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© Estate of Bruce Conner, T. B. Walker Acquisition Fund, 2010
Year in Review
Letter from the Executive Director

BY OLGA VISO

As I reflect on the past year, the final words of the Walker’s mission statement resonate profoundly in my mind: “Walker programs examine the questions that shape and inspire us as individuals, cultures, and communities.” The fiscal year ending June 30, 2013, saw an art center animated by exactly this aim—an active engagement with the world around us, from organizing exhibitions, screenings, and performances by global artists to leading planning efforts around our hometown’s parks and downtown spaces, hosting discussions about art, activism, and politics in person and online to organizing crowd-pleasing community get-togethers, from artist-designed mini golf and Rock the Garden to our surprise hit, the Internet Cat Video Festival. In ways small and large, serious and playful, we’ve been active in our communities—here in Minnesota, in the larger sphere of contemporary art, and the world beyond.

Our nearly 16-acre campus welcomed some 580,000 people this year, including more than 275,000 who came to the Minneapolis Sculpture Garden to take part in our summerlong celebration of its 25th anniversary, made possible with lead sponsorship from Target. Many came to see the Garden’s newest artwork, generously purchased by a group of board members in honor of Walker director emeritus Martin Friedman: Kris Martin’s poetic For Whom … features a clapperless bell that swings but doesn’t ring, offering an elegiac meditation on mortality. The Walker maintained its strong commitment to accessibility, with 73% of all visits to the Walker and the Garden free of charge last year. Popular free admission days like Target Free Thursday Nights and Free First Saturdays, sponsored by Ameriprise Financial and Medtronic Foundation, welcomed more than 74,000 people last year alone. In addition to our events in partnership with nearly 220 local community organizations, we reached an additional 229,000-plus visitors with our touring exhibitions and performing arts events in cities around the world, demonstrating our commitment to serving communities, whether down the street or around the globe. The excellence, innovation, and vitality of our extensive programming are critical to affirming the Walker’s position as one of the top five most-visited modern and contemporary art museums nationally, and among the most popular tourist attractions in Minnesota.

While the year’s most popular show featured the compelling photos of Cindy Sherman, many exhibitions explored politically charged themes through works by artists from the US and around the world, including a Walker-organized survey of Mexico City–based artist Abraham Cruzvillegas’s autoconstrucción works and The Museum of Non Participation: The New Deal by London-based artists Karen Mirza and Brad Butler. The traveling exhibition This Will Have Been: Art, Love & Politics in the 1980s was supplemented by an online series featuring the voices of artists and activists who played key roles in Minneapolis during that pivotal decade. A cross-departmental collaboration brought Minnesota-born, Los Angeles–based artist Fritz Haeg here for a yearlong residency, with support from the Bush Foundation and the Minneapolis Park & Recreation Board, which resulted in three projects related to reviving the domestic and reimagining food production: a Foraging Circle in the Minneapolis Sculpture Garden, an Edible Estate front-lawn garden in the Twin Cities suburb of Woodbury, and Domestic Integrities, an in-gallery display of yields from

Olga Viso
Photo: ©Walker Art Center

Kris Martin, For Whom …, 2012
Photo: Gene Pittman, Walker Art Center
the harvest, hosted on a gigantic community-made rug. Additionally, we presented young artists working with abstraction (Painter Painter), with support from BMO Private Bank, and historical looks at multidisciplinary art (Dance Works III: Merce Cunningham/Rei Kawakubo, The Renegades: American Avant-Garde Film, 1960–1973), among others.

Walker-organized exhibitions continue to feed our acquisitions program in meaningful ways as we track the development of emerging artists around the globe. Three solo exhibitions in particular—Baby Marx by Pedro Reyes (2011); The Parade: Nathalie Djurberg with Music by Hans Berg (2011); and Minouk Lim: Heat of Shadows (2012)—have resulted in major acquisitions this year. Eighty new works in all came into the Permanent Collection, either through acquisitions or gifts, this year, including a diverse array of works in various disciplines by artists including Shusaku Arakawa, Tony Conrad, Jimmie Durham, Frank Gaard, Isamu Noguchi, Lorraine O’Grady, Adrian Piper, Allan Sekula, and Kara Walker. Finally, the Robert Rauschenberg Foundation acknowledged the truly interdisciplinary nature of our collection with a significant gift of unique works on paper by such iconic performing artists as Merce Cunningham, Simone Forti, Trisha Brown, and others, adding great depth to our holdings in this area.

Our Performing Arts program interrogated the world around us as well. The BodyCartography Project premiered its Walker-commissioned ecological melodrama Super Nature on the McGuire Theater stage, exploring animal/human relationships through movement, dance, and installation art. Engaging with the climate crisis, Cynthia Hopkins’s This Clement World linked the artist’s personal story of addiction and recovery to our reliance on fossil fuels. Online, Hopkins and meteorologist Paul Douglas discussed the roles of art and science in environmental preservation, a topic the pair also took up during a public panel discussion with other climate scientists. Choreographer Kyle Abraham used dance to explore gender and race in hip-hop culture, while Laurie Anderson brought her timely and politically potent Dirtday! to the Walker just prior to the 2012 presidential election. DIRTY BABY—a collaboration between guitarist Nels Cline, poet David Breskin, and artist Ed Ruscha—presented a time-lapse version of Western history with a focus on the Iraq War. We also welcomed legends of the field from around the globe, including contemporary dance and theater by women from South Africa, Cote d’Ivoire, Mozambique, and Morocco; renowned dancemaker Miguel Gutierrez; a celebration of dance innovator Deborah Hay; and a rousing festival in celebration of John Zorn’s 60th birthday, capped by a performance by the man himself, among many others.

The Film/Video department continued its riveting program of global, independent, and experimental film with a diverse array of premieres, filmmaker talks, and events—some 170 in all, including Dialogues and Retrospectives with Noah Baumbach and Claire Denis with support from Anita and Myron Kunin. The Walker-commissioned short film Cactus River, by Thai filmmaker Apichatpong Weerasethakul, premiered exclusively on the Walker Channel before a screening in the recently refurbished Walker Cinema. Jim Hubbard’s United in Anger documentary recalled the strategies of HIV/AIDS activism pioneered by ACT UP, while Natalia Almada introduced her films about life along the US/Mexico border, including El Velador, a meditation on Mexico’s drug war seen through the lens of a night watchman who oversees the Culiacán cemetery where slain drug kingpins are laid to rest. The Walker has also been undertaking a major initiative, generously funded by the Bentson Foundation, to preserve, digitize, and present works from the Walker’s Ruben/Bentson Film and Video Study Collection. Key to this project are films by Maya Deren and Bill Morrison,
although others, including early Soviet films and Lawrence Schiller’s *The American Dreamer*, have been digitized as well.

Our programming in the visual, performing, and media arts is bolstered by the generosity and active participation of our dedicated affinity groups. The Walker is fortunate to have a committed group of donors participating in our Collectors’ Council, which offers a special forum for dialogue and learning around the visual art of our time and contemporary culture. I am grateful to Amy Kern and Greg Stenmoe for serving as co-chairs, and to Abbot Downing and NetJets for sponsoring the group last year. Our dance, theater, and music performances benefit from our Producers’ Council members who help underwrite our Performing Arts program; I’d like to extend a special thank you to co-chairs Nor Hall and Dave Moore. And I am grateful to Bill Pohlad and Elizabeth Redleaf for their strong support of the Film/Video program and ongoing service as co-chairs of the Film Society.

The Walker was also involved in working to shape our city through various projects. Closest to home, we invited artists, architects, engineers, and designers to erect a mini-golf course on our campus, creating a popular summer destination sponsored by Thrivent Financial for Lutherans, while activating the Minneapolis Sculpture Garden during the summerlong celebration of its quarter-century anniversary. Our administration, education, and design staff were involved with city-focused work as well. We were an active partner, with the Hennepin Theatre Trust and Artspace, in a yearlong planning process called Plan-It Hennepin supported by an Our Town grant from the National Endowment for the Arts, aimed at developing a cultural corridor extending from the Walker to the Mississippi River in downtown Minneapolis. We continued hosting the Next Generation of Parks lecture series, part of RiverFirst, a 20-year master plan to redevelop Minneapolis’s riverfront. Organized as a way to engage citizens in imagining the future of our landmark parks system, the Next Generation of Parks series was copresented by the Minneapolis Parks Foundation, the University of Minnesota’s Department of Landscape Architecture and College of Design, the Minnesota Chapter of the American Society of Landscape Architects, and the Walker.

Our reach into the world expanded dramatically this year as well. Walker-organized touring exhibitions—*Lifelike, Graphic Design: Now in Production*, and *The Parade: Nathalie Djurberg with music by Hans Berg* among them—reached audiences in New York, Los Angeles, Grand Rapids, New Orleans, San Diego, San Francisco, and Austin, while Walker-commissioned performances by artists including playwright Young Jean Lee, drummer Glenn Kotche, and choreographer Miguel Gutierrez were performed across the country and overseas. And our first annual Internet Cat Video Festival drew 10,000 people to our green space in late summer 2012, spawning a second edition at the Minnesota State Fair in 2013, sponsored by Animal Planet, and a tour that’s welcomed feline fanatics from Oakland to Brooklyn to Israel and beyond. Originally conceived as part of Open Field, our three-year experiment in social practice on the Walker’s grassy hillside, the festival brought attention from news outlets around the world, from *Time* magazine to *The Guardian*, CNN to *CBS Sunday Morning*.

We’re also in dialogue with the world through our publications platforms, which include books and catalogues designed by the Walker design studio, the mnaartists.org community hub for Minnesota’s arts culture, and the Walker’s news-style homepage. The Walker blogs got a facelift this year, and a new one was added: *Walker Seen* “makes the social seen” at the Walker, featuring photos of artists installing their work, openings, Art School events for members, and, through a series called “The Visitors,” the diversity of people who make this place special.
Our New Media Initiatives department also unveiled a redesigned collections site and a new online home for the Minneapolis Sculpture Garden. The mobile site, great for use in the Garden via a smartphone, serves as the Walker’s first fully responsive web app. Finally, our homepage continued offering an array of contextual stories, artist interviews, videos, and blog posts that spark conversation and bring to life art at the Walker and beyond. And walkerart.org welcomed well more than 2 million unique visitors who racked up more than 6.5 million page views over the year. Much of this content put the Walker at the center of vital conversations about art and life. The site concluded the series Lowercase P: Artists & Politics, which engaged artists—including Paul Chan, Laurie Anderson, Trevor Paglen, and Eyal Weizman—through an exploration of ways that they address personal and political questions about power, inequality, and participation. Our blogs continued to give glimpses behind the scenes at the Walker, offer key context for the work we present, and address pressing newsworthy issues. Writing for The Gradient design blog, for instance, Walker design fellow Sang Mun addressed revelations of NSA surveillance of US citizens. During his mandatory military service in his native South Korea’s army, he served as an NSA contractor. Later, in design school, he used some of those experiences to develop a protest typeface, dubbed ZXX, designed to thwart optical character recognition (OCR) scanners. The year’s most popular blog post, it garnered 80,000 page views.

Such awareness of what’s going on around us has, for the past few years, benefited our work as a truly contemporary art center. It has also provided a constant reminder of the ongoing economic challenges our nation and world face. But with recovery upon us, I’m pleased to report that the Walker has again finished the fiscal year with a balanced budget for the 32nd consecutive year. We are extremely grateful for the generous support of so many close friends—members, foundations, government organizations, trustees, and corporate partners—which makes it possible for the Walker to maintain a strong financial position while presenting today’s most exciting art and artists. It also allows us to engage, educate, and serve the public through a diverse array of offerings; and affords us important opportunities to rethink our own practices and create innovative and original programs.

A notable celebration last year was Avant Garden, the Walker’s annual fund-raising event hosted in September 2012. Co-chaired by Walker trustee Monica Nassif and Lisa Denzer, this festive soirée welcomed more than 800 guests to fantastic tents in the Minneapolis Sculpture Garden and featured host Mark Wheat of 89.3 The Current and an exclusive Minneapolis DJ summit. To all of our Avant Garden committee members, sponsors, and guests, I want to thank you for your generous support of this key benefit event, which helped to raise more than $369,000 to support the Walker’s operations and programs.

For supporting all that we do at the Walker, I want to offer special thanks to our Premier Partners—Delta Air Lines, General Mills, Star Tribune, and Target. I also want to thank the voters of Minnesota for supporting the Walker through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund. Lastly, I would like to extend my sincere thanks and gratitude to the Board of Trustees under the leadership of president Jim Dayton and our gifted and passionate staff for their collective efforts in realizing the Walker’s mission through its extraordinary programming and initiatives. Because of the support and patronage of visitors, members, and contributors, the Walker is a leading center and vital civic resource for contemporary art and culture.
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**

- The Living Years: Art after 1989
- Dance Works III: Merce Cunningham/Rei Kawakubo
- Abraham Cruzvillegas: The Autoconstrucción Suites
- Painter Painter
- The Museum of Non Participation: The New Deal

**WALKER PUBLICATIONS**

- Open Field: Conversations on the Commons
- Abraham Cruzvillegas: The Autoconstrucción Suites

**PERFORMING ARTS COMMISSIONS**

- Miguel Gutierrez & the Powerful People: And lose the name of action
- So Percussion: Where (we) Live
- The BodyCartography Project: Super Nature
- Glenn Kotche: ilimaq + Martin Dosh Collaboration
- Cynthia Hopkins: This Clement World
- Elevator Repair Service/Sibyl Kempson: Fondly, Collette Richland

**PERFORMING ARTS PREMIERES**

- Miguel Gutierrez & the Powerful People: And lose the name of action
- So Percussion: Where (we) Live
- The BodyCartography Project: Super Nature
- Elevator Repair Service/Sibyl Kempson: Fondly, Collette Richland

**FILM/VIDEO PREMIERES**

- Matthew Akers, Jeff Dupre: Marina Abramovic: The Artist is Present
- Ra’anana Alexandrowicz: The Law in These Parts
- Natalia Almada: El Velador
- Rania Attieh, Daniel Garcia: Ok, Enough, Goodbye
- Sean Baker: Starlet
- Zal Batmanglij: Sound of My Voice
- Noah Baumbach: Frances Ha
- Rama Burshtein: Fill the Void
- Shane Carruth: Upstream Color
- Jem Cohen: Gravity Hill Newsreels: Occupy Wall Street
- Laura Colella: Breakfast with Curtis
- Mark Cousins: The Story of Film
- Abraham Cruzvillegas: Autoconstrucción: The Film
- Ava DuVernay: Middle of Nowhere
- Harun Farocki: Serious Games
- Mohammadreza Farzad: Blames and Flames; Into Thin Air
- Miguel Gomes: Tabu
- Aurora Guerrero: Mosquita y Mari
- Thomas Heise: Condition

**WALKER TRAVELING EXHIBITIONS**

- From Here to There: Alec Soth’s America (Bloomfield Hills, MI)
- Graphic Design: Now in Production (New York, NY; Los Angeles, CA; Grand Rapids, MI)
- Lifelike (New Orleans, LA; San Diego, CA; Austin, TX)
- The Parade: Nathalie Djurberg with Music by Hans Berg (New York, NY; San Francisco, CA)

**TRAVELING EXHIBITION ATTENDANCE**

- 190,416

**REGIONAL AND WORLD PREMIERE SCREENINGS**

- 21%

**Host Museums**

- 8
TOURING WALKER PERFORMING ARTS COMMISSIONS

- Neil Bartlett/Gloria: *Night After Night*
- Dave Douglas and Keystone (with Bill Morrison): *Spark of Being*
- Elevator Repair Service: *GATZ*
- Miguel Gutierrez and the Powerful People: *And lose the name of action*
- Cynthia Hopkins: *This Clement World*
- Mathew Janczewski: *Ugly*
- John Jasperse Company: *Truth, Revised Histories, Wishful Thinking, and Flat Out Lies*
- JAZZDANCE by Danny Burazceski: *Ezekiel’s Wheel*
- Bill T. Jones/Arnie Zane Dance Company: *Story/Time*
- Marc Bamuthi Joseph and Theaster Gates: *red, black & GREEN: a blues*
- Young Jean Lee: *Untitled Feminist Show*
- Young Jean Lee: *Church*
- The Lisps: *FUTURITY*
- Rabih Mroué: *Pixelated Revolution*
- Stephen Petronio: *Laireigne*
- So Percussion: *Where (we) Live*

TOURING PERFORMANCE ATTENDANCE

- Host Venues: 39
- American Host Cities: 20
- Host Countries: 11

ARTIST PRESENTATIONS AND ENGAGEMENTS

<table>
<thead>
<tr>
<th>Visual Arts</th>
<th>Performing Arts</th>
<th>Film/Video</th>
<th>Education</th>
</tr>
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<tbody>
<tr>
<td>171</td>
<td>287</td>
<td>124</td>
<td>476</td>
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ARTIST RESIDENCIES

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ARTIST PRESENTATIONS AND ENGAGEMENTS

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<tr>
<th>Visual Arts</th>
<th>Performing Arts</th>
<th>Film/Video</th>
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<tbody>
<tr>
<td>171</td>
<td>287</td>
<td>124</td>
<td>476</td>
</tr>
</tbody>
</table>

CROSS-DEPARTMENTAL INTERDISCIPLINARY COLLABORATIONS

- Laurie Anderson: Cool Music for Kids! Workshop (Performing Arts, Education)
- Artists’ Cinema: William E. Jones (Film/Video, Visual Arts)
- Nels Cline/David Breskin/Ed Ruscha: *DIRTY BABY* (Performing Arts, Visual Arts)
- Abraham Cruzvillegas: *Autoconstrucción: The Film* (Visual Arts, Film/Video)
- Danceworks III: *Merce Cunningham/Rei Kawakubo* (Visual Arts, Performing Arts)
- Home Movie Night (Film/Video, Education)
- Cynthia Hopkins: *A Conversation on Climate Change* (Performing Arts, Education)
- Cindy Sherman Selects: *Seconds* (Visual Arts, Film/Video)
- Sound Horizon: *Grouper, Julia Holter, Nate Wooley* (Performing Arts, Visual Arts)
- Summer Music & Movies: *In Dreams* (Performing Arts, Film/Video)
- Apichatpong Weerasethakul: *Cactus River* (Film/Video, New Media)

WALKER STAFF HONORS AND AWARDS

<table>
<thead>
<tr>
<th>Design Studio Awards</th>
<th>Performing Arts</th>
<th>Institutional</th>
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<td>2</td>
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EDUCATION & COMMUNITY PROGRAMS

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Measures of Success

10
## Audience Engagement and Civic Commitment

<table>
<thead>
<tr>
<th>Category</th>
<th>Value</th>
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<tbody>
<tr>
<td><strong>TOTAL WALKER ATTENDANCE</strong></td>
<td>580,836</td>
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<tr>
<td>Garden Attendance</td>
<td>316,592</td>
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<tr>
<td>Free Gallery Visits</td>
<td>67%</td>
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<tr>
<td>Visitor Color</td>
<td>13%</td>
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<tr>
<td>Teen and Youth Visitors</td>
<td>27%</td>
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<tr>
<td>Lower Income Visitors ($25K or less)</td>
<td>19%</td>
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<td><strong>TOTAL ONLINE VISITS</strong></td>
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<td>Walkerart.org User Sessions</td>
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<td>Blog User Sessions</td>
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<td>Walker Channel Presentations</td>
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<td>Mnaartists.org User Sessions</td>
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<td>Registered Artists</td>
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<td>Total Media Mentions</td>
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<td>Radio and Television Features</td>
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<td>COPresentations</td>
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<td>Design</td>
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<td>Education</td>
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<td>Film/Video</td>
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<td>Performing Arts</td>
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<td>Visual Arts</td>
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<td>Local Community Partnerships</td>
<td>219</td>
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<tr>
<td>Design</td>
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<tr>
<td>Education</td>
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<tr>
<td>Film/Video</td>
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<td>Performing Arts</td>
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<tr>
<td>Visual Arts</td>
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*Measures of Success*
## Stewardship

### ARTISTS IN WALKER PERMANENT COLLECTION  1,669
- Women Artists: 21%
- Minnesota Artists: 11%
- Artists of Color (Self-Identified): 11%
- Global Artists (Non-Western; US, Canada, and Europe Omitted): 8%

### WORKS IN WALKER COLLECTIONS  13,377
- Artworks in Permanent Collection: 10,570
- Works in Special Collections: 1,860
- Ruben/Bentson Film Collection: 947

### NEW ACQUISITIONS  80
- Visual Arts Purchases: 47
- Visual Arts Gifts: 33

### COLLECTION WORKS ON VIEW  542
- Permanent Collection Works: 499
- Ruben/Bentson Film Collection: 43

### WORKS ON LOAN  99
- Museums: 51
- Countries: 11

### NEW ACQUISITIONS  80

### COLLECTION WORKS ON VIEW  542

### WORKS REQUESTED  67
Cynthia Hopkins in This Clement World

Photo: Ian Douglas

Typographer Job Wouters standing in front of his mural Home

Photo: ©Walker Art Center
Annual Fund

JULY 1, 2012–JUNE 30, 2013

The Walker Art Center gratefully acknowledges the following government agencies, individuals, private foundations, and corporations for contributing general operating funds during the last fiscal year.

Government Support

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

Individuals and Private Foundations

<table>
<thead>
<tr>
<th>DIRECTOR’S CIRCLE</th>
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<tbody>
<tr>
<td><strong>SUSTAINERS ($25,000 AND ABOVE)</strong></td>
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<tr>
<td>Mark Addicks and Tom Hoch</td>
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<tr>
<td>Martha and Bruce Atwater</td>
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<tr>
<td>Peggy and Ralph Burnet</td>
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<tr>
<td>Patrick and Aimee Butler Family Foundation</td>
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<tr>
<td>Ellie and Tom* Crosby, Jr.</td>
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<tr>
<td>Julia W. Dayton</td>
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<tr>
<td>Mary Lee Dayton*</td>
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<tr>
<td>Lisa and Pat Denzer</td>
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<tr>
<td>Martha and John Gabbert</td>
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<td>Roger Hale and Nor Hall</td>
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<td>Karen and Ken Heithoff</td>
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<td>Miriam and Erwin Kelen</td>
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<td>Donna MacMillan</td>
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<tr>
<th>LEADERS ($15,000–$24,999)</th>
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<td>Carol and Judson Bemis, Jr.</td>
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<td>Ann Birks</td>
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<td>John and Arlene Dayton</td>
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<td>Megan and James Dayton</td>
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<td>Andrew and Lisa Duff</td>
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<td>Richard and Nancy Hirst</td>
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<td>Chris Killingstad</td>
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<td>Pamela and C. Richard Kramlich</td>
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<td>Anne Labovitz and Bill Gamble</td>
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<td>Jeanne and Richard Levitt</td>
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<td>Martha MacMillan</td>
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<td>Jennifer L. Martin</td>
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<td>Dr. William W. and Nadine M. McGuire</td>
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<td>The David and Leni Moore Family Foundation</td>
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<td>Monica and David Nassif / Rose Francis Foundation</td>
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<table>
<thead>
<tr>
<th>DIRECTORS ($10,000–$14,999)</th>
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<td>Vanessa and David Dayton</td>
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<tr>
<td>William and Janice Dircks</td>
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<td>Ann M. Hatch</td>
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<td>Hoeft Family Fund of The Minneapolis Foundation</td>
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<th>Partners ($5,000–$9,999)</th>
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<td>Breyer Family Fund of The Minneapolis Foundation</td>
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<td>Ann W. Cadwalader</td>
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<td>Curtis L. Carlson Family Foundation</td>
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<td>Robert and Joan Dayton</td>
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<td>B.C. Gamble &amp; P.W. Skogmo Fund of The Minneapolis Foundation</td>
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<td>N. Bud and Beverly Grossman Foundation</td>
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<td>Alfred and Ingrid Lenz Harrison</td>
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<td>R.C. Lilly Foundation</td>
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<td>David and Diane Lilly, Jr.</td>
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<td>Carl and Eloise Pohlad Family Foundation</td>
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<td>Kathleen S. Roeder</td>
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<td>Dick and Claudia Swager</td>
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<th>Fellows ($2,000–$4,999)</th>
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<td>Archer Bondarenko Munificence Fund</td>
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<tr>
<td>Barbara and Siah Armajani</td>
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<td>M. Nicholas Burke, M.D. and Susan Slattery-Burke</td>
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<td>Darlene J. and Richard P. Carroll Family Fund of The Minneapolis Foundation</td>
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<td>Harold Clausen and Barbara Duncan</td>
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<td>Jeanne Corwin</td>
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<td>Dellwood Foundation, Inc.</td>
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<td>Dorothy J. Horns, M.D. and James P. Richardson</td>
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<td>Dean and Karin Phillips</td>
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<td>Mary Ingebrand Pohlad</td>
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<td>The Elizabeth C. Quinlan Foundation, Inc.</td>
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<td>Mary and Tom Racciatti</td>
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<td>Julie and Jack Snow</td>
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<td>Lindsey Walker</td>
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<td>Nancy and David Warner</td>
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<td>Andrew Webb and Emily Dalager</td>
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Piper Jaffray’s Third Annual Women’s Symposium in honor of Deb Hopp
Sarah Raser and Ben Sherwood in honor of the wedding of Mollie Windmiller and

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### $100,000 AND ABOVE

- Institute of Museum and Library Services: Museums for America
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### $50,000–$99,999

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#### Media Initiatives

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### MNARTISTS.ORG

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### Performing Arts

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### Performing Arts

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<td>Judith and Jerome Ingber</td>
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<td>BMO Private Bank, A part of BMO Financial Group</td>
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<td>The McKnight Foundation</td>
<td>Audrey and Zygi Wilf</td>
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<td>John L. Thomson</td>
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<td>U.S. Bank</td>
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<td>Audrey and Mace Goldfarb</td>
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### UP TO $9,999

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- The Wallace Foundation Excellence Award
- Margaret and Angus Wurtele Visual Arts Fund

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- 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

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- 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, 2013).

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- 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
- Miriam and Erwin Kelen Acquisition Fund for Drawings
- The McKnight Acquisition Fund
- Clinton and Della Walker Acquisition Fund
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Planned gifts secure the Walker Art Center for future generations. The Walker gratefully acknowledges the ongoing generosity and sustaining support of the members of the Legacy Circle:

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Betty J. Anderson*
Lawrence G. Anderson and Esperanza Guerrero-Anderson
Howard Ansel
Jerry Artz
Martha and Bruce Atwater
Mike* and Roz Baker
Carol Vaughan Bemis
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*deceased
View of the exhibition Dance Works III: Merce Cunningham/Rei Kawakubo

Photo: © Walker Art Center

TMungo Thomson, Negative Space (STScI-PRC2012-10a), 2012
A portion of the Geoff McFetridge-designed site fence surrounding the Walker building.

Internet Cat Video Festival 2013 at the Minnesota State Fair Grandstand

Photo: ©Walker Art Center
## Financial Statement

**Walker Art Center**  
**Condensed Statement of Financial Position**  
**June 30, 2013**

### Assets

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<th>Description</th>
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<tr>
<td>Receivable for investments with settlements pending</td>
<td>81,506</td>
</tr>
<tr>
<td>Investments held by others</td>
<td>156,630,277</td>
</tr>
<tr>
<td>Beneficial interest in trust</td>
<td>22,920,812</td>
</tr>
<tr>
<td>Receivables</td>
<td>10,555,732</td>
</tr>
<tr>
<td>Inventories</td>
<td>470,338</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>269,734</td>
</tr>
<tr>
<td>Property, plant, and equipment (net of depreciation)</td>
<td>65,967,365</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$275,796,103</td>
</tr>
</tbody>
</table>

### Liabilities and Net Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables</td>
<td>$2,909,921</td>
</tr>
<tr>
<td>Deferred charge</td>
<td>90,977</td>
</tr>
<tr>
<td>Unearned income</td>
<td>266,162</td>
</tr>
<tr>
<td>Deferred rent</td>
<td>557,784</td>
</tr>
<tr>
<td>Special assessment liability</td>
<td>5,295,658</td>
</tr>
<tr>
<td>Asset retirement obligation</td>
<td>593,807</td>
</tr>
<tr>
<td>Note payable</td>
<td>1,103,000</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td></td>
</tr>
<tr>
<td>Board-designated endowment</td>
<td>30,265,076</td>
</tr>
<tr>
<td>Property, plant, equipment</td>
<td>54,130,309</td>
</tr>
<tr>
<td>Operations</td>
<td>289,849</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td></td>
</tr>
<tr>
<td>Permanently restricted</td>
<td></td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$275,796,103</td>
</tr>
</tbody>
</table>

The condensed statement of operations and the condensed statement of financial position are derived from the financial statements of the Walker Art Center as of June 30, 2013, 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 2012–2013 is available upon request.

Mary M. Polta, CFO
### Walker Art Center
Condensed Statement of Operations
June 30, 2013

**REVENUE**

<table>
<thead>
<tr>
<th>Program Earned Income</th>
<th>Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions</td>
<td>$722,237</td>
</tr>
<tr>
<td>Education</td>
<td>82,191</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>192,339</td>
</tr>
<tr>
<td>Film/Video</td>
<td>280,290</td>
</tr>
<tr>
<td>Mini Golf</td>
<td>147,225</td>
</tr>
<tr>
<td>Open Field</td>
<td>6,103</td>
</tr>
<tr>
<td>Rock the Garden</td>
<td>838,062</td>
</tr>
<tr>
<td>Museum Admissions, Walker Shop, Food Service/Facility Rental, Other</td>
<td>2,353,260</td>
</tr>
<tr>
<td>Gala, Avant Garden</td>
<td>497,613</td>
</tr>
<tr>
<td>Contributions, including net assets released</td>
<td>8,151,715</td>
</tr>
<tr>
<td>Endowment Draw</td>
<td>5,974,100</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td><strong>$19,245,135</strong></td>
</tr>
</tbody>
</table>

**EXPENSE**

<table>
<thead>
<tr>
<th>Programs</th>
<th>Expense</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions</td>
<td>$4,238,804</td>
</tr>
<tr>
<td>Education</td>
<td>1,625,949</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>1,770,108</td>
</tr>
<tr>
<td>Film/Video</td>
<td>1,097,785</td>
</tr>
<tr>
<td>New Media Initiatives</td>
<td>563,598</td>
</tr>
<tr>
<td>Mini Golf</td>
<td>206,109</td>
</tr>
<tr>
<td>Open Field</td>
<td>114,047</td>
</tr>
<tr>
<td>Rock the Garden</td>
<td>778,982</td>
</tr>
<tr>
<td>Walker Shop, Food Service/Facility Rental</td>
<td>1,437,066</td>
</tr>
<tr>
<td>Fund-raising/Membership</td>
<td>1,375,007</td>
</tr>
<tr>
<td>Administration</td>
<td>3,714,273</td>
</tr>
<tr>
<td>Building Operations</td>
<td>2,308,691</td>
</tr>
<tr>
<td><strong>Total Expense</strong></td>
<td><strong>$19,230,419</strong></td>
</tr>
</tbody>
</table>

**Net Income from Operations** | **$14,716**
2012–2013
Income $19,245,135

Endowment Draw 31%
Program Earned Income 12%
Museum Admissions, Walker Shop, Food Service/Facility Rental, Gala, Other 15%
Contributions 42%

2012–2013
Expense $19,230,419

Building Operations 12%
Administration 19%
Fund-raising/Membership 7%
Walker Shop, Food Service/Facility Rental 8%
Programs 54%
Kyle Abraham/Abraham.In.Motion, Live! The Realest MC
Photo: Cherylynn Tsushima

Sarah Crowner’s Ciseaux Rideaux (2012) in the exhibition Painter Painter
Photo: ©Walker Art Center
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