury selected nine artists. Fifty shares (aka “subscriptions”) were offered for this season, which quickly sold out.

mnartists.org has partnered closely with the Walker on several programs in the past year, including the introduction of an affordable artist pass to increase access to the galleries and events for mnartists.org members. Throughout the summer of 2009, mnartists.org worked with the Walker on a wide variety of programs, including the Skyspace/Soundspace concert series featuring local musicians performing in James Turrell’s *Sky Peshier*, 2005 installation. Field Day in late August drew nearly 2,000 artists and art appreciators to spend the day on the Walker campus to compete in lawn games, create art projects, listen to poetry readings, and learn from local art organizations. The event concluded with a Skyspace concert by Solid Gold. mnartists.org was also a key partner in the development and programming of the Walker Open Field project. The popular Drawing Club, a collaborative drawing experiment that invited the public to join with local artists, became a weekly social gathering of the local creative community at Open Field throughout the summer.

Scott Stulen  
Project Director, mnartists.org

Open Field  
Target Free Thursday Nights  
Drawing Club with special guest artist  
Guillermo Kuitca (pictured bottom left)  
June 24, 2010

Photo: Cameron Wittig





Rock the Garden  
OK Go (pictured), Retribution Gospel  
Choir, Sharon Jones and the Dap-  
Kings, and MGMT  
June 19, 2010

Photo: Cameron Wittig











The Next Generation of Parks  
Lecture Series  
New York's High Line presentation by  
Lisa Tziona Switkin and Robert Hammond  
June 16, 2010

Photo: Iwan Baan

Open Field  
Target Free Thursday Nights  
Summer 2010  
Activities in the Grove, part of the  
Walker's new entry plaza

Photo: Cameron Wittig



Juana Molina  
Concert in association with the  
exhibition *Guillermo Kuitca:  
Everything—Paintings and Works  
on Paper, 1980–2008*  
June 26, 2010

Photo: Alejandro Ros



Open Field  
Summer 2010  
top (left to right): Dodworth Saxhorn  
Band; Futurefarmers Marionette Show  
center: Red76 Floating Academy;  
Open Exposure: Teen Music Showcase  
bottom: mnartists.org Field Day; Free  
First Saturday: Shareware, v. 3

Photos: Brian Lesteberg, Gene Pittman, and  
Cameron Wittig





Open Field  
 Free First Saturday: Shareware, v. 4  
 Futurefarmers' Auctions Speak  
 Louder than Words  
 September 4, 2010

Photo: Brian Lesteberg

## 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

11

1964  
 Abstract Resistance  
 Benches & Binoculars  
 Event Horizon  
 Haegue Yang: *Integrity of the Insider*  
 Hélio Oiticica/Rirkrit Tiravanija: *Contact*  
 Lorna Simpson: *Recollection*  
 Robert Irwin: *Slant/Light/Volume*  
 The Talent Show

Yves Klein: *With the Void, Full Powers* (co-organized with the Hirshhorn Museum and Sculpture Garden, Washington, DC)  
 Zhao Liang: *Heavy Sleepers*

Walker Publications

4

Abstract Resistance  
 Card Catalogue: *Walker Art Center Collections*  
 Haegue Yang: *Integrity of the Insider*  
 Yves Klein: *With the Void, Full Powers*

#### Performing Arts Commissions

7

Erik Friedlander: *Block Ice & Propane*  
 Bill Frisell/Rahim AlHaj/Eyvind Kang:  
*Baghdad/Seattle Suite*  
 John Jasperse: *Truth, Revised Histories,*  
*Wishful Thinking, and Flat Out Lies*

Radiohole: *Whatever, Heaven Allows*  
 Ragamala Dance/Çudamani: *Dhvee (Duality)*  
 Morgan Thorson/Low: *Heaven*  
 Reggie Wilson/Andréya Ouamba: *The Good Dance: Dakar/Brooklyn*

#### Performing Arts Premieres

5

Bill Frisell/Rahim AlHaj/Eyvind Kang:  
*Baghdad/Seattle Suite*  
 Dave King Trucking Company and Golden  
 Valley Is Now (band debuts)

Radiohole: *Whatever, Heaven Allows*  
 Ragamala Dance/Çudamani: *Dhvee (Duality)*  
 Reggie Wilson/Andréya Ouamba: *The Good Dance: Dakar/Brooklyn*

#### Film/Video Premieres

70

##### SELECTED HIGHLIGHTS

Natalia Almada: *El General*  
 Claire Denis: *35 Shots of Rum*  
 Laura Gabbert/Justin Schein: *No Impact Man*  
 Bahman Ghobadi: *No One Knows About Persian Cats*

Debra Granik: *Winter's Bone*  
 Pablo Larrain: *Tony Manero*  
 Shirin Neshat and Shoja Azari: *Women Without Men*  
 Todd Solondz: *Life During Wartime*

Regional and World Premiere Screenings

47%

#### Walker Traveling Exhibitions

5

*Paper Trail*  
 Robert Motherwell: *Selections from the Collection of Walker Art Center*  
 Tomás Saraceno: *Lighter than Air*

Trisha Brown: *So That the Audience Does Not Know Whether I Have Stopped Dancing*  
 Yves Klein: *With the Void, Full Powers*

**Traveling Exhibition Attendance 23,002**

Host Museums	Host Countries
5	1

**Touring Walker Performing Arts Commissions 16**

Marc Bamuthi Joseph: *the break/s*  
 Trisha Brown: *Foray Forêt* and *Glacial Decoy*  
 The Builders Association: *Continuous City*  
 Eiko & Koma: *Hunger*  
 Elevator Repair Service: *Gatz*  
 Erik Friedlander: *Block Ice & Propane*  
 Bill Frisell/Rahim AlHaj/Eyvind Kang: *Baghdad/Seattle Suite*  
 David Gordon: *Uncivil Wars: Moving with Brecht and Eisler*  
 John Jasperse: *Truth, Revised Histories, Wishful Thinking, and Flat Out Lies*

Meredith Monk/Ann Hamilton: *Songs of Ascension*  
 The National Theater of the United States: *Chautauqua!*  
 Radiohole: *Whatever, Heaven Allows*  
 Morgan Thorson/Low: *Heaven*  
 Basil Twist: *Petrushka*  
 Reggie Wilson/Andréya Ouamba: *The Good Dance: Dakar/Brooklyn*

**Touring Performance Attendance 46,666+**

Host Venues	Host Cities	Host Countries
47	34	7

**Artist Presentations and Engagements 1,593**

Visual Arts	251	Performing Arts	509
Film/Video	183	Education	607
Design	43		

**Artist Residencies 15**

Visual Arts	1	Performing Arts	6
Haegue Yang		Bill Frisell/Rahim AlHaj/Eyvind Kang Ralph Lemon Radiohole Ragamala Dance/Çudamani Morgan Thorson/Low Reggie Wilson/Andréya Ouamba	
Film/Video	5		
Rakhshan Bani-Etemad Debra Granik Ellen Kuras Deborah Stratman Zhao Liang		Education	3
		Futurefarmers Red76 Works Progress	

**Interdisciplinary Collaborations 7**

Artist-in-Residence Project: Haegue Yang (Visual Arts, Film/Video, Education, Program Services)  
 Exhibition: *Event Horizon* (Visual Arts, Performing Arts, Film/Video, Education)  
 Exhibition: *Zhao Liang: Heavy Sleepers* (Film/Video, Visual Arts)  
 Gallery Performance: Dafnis Prieto with Judith Sanchez Ruiz (Performing Arts, Visual Arts)

Gallery Performance: Zeena Parkins as part of Sound Horizon (Performing Arts, Visual Arts)  
 Open Field (Education, Design, Film/Video, mnartists.org, Visitor Services, New Media Initiatives)  
 Summer Music and Movies (Performing Arts, Film/Video)

**Walker Staff Lectures, Juries, and Panels 130**

**Walker Staff Honors and Awards 11**

American Association of Museums, Dudley Wilkinson Award of Distinction	First Annual Art Award Nomination: Best Group Show of the Year	Design Studio Awards
Gwen Bitz	<i>The Quick and the Dead</i>	8

**AUDIENCE ENGAGEMENT AND CIVIC COMMITMENT**

**Total Walker Attendance 597,532**

Garden Attendance	317,504	Gateway Event Visits	19%
Gallery Attendance	137,133	Free Gallery Visits	61%
Event and Building Attendance	142,895	Visitors of Color	13%
		Teen and Youth Visitors	22%
		Lower Income Visitors (less than \$25K)	20%

**walkerart.org User Sessions 1,765,852**

Average Length of Visit (minutes)	Blog User Sessions	Walker Channel Presentations	Walker E-mail Subscribers
1:53	341,031	67	47,106

**mnartists.org User Sessions 713,959**

Average Length of Visit (minutes)	Registered Artists	All-time Articles	E-newsletter Subscribers
2:56	16,887	5,963	11,514

**artsconnected.org User Sessions 744,695**

Average Length of Visit (minutes)	
3:55	

**Art on Call User Sessions 8,576**

Average Stops per Call	Exhibitions Featured	Programs Featured
2	3	2
	<i>The Quick and the Dead</i>	All City Youth Film Showcase
Walker Collections Artworks Featured	<i>Dirt on Delight</i>	Girls in the Director's Chair Showcase
85	<i>Guillermo Kuitca: Everything</i>	



## iTunes U Track Downloads **73,223**

Tracks Added	Pages Browsed	Subscription Requests
76	53,037	2,146

## YouTube Views **183,126**

Videos Added	72
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## Flickr Views **162,537**

Photos Added	2,862
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## Twitter Followers **70,024**

Feeds	7
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## Facebook Fans **27,870**

Domains	10
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## Total Media Mentions **1,512**

Features, Previews, and Reviews	Features and Blogs	Radio and Television Features
482	393	35

## Total Print Media Impressions **286,232,482**

Local and Regional	193,161,059	National and International	93,071,422
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## Local Community Partnerships (see pages 110–111) **202**

Education	125	Performing Arts	28
Film/Video	21	Design	22
Visual Arts	3	New Media Initiatives	3

## Copresentations **52**

Education	27	Performing Arts	11
Film/Video	9	Design	4
Visual Arts	1		

## STEWARDSHIP

## Artists in Walker Permanent Collection **1,598**

Women Artists	Minnesota Artists	Artists of Color (Self-identified)	Global Artists (non-Western; U.S., Canada, and Europe omitted)
21%	11%	8%	8%

## Works in Walker Collections **12,771**

Artworks in Permanent Collection	10,158	Works in Special Collections	1,774
Ruben/Bentson Film Collection	839		

## New Acquisitions (see pages 99–106) **64**

Purchases	40	Gifts	19
Partial Gifts/Purchases	3		

## Collection Works on View **645**

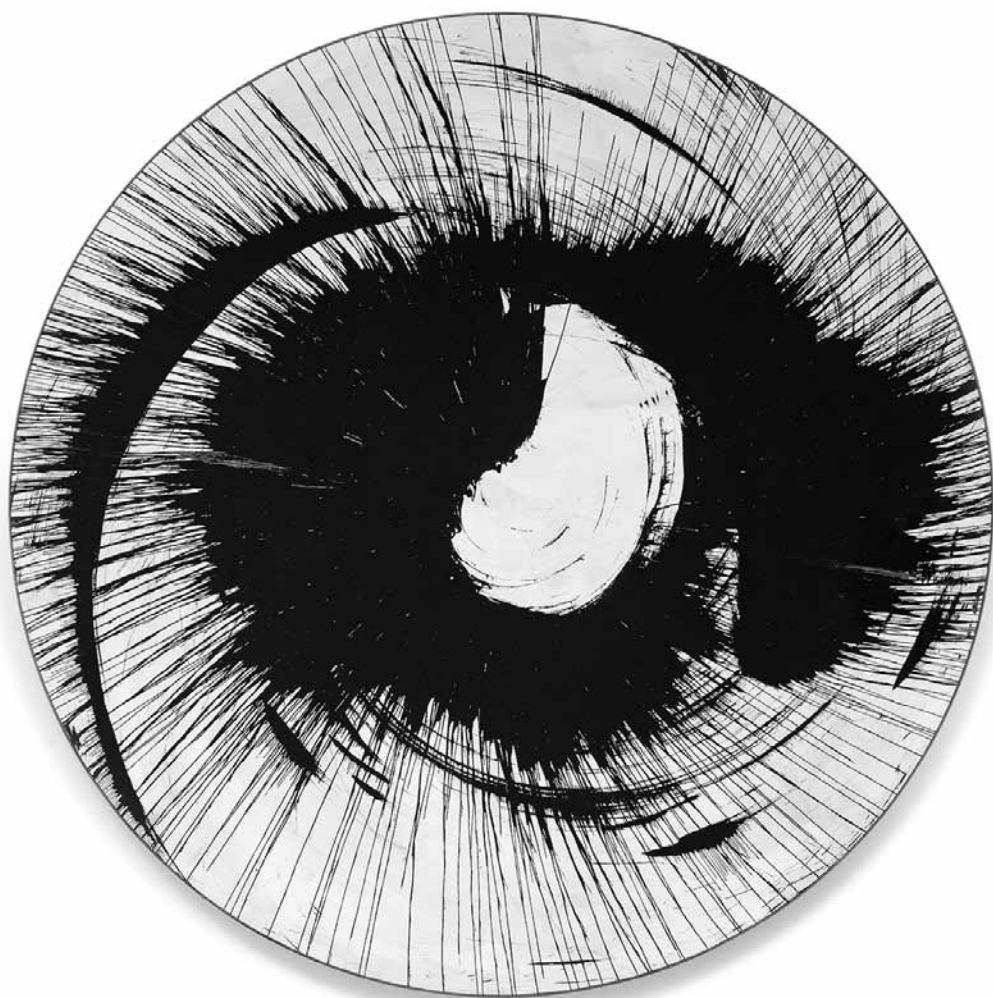
Permanent Collection Works	602	Ruben/Bentson Film Collection	43
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## Works on Loan **62** Works Requested **77**

Museums	Countries
38	11

New Acquisition:  
Alfons Schilling  
*untitled (Andromeda) spin-painting* 1962  
T. B. Walker Acquisition Fund, 2010

Photo: Cameron Wittig



## ACQUISITIONS & GIFTS

Among the most essential tasks of a collecting institution such as the Walker is to identify innovation through an ambitious and well-grounded acquisitions program. Last year, the visual arts team completed a Long Range Acquisitions Plan, helping to shape our thinking and goals going forward. With so many platforms readily available to artists, sorting through the opportunities and considering them in the context of our mission is a necessary and sometimes challenging task. In a time of voracious production, we need boundaries, and yet—somewhat ironically—boundaries are exactly what we seek to cross. Among the hallmarks of our plan is a stated interest in artists who start in one area and migrate to another, moving from painting to sculpture, or film to drawing. As a multidisciplinary arts center, such an approach makes sense; it is one embodied in our program and ethos as an institution.

Several works stand out for their capacity to express the vital exchange happening in art today. A major work by filmmaker Tacita Dean entered the collection, an homage to the late choreographer Merce Cunningham. The work, entitled *Merce Cunningham performs STILLNESS (in three movements) to John Cage's composition 4'33" with Trevor Carlson, New York City, 28 April 2007 (six performances; six films)*, is a six-screen film projection featuring Cunningham performing to John Cage's landmark piece from a seated position in his dance studio. His movements are subtle and powerfully expressive. At once dance and film, installation and projection, the work opens channels between artists and generations: Cunningham, Cage, and Dean are all present, if at times shifting from states of presence and absence.

As art leaves one space to inhabit another, who can forget the sounds permeating the parking ramp last autumn? There Susan Philipsz brought a haunting arrangement of a cappella voices to our underground entryway, reverberating off concrete walls as they greeted visitors entering the building from downstairs. A subtle and memorable gesture, the singing for *We'll All Go Together* stopped when the show closed—in this case *The Quick and the Dead*. This exhibition brought to life other works, however, sparking additional acquisitions of note: Pierre Huyghe's *Wind Chime (after "Dream")* was fully realized for the first time in the trees of the Minneapolis Sculpture Garden; Mark Manders' enigmatic sculpture *Life-Size Scene with Revealed Figure* simultaneously evokes an altarpiece and metaphorical projector; and Stephen Kaltenbach's *Time Capsule (OPEN AFTER JAN. 1, 2075 A.D.)* is a reflection on themes of time, preservation, and secrecy.

Haegue Yang's exhibition and residency project provided an opportunity for the Walker to continue to support this renowned

artist through the purchase of two works: *Non-Foldings*, a series of drawings that creates an atmospheric arrangement of negative spaces, and *Dehors*, a slide projection that suggests a utopian world of the future.

A standout in the gift category is Guillermo Kuitca's *House Plan with Tear Drops*, a pivotal piece for the artist and his career. In this important painting, Kuitca began using an architectural floor plan that came to be a trademark in his work. For the artist, the two-bedroom/single-bath unit is a perfect module of social interaction; it depicts an anonymous urban family unit in familiar yet nonfigurative terms. The generous gift of Walker trustee Mary Pappajohn and her husband, John, acknowledges both a great artist and an institution that views him as a vitally important figure of his generation. We are grateful to Olga Viso's scholarship on Kuitca, which inspired this timely gift.

As we consider what defines the art of our times, we also take stock of decisive historical moments and artists who have yet to be fully understood. The first acquisition of works by Bill Bollinger represents a coup of sorts for the Walker, as the late artist's work had all but slipped into obscurity until now. Bollinger's artistic proclivities could be called Minimalist, but they play upon the banal materials of everyday life, including ropes and chain-link fences. The addition to the collection of one of his pipe sculptures and five diaphanous drawings comes at an exciting time, as Bollinger takes his proper place beside other celebrated artists of his generation. Another key figure is Alfons Schilling, an artist whose "action painting" resulted in swirling circular compositions that spin on command, forming dramatic compositions when seen in motion or in stasis. Schilling worked briefly in Paris during the early 1960s, and his art often blends the explosive energy of that period's Abstract Expressionism with an embrace of chance effect.

A number of photographs entered the collection this year, attesting to the vibrancy of the medium as it makes contact with the histories of sculpture, documentation, and personal memory. Anne Collier and Marlo Pascual appropriate found images in their work, layering new narratives and contexts onto pictures that appear in magazines and line the walls of corporate headquarters. Each in their own way, the two artists investigate the circulation of images in the mass media, exposing the patterns and mythologies of certain photographic tropes by turning them upside down, in some cases quite literally. Angela Strassheim, by contrast, takes us to places we've never been or wish to see. Her pictures of murder scene aftermaths are at once haunting and devoid of action; one can only guess at the dramas that have occurred there, or speculate on the marks and fingerprints her camera so scrupulously records. What the camera gives by way of evidence is played to a different outcome in the work

of Phil Collins, another alum from *The Talent Show*. In a slide-projection piece compiled of submitted images from anonymous amateurs, Collins fashions his own narrative from the strange and poignant images participants willingly contributed as they shared something of their lives with the artist, and in turn his audiences.

We had the good fortune to return to our roots this year, as works by five artists with whom the Walker has long-standing relationships—Bruce Conner, Frank Gaard, Ellsworth Kelly, Adrian Piper, and Lorna Simpson—entered the collection. A landmark acquisition of Conner's *EASTER MORNING* and *THREE SCREEN RAY* furthered our commitment to this seminal American artist. The infinite generosity of Ellsworth Kelly and Walker trustee Judy Dayton made it possible for the Walker to acquire three remarkable studies that either relate to or complement the artist's works in the collection. The acquisition of Adrian Piper's *Hypothesis Situation #6* provided us with an early work that will now allow us to share the historical breadth of her career with our audiences.

In addition to the many generous gifts that supported the Walker this year, we were fortunate to enjoy the ongoing engagement of the Walker Collectors' Council, co-chaired by Sally Blanks and Randy Hartten and sponsored by Lowry Hill. This year, the group organized and funded the acquisition of Nick Mauss' *a day in the open*, and also explored the broader contemporary art scene through a series of talks, tours, travel, and other events with Walker curators.

We were pleased to secure a major purchase of three paintings by Twin Cities artist and Art Police founder Frank Gaard. As a critic, painter, and arts impresario, Gaard's notoriety extends beyond a local scene where he is beloved. His vibrant compositions and biting figurative vignettes are as political as they are deeply revealing and personal. Gaard is at once a fearless satirist and sensitive portraitist, depending, of course, on the subject at hand.

As we look toward the future of our collection, we turn our attention to the changes occurring in the art of today, trying to gauge and even anticipate developments before they reach maturity. Our success then is a matter of risk, foresight, and a little bit of luck. To date we have worked this magical combination with a degree of skill and confidence, knowing that the support of an enviable core of trustees, donors, and benefactors—often including the artists themselves—will continue to guide us as we advance our commitment to creative experimentation and dedicated scholarship in our future acquisitions.

Elizabeth Carpenter  
Curator, Visual Arts/Permanent Collection

## 2009 GIFTS

### Multiples

Marc Swanson  
*Norton Family Christmas Project* 2009  
plastic, crystals, flannel bag  
Gift of Olga Viso, 2009

### Photographs

Center for Land Use Interpretation (CLUI)  
*Autotechnogeoglyphics: Vehicular Test Tracks in America*  
2006–2007  
13 archival ink-jet prints  
Gift of the Center for Land Use Interpretation, 2009

Chris Faust  
*Golf Community for Living, Chaska, MN* 1991  
black-and-white photograph  
Gift of the artist, 2009

Chris Faust  
*Veneer of Greenness, Woodbury, MN* 1992/2007  
black-and-white photograph  
Gift of the artist, 2009

Chris Faust  
*Community Center, Near Lincoln, NE* 1993/2007  
black-and-white photograph  
Gift of the artist, 2009

Chris Faust  
*The Edge, Lincoln, NE* 1993/2007  
black-and-white photograph  
Gift of the artist, 2009

Andreas Gursky  
*Klitschko* 1999  
chromogenic print; ed. 3/6  
Gift of Charles J. Betlach II, 2009

Shirin Neshat  
*Passage Series* 2001  
Cibachrome; ed. 3/5  
Partial gift of Carol and Judson Bemis, 2009

### Sculptures

Cady Noland  
*Untitled* 2008  
metal basket, 2 motorcycle helmets, film reel,  
3 subway straps, metal  
Gift of the artist and Helen van der Mij-Tcheng,  
by exchange, 2009

Gedi Sibony  
*Midway* 2009  
door fragment  
Gift of Marjorie and Irving Weiser, 2009

### Works on Paper

Trisha Brown  
*Untitled* 1995  
ink on paper  
Gift of Sikkema Jenkins & Co., New York, 2009

## 2009 PURCHASES

### Films

Paul Sietsema  
*Figure 3* 2008  
16mm film (black and white, color, silent), projector; ed. 6/7  
Clinton and Della Walker Acquisition Fund, 2009

Paul Sietsema  
*Untitled (Beautiful Place)* 1998  
16mm film (black and white, color, silent), projector; ed. 5/5  
Justin Smith Purchase Fund, 2009

### Photographs

Liz Deschenes  
*Tilt/Swing #4B* 2009  
silver-toned photogram mounted to Dibond  
Julie and Babe Davis Acquisition Fund, 2009

### Sculptures

Pierre Huyghe  
*Wind Chime (after "Dream")* 1997/2009  
47 chimes (288 tubes) of aluminum, polyethylene strikers,  
powder-coated aluminum wind catchers, nylon cord;  
AP from an edition of 1  
Purchased with funds provided by the Frederick R.  
Weisman Collection of Art, 2009

Stephen Kaltenbach  
*Time Capsule (OPEN AFTER JAN. 1, 2075 A.D.)* 1969  
engraved stainless steel  
Butler Family Fund, 2009

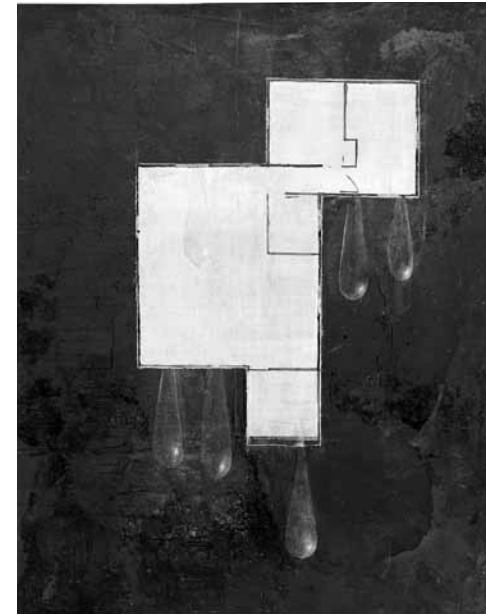
Mark Manders  
*Life-size Scene with Revealed Figure* 2009  
brass, wood, iron, sand, hair, dust, epoxy, rope, offset print  
on paper; ed. 1/2  
T. B. Walker Acquisition Fund, 2009

Susan Philipsz  
*We'll All Go Together* 2009  
four-channel surround sound DVD installation; ed. 1/3  
T. B. Walker Acquisition Fund, 2009

### Works on Paper

Jimmie Durham  
*Mäßige Materialfehler (Moderate Material Defects)* 2000  
portfolio of 9 etchings on paper; ed. 6/6  
T. B. Walker Acquisition Fund, 2009

Allen Ruppersberg  
*As the Crow Flies/How I Miss the Avant-garde* 2008  
78 laminated posters; ed. 3/3  
Butler Family Fund, 2009



Guillermo Kuitca *House Plan with Tear Drops* 1989

Haegue Yang  
*Traces of Anonymous Pupil Authors* 1991  
portfolio of 16 offset lithographs on paper; ed. 3/30  
T. B. Walker Acquisition Fund, 2009

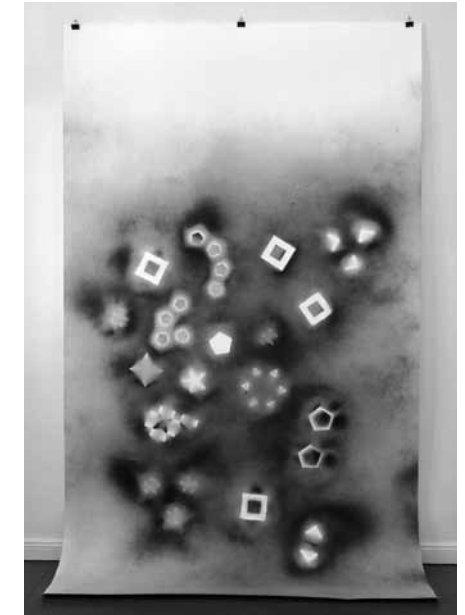
## 2010 GIFTS

### Paintings

Burhan Doğançay  
*J. Payne Window* 1965  
mixed media on plexiglass, frame  
Donated by Chanda Alseth in honor of Marilyn  
Carlson-Nelson, 2010

Guillermo Kuitca  
*House Plan with Tear Drops* 1989  
acrylic on canvas  
Gift of Mary and John Pappajohn, 2010  
(pictured this page)

Nick Mauss  
*a day in the open* 2009  
aluminum leaf, acrylic on plywood panel  
Gift of Collectors' Council Acquisitions Fund (Maurice and  
Sally Blanks, Deborah and John Christakos, M. Nazie  
Eftekhari, John Cullen and Joe Gibbons, Katharine L.  
Kelly, Ron Lotz and Randy Hartten, Jennifer L. Martin,  
Sanders and Tasha Marvin, Dr. Tim J. and Kimberly  
Montgomery, Leni and David Moore, Jr./The Moore Family  
Fund for the Arts of The Minneapolis Foundation, Brian  
J. Pietsch and John T. Walsh, Donna and Jim Pohlrad, Alan  
Polsky, Gregory Stenmoe, Susan and Rob White), 2010



Haegue Yang *Non-Foldings, No. 4* 2007

### Photographs

Anthony Pearson  
*Untitled* 2009  
3 solarized gelatin silver prints  
Gift of Marjorie and Irving Weiser, 2010

### Sculptures

William T. Wiley  
*Tubeathe Devil* 1972  
wood, tree branches, paper, boxes, leather, metal, paint, rock  
Given in celebration of the 2005 opening of the expanded  
Walker Art Center by Gilbert and Lila Silverman, Detroit,  
Michigan, 2010

### Works on Paper

Merce Cunningham  
*untitled* circa 1969–1975  
felt-tip marker on 3 sheets of paper  
Gift of Annie and Peter Remes, in honor of Yasmil  
Raymond, 2010

Burhan Doğançay  
*29.12.73 from the Walls of Israel* 1975  
collage, acrylic, gouache on paper  
Donated by Chanda Alseth in honor of Marilyn  
Carlson-Nelson, 2010

Burhan Doğançay  
*Mostly Blue from the Walls of Israel* 1975  
acrylic, gouache on paper  
Donated by Chanda Alseth in honor of Marilyn  
Carlson-Nelson, 2010



Anne Collier *Untitled (Light Years, Douglas Kirkland)* 2009

Michelle Grabner  
*Untitled* 2009  
silver point, black gesso on panel  
Gift of Marjorie and Irving Weiser, 2010

Ben Shahn  
*All That Is Beautiful* 1965  
hand-colored screenprint on paper  
Gift of Miriam and Erwin Kelen, 2010

## 2010 PURCHASES

### Films

Tacita Dean  
*Merce Cunningham performs STILLNESS (in three movements) to John Cage's composition 4'33" with Trevor Carlson, New York City, 28 April 2007 (six performances; six films)* 2008  
6 16mm films (color, sound); ed. 3/4  
T. B. Walker Acquisition Fund, 2010

### Multiples

Bill Bollinger  
*Pipe* 1968  
aluminum, rubber hose; ed. of 10  
Justin Smith Purchase Fund, 2010

### Paintings

Frank Gaard  
*Bust of St. Frank Smoking* 1986  
oil, paper, plastic, color photograph on canvas  
mounted to wood  
T. B. Walker Acquisition Fund, 2010



Frank Gaard *Pony Painting* 2009

Frank Gaard  
*Satanic Housekeeping* 1990  
oil on canvas, ceramic, string, paper, bell, safety pin, found paper, ink on paper  
T. B. Walker Acquisition Fund, 2010

Frank Gaard  
*Pony Painting* 2009  
oil, compact discs, vinyl records, ink on paper, paper string tag on canvas  
T. B. Walker Acquisition Fund, 2010  
(pictured this page)

Alfons Schilling  
*untitled (Ándromeda) spin-painting* 1962  
black pigment in acrylic resin, gesso on paper mounted on canvas, electric motor  
T. B. Walker Acquisition Fund, 2010  
(pictured on page 98)

### Photographs

Anne Collier  
*Untitled (Light Years, Douglas Kirkland)* 2009  
color chromogenic print; ed. 4/5  
T. B. Walker Acquisition Fund, 2010  
(pictured this page)

Phil Collins  
*free fotolab* 2009  
35mm slide projection; ed. 2/3  
T. B. Walker Acquisition Fund, 2010

Marlo Pascual  
*Untitled* 2008  
digital print; ed. 3/3  
McKnight Acquisition Fund, 2010  
(pictured on page 105)



Marlo Pascual *Untitled* 2008

Lorna Simpson  
*1957-2009 Interior #1* 2009  
15 gelatin silver prints; ed. 1/2  
T. B. Walker Acquisition Fund, 2010

Lorna Simpson  
*LA '57-NY '09* 2009  
25 gelatin silver prints; ed. 1/2  
T. B. Walker Acquisition Fund, 2010

Angela Strassheim  
*Evidence No. 6* 2009  
archival pigment print; ed. of 8  
McKnight Acquisition Fund, 2010

Haegue Yang  
*Dehors* 2006  
35mm slide projection; ed. 2/4  
Justin Smith Purchase Fund, 2010

### Videos

Bruce Conner  
*EASTER MORNING* 1966/2008  
8mm film (color, sound) transferred to video; ed. 5/6  
T. B. Walker Acquisition Fund, 2010

Bruce Conner  
*THREE SCREEN RAY* 2006  
8mm and 16mm film (black and white, sound) transferred to video, three-channel projection; ed. 2/6  
T. B. Walker Acquisition Fund, 2010

William Maas, Jonas Mekas, Marie Menken  
*Visions of Warhol* 1963-1990  
16mm film (color, black and white, sound)  
transferred to video  
Clinton and Della Walker Acquisition Fund, 2010

Carolee Schneemann  
*Meat Joy* 1964/2008  
16mm film (color, sound) transferred to video  
T. B. Walker Acquisition Fund, 2010

### Works on paper

Trisha Brown  
*Untitled (Locus)* 1976  
graphite on paper  
T. B. Walker Acquisition Fund, 2010

Trisha Brown  
*Untitled* 1994  
ink on paper  
T. B. Walker Acquisition Fund, 2010

Trisha Brown  
*Untitled (Set One)* 2006  
suite of 3 soft-ground etchings with relief roll on paper; ed. of 35: Presentation Proof 2/2  
T. B. Walker Acquisition Fund, 2010

Trisha Brown  
*Untitled (Set Two)* 2006  
suite of 3 soft-ground etchings with relief roll on paper; ed. of 35: Presentation Proof 2/2  
T. B. Walker Acquisition Fund, 2010

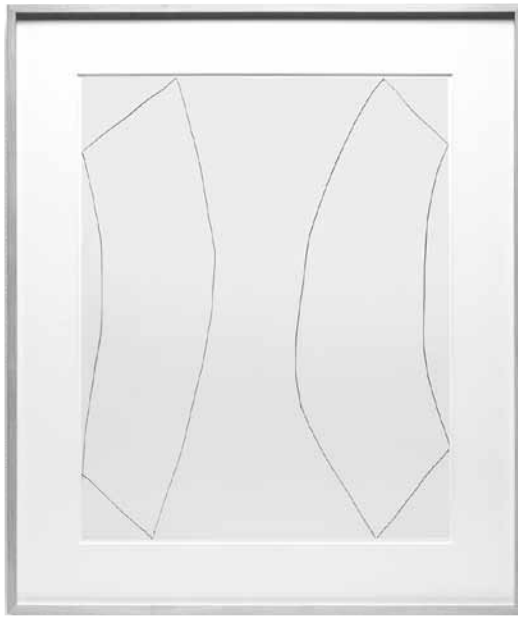
Trisha Brown  
*Untitled (Set Three)* 2006  
suite of 3 soft-ground etchings with relief roll on paper; ed. of 35: Presentation Proof 2/2  
T. B. Walker Acquisition Fund, 2010

Bill Bollinger  
*Untitled* 1968  
graphite, enamel on paper  
Miriam and Erwin Kelen Acquisition Fund for Drawings and T. B. Walker Acquisition Fund, 2010

Bill Bollinger  
*Untitled* 1968  
graphite, enamel on paper  
Miriam and Erwin Kelen Acquisition Fund for Drawings and T. B. Walker Acquisition Fund, 2010

Bill Bollinger  
*Untitled* 1968  
graphite, enamel on paper  
Miriam and Erwin Kelen Acquisition Fund for Drawings and T. B. Walker Acquisition Fund, 2010

Bill Bollinger  
*Untitled* 1968  
graphite, enamel on paper  
Miriam and Erwin Kelen Acquisition Fund for Drawings and T. B. Walker Acquisition Fund, 2010



Ellsworth Kelly *Untitled* 1961

Bill Bollinger  
*Untitled* 1968  
graphite, enamel on paper  
Miriam and Erwin Kelen Acquisition Fund for Drawings  
and T. B. Walker Acquisition Fund, 2010

Ellsworth Kelly  
*Study for Sumac* 1958  
collage on paper  
Gift of the artist and Judy Dayton, with additional funds  
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Acquisition Fund, Professional Art Group I and II, Dr. Alfred  
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Ellsworth Kelly  
*Untitled* 1961  
graphite on paper  
Gift of the artist and Judy Dayton, with additional funds  
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(pictured this page)

Ellsworth Kelly  
*Study for Blue Green Yellow Orange Red* 1968  
collage on paper  
Gift of the artist and Judy Dayton, with additional funds  
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William Pope.L *Rebus* 2000-2009

Adrian Piper  
*Hypothesis: Situation #6* 1968-1969  
photo-diagram collage, vintage photo offset print,  
original carbon copy  
T. B. Walker Acquisition Fund, 2010

William Pope.L  
*Rebus* 2000-2009  
paint, marker, paint stick, paper on photographic collage  
T. B. Walker Acquisition Fund, 2010  
(pictured this page)

Haegue Yang  
*Non-Foldings, No. 4* 2007  
black lacquer spray paint on white paper  
Justin Smith Purchase Fund, 2010  
(pictured on page 103)

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#### LEGACY CIRCLE

Lowry Hill  
MarquisJet

#### LIBRARY, ARCHIVES, AND REGISTRATION

Ellsworth Kelly Foundation  
Morris Louis Conservation Fund  
The Henry Luce Foundation, Inc.  
The Andrew W. Mellon Foundation

## MAJOR INSTITUTIONAL GIFTS

The Bush Foundation  
Minnesota Office of Energy Security  
Target  
Anonymous

## MNARTISTS.ORG

The McKnight Foundation

## NEW MEDIA

The Getty Foundation

## PERFORMING ARTS

\$100,000 and above

Dance/USA, through the generous support of the  
Doris Duke Charitable Foundation and the  
James Irvine Foundation  
William and Nadine McGuire Commissioning Fund  
The McKnight Foundation  
The Andrew W. Mellon Foundation

\$50,000–\$99,999

Best Buy  
Mid Atlantic Arts Foundation, through the generous  
support of the Doris Duke Charitable Foundation  
National Endowment for the Arts Access to  
Artistic Excellence

\$25,000–\$49,999

FICO  
Gray Plant Mooty  
Japan Foundation  
Jerome Foundation  
Leni and David Moore, Jr./The Moore Family Fund  
for the Arts of The Minneapolis Foundation  
Mike and Elizabeth Sweeney  
New England Foundation for the Arts

\$10,000–\$24,999

Chamber Music America's Presenting Jazz Program  
Russell Cowles  
Sage and John Cowles  
Nor Hall and Roger Hale  
King's Fountain/Barbara Watson Pillsbury & Henry Pillsbury  
National Performance Network  
Josine Peters  
Dale Schatzlein and Emily Maltz Fund of  
The Minneapolis Foundation

\$2,500–\$9,999

Arts Midwest's Performing Arts Fund  
Judith and Jerome Ingber  
Frances and Frank Wilkinson

Up to \$2,499

Penny Winton in memory of Phil Von Blon

## ROCK THE GARDEN

\$25,000 and above  
Brits Pub & Eating Establishment

\$10,000–\$24,999

Häagen-Dazs Shops  
Rock Star Supply Co.  
Summit Brewing Company  
Thomson Reuters  
University of St. Thomas Opus College of Business

\$2,500–\$9,999

Flashlight Photorental

## TOUR GUIDE BUS FUND

Carol Avant  
Judy Berger  
Carol Bossman  
Roma Calatayud Stocks  
Terry Campbell and Chip Lindeke  
Sharon Chauss  
Diane Creager  
Mary Dew  
Kay Ehrhart  
Peni and Steve Gensler  
Grace Goggin  
Katherine Goodale  
Sandra Hutson Gunderson  
Elisabeth Heefner  
Chris Kraft  
Jane Mercier and Mark Taylor  
Saralee Mogilner  
Lauri Rockne  
Michelle Sullivan  
Raymond Terrill  
Jane Trosdahl  
Anonymous

## VISUAL ARTS

\$100,000 and above  
Martha and Bruce Atwater  
Judy Dayton  
RBC Wealth Management  
Elizabeth Redleaf  
Shank Family Foundation  
Sotheby's  
Marge and Irv Weiser

\$50,000–\$99,999

Lisa and Pat Denzer  
L&M Arts in New York  
Michael Peel  
David Teiger Foundation  
U.S. Bank, The Private Client Reserve  
Audrey and Zygi Wilf

\$25,000–\$49,999

Dorsey & Whitney LLP  
Gary and JoAnn Fink  
Heather James Fine Art  
Karen and Ken Heithoff

Dr. William W. and Nadine M. McGuire  
Nimoy Foundation  
Joan and John Nolan  
Piper Jaffray  
Donna and Jim Pohlad  
Harriet and Edson Spencer  
Helen and Peter Warwick

\$10,000–\$24,999

Mark Addicks  
The Andy Warhol Foundation for the Visual Arts  
Ellie and Tom Crosby, Jr.  
John and Arlene Dayton  
Megan and James Dayton  
Martha and John Gabbert  
Ann M. Hatch  
Miriam and Erwin Kelen  
Mondriaan Foundation, Amsterdam  
Leni and David Moore, Jr.  
Linda and Lawrence Perlman  
Michael J. Peterman and David A. Wilson  
John L. Thomson  
Jean Walker Lowell and Wayne Lowell  
Frances and Frank Wilkinson  
Rosina Lee Yue and Bert A. Lies, Jr., M.D.

\$2,500–\$9,999

Babe Davis  
Étant donné: The French American Fund for  
Contemporary Art  
Nor Hall and Roger Hale  
Robert Lehman Foundation

Up to \$2,499

British Council  
Deborah Hopp  
Gary and Susan Rappaport

## WALKER OPEN FIELD

Target  
Margaret and Angus Wurtele

## AFFINITY GROUPS

The Walker gratefully acknowledges the following individuals  
for their support of Walker Art Center programs.

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Sage and John Cowles  
Nor Hall and Roger Hale  
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Emily Maltz  
Dr. William W. and Nadine M. McGuire  
Leni and David Moore, Jr.  
Josine Peters  
Mike and Elizabeth Sweeney  
Frances and Frank Wilkinson

## NAMED ENDOWMENT FUNDS FOR OPERATIONS AND PROGRAMS

The following individuals, families, and organizations are  
gratefully acknowledged for their named endowment funds  
that provide ongoing support for Walker Art Center opera-  
tions and programs (market value as of June 30, 2010).

Funds of \$15,000,000 or more  
Oakleaf Endowment Trust

Funds of \$2,000,000–\$5,000,000  
Doris Duke Charitable Foundation through the  
Doris Duke Performing Arts Endowment Fund  
The Wallace Foundation Excellence Award

Funds of \$1,000,000–\$1,999,999  
Dayton Hudson Foundation Fund for the Minneapolis  
Sculpture Garden  
Margaret and Angus Wurtele Visual Arts Fund

Funds of \$500,000–\$999,999  
John Cowles Family Trust Internship Fund  
Virginia Dwan Registration Fund for Care of the  
Permanent Collection

Frederick R. Weisman Fund for the Minneapolis Sculpture Garden

**Funds of \$100,000–\$499,999**

N. Bud Grossman Fund for the Minneapolis Sculpture Garden  
 Aaron and Carol Mack Fund for the Mack Lecture Series  
 Ted Mann Fund for Education  
 Andrew W. Mellon Foundation Fund for Publications  
 Susan Mary Shuman Okie Fund for Library and Archives  
 Ruben/Bentson Fund for the Acquisition, Conservation, and Presentation of Media

**Funds of up to \$99,999**

Judy and Kenneth Dayton Garden Fund  
 Alma Walker Fund for Library and Archives

**NAMED ENDOWMENT FUNDS FOR ART ACQUISITION**

The following individuals, families, and organizations are gratefully acknowledged for their named endowment funds that provide an ongoing source of income for the acquisition of new art and continual growth of the Walker Art Center's permanent collection (market value as of June 30, 2010).

**Funds of \$2,000,000 or more**

Frederick R. Weisman Sculpture Acquisition Fund

**Funds of \$1,000,000–\$1,999,999**

Justin Smith Purchase Fund  
 T. B. Walker Acquisition Fund

**Funds of \$100,000–\$999,999**

Butler Family Fund  
 Julie and Babe Davis Acquisition Fund  
 Jay F. Ecklund Acquisition Fund  
 Miriam and Erwin Kelen Acquisition Fund for Drawings  
 The McKnight Acquisition Fund  
 Clinton and Della Walker Acquisition Fund

**THE LEGACY CIRCLE**

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

Martha and Bruce Atwater  
 Mike\* and Roz Baker  
 Antay S. Bilgutay  
 Edward H. Borkon  
 Peggy and Ralph Burnet  
 Darlene J. and Richard P. Carroll  
 Merrie and Dave Dahlgren  
 Mrs. Julius E. Davis  
 Julia W. and Kenneth\* Dayton

Martha Dayton and Thomas Nelson  
 Mary H. Dayton\*  
 Denise M. Engebretson  
 Stephen Figlmiller  
 Shirley and Miles\* Fiterman  
 Dorothy Simpson Fobes\*  
 John and Deanne Greco  
 Ronya and Lawrence Greenberg  
 Lawrence G. Anderson and  
 Esperanza Guerrero-Anderson  
 Kathy Halbreich  
 Eleanor L. Harris  
 Diane and Tony Hofstede  
 Deborah Hopp  
 Sara Jones  
 Erwin and Miriam Kelen  
 Mr. and Mrs. William Kling  
 Sue Kotila  
 Barbara S. Longfellow  
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 Dr. and Mrs. Malcolm A. McCannel  
 Dr. William W. and Nadine M. McGuire  
 Donald McNeil and Emily Galusha  
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 Joanne and Philip\* Von Blon  
 Jody Weisman  
 William Weisman  
 Mindy Wexler  
 Steven Wexler  
 Darcy Winter  
 Margaret and Angus Wurtele  
 Anonymous (8)

\* deceased

**FINANCIAL STATEMENT**

**Walker Art Center**

**Condensed Statement of Financial Position**

**June 30, 2010**

**Revenue**

Cash and cash equivalents	\$11,604,766
Investments	8,517,316
Receivable for investments with settlements pending	1,696,769
Investments held by others	130,627,929
Beneficial interest in trust	19,955,520
Receivables	8,317,245
Inventories	497,322
Prepaid expenses	244,229
Property, plant, and equipment (net of depreciation)	68,454,837

**Total assets** **\$249,915,933**

**Liabilities and Net Assets**

Payables	\$2,340,911	
Deferred charge	132,213	
Unearned income	220,749	
Deferred rent	749,210	
Special assessment liability	6,065,743	
Asset retirement obligation	530,951	
Note payable	5,499,000	
Bonds payable	11,425,000	\$26,963,777
<b>Net assets</b>		
Unrestricted	27,590,778	
Board-designated endowment		
Property, plant, equipment	54,730,078	
Operations	252,141	82,572,997
Temporarily restricted		67,436,137
Permanently restricted		72,943,022

**Total liabilities and net assets** **\$249,915,933**

The condensed statement of financial position and the condensed statement of operations are derived from the financial statements of the Walker Art Center as of June 30, 2010, 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 2009–2010 is available upon request.

Mary M. Polta, CFO and Treasurer

Walker Art Center  
Condensed Statement of Operations  
June 30, 2010

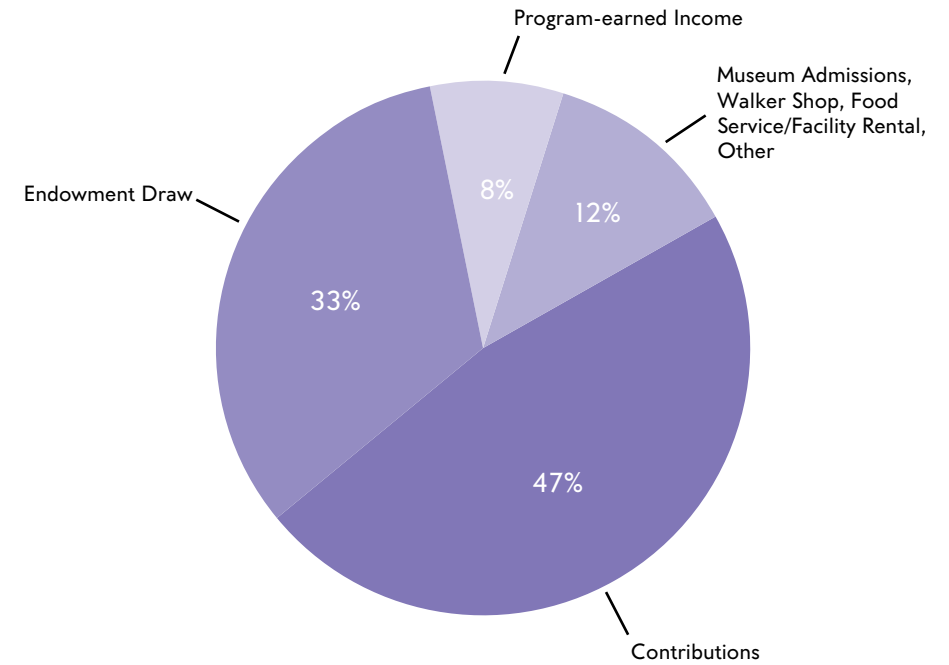
Revenue

Program-earned income	
Exhibitions	\$285,617
Education	75,713
Performing Arts	295,660
Film/Video	283,260
New Media Initiatives	359
Rock the Garden	544,778
Museum Admissions, Walker Shop, Food Service/Facility Rental, Other	2,228,749
Contributions	8,789,628
Endowment Draw	6,130,400
<b>Total Revenue</b>	<b>\$18,634,164</b>

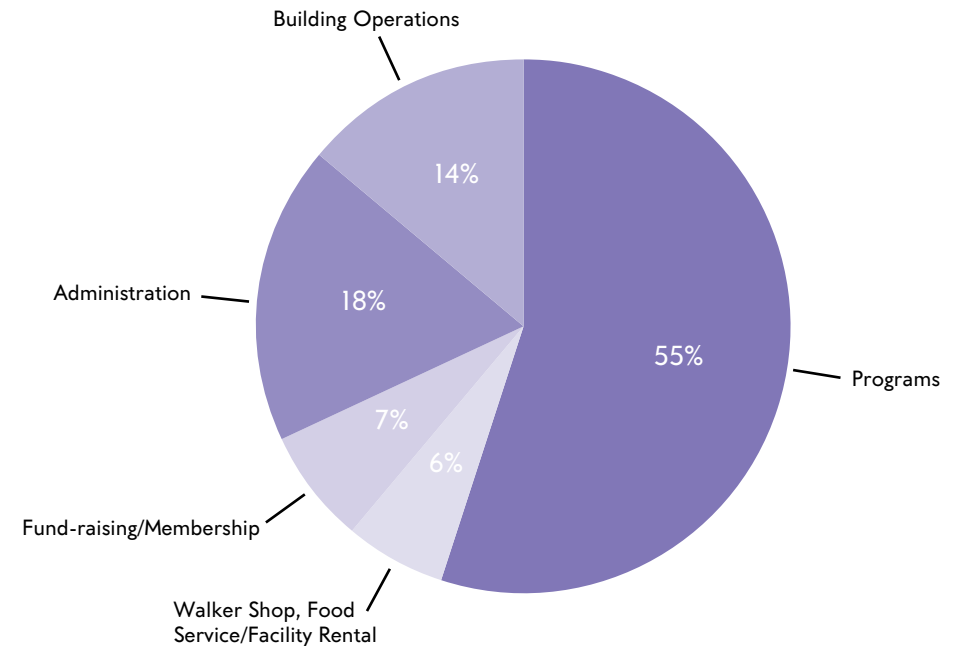
Expense

Programs	
Exhibitions	\$4,486,715
Education	1,726,811
Performing Arts	1,789,535
Film/Video	883,471
New Media Initiatives	519,082
Open Field	278,466
Rock the Garden	474,825
Walker Shop, Food Service/Facility Rental	1,211,701
Fund-raising/Membership	1,283,864
Administration	3,424,803
Building Operations	2,542,932
<b>Total Expense</b>	<b>\$18,622,205</b>
<b>Net Income from Operations</b>	<b>\$11,959</b>

2009-2010  
INCOME \$18,634,164



2009-2010  
EXPENSE \$18,622,205





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