When shovels hit soil in early August 2015 to launch the first phase of a renovation that will unify the 19 acres that comprise the Walker Art Center/Minneapolis Sculpture Garden campus, it was groundbreaking in both literal and figurative senses: the project is the physical manifestation of a reorientation toward our community that's also happening behind the scenes. As we move our front door from the bustle of Hennepin Avenue to the green expanse of the Garden, we're working to make the Walker even more open and responsive to artists and audiences alike.

More welcoming: We consider the new main entrance, which opened on Vineland Place this November, as not just a doorway but a welcome mat. Set within the green, rolling landscape of the Wurtele Upper Garden, the new entry beckons visitors from across the street in the Minneapolis Sculpture Garden with the new restaurant and bar Esker Grove, a new shopping experience, an artist project space featuring a rotating selection of new commissioned work, and the more visible Walker Cinema and renovated Bentson Mediatheque. The green roof above the entry will connect with winding, wheelchair-accessible pathways leading to 11 sculptures, including new works by artists ranging from Aaron Spangler and Nairy Baghramian to longtime favorites by Kinji Akagawa, Franz West, Alexander Calder, and others. A narrowed Vineland Place will slow traffic and provide a stronger visual connection between the upper garden and the Minneapolis Sculpture Garden. And new greening on Vineland and Hennepin will reduce concrete, providing a verdant buffer around the building itself.

More sustainable: Through a partnership with the Minneapolis Park & Recreation Board, the Minneapolis Sculpture Garden will reopen in June 2017 with nearly 20 new artworks following a $10 million infrastructure renovation that will restore a beloved Minnesota landmark while providing new native habitat and protecting the waters of the Mississippi River. Features include a new meadow filled with native plants as well as enhanced turf that will be both beautiful and offer better drainage for the park, a former wetland. An 80,000-gallon underground cistern will capture water from the fountain-sculpture Spoonbridge and Cherry, redistributing it to irrigate the Garden and the adjacent baseball field. The system will reuse nearly 5 million gallons per year—water previously destined for the city’s storm sewer system and, ultimately, the river.

More diverse: From top to bottom, the Walker’s commitment to advancing diversity and inclusion initiatives across the institution is making a difference. Staff diversity continues to improve with the addition of more staff of color and people with disabilities. The diversity of the Walker Board of Trustees has also more than doubled since 2014. Both are the result of recruitment and hiring initiatives geared toward achieving board and staff demographics that match or surpass that of our state. Women comprise 45 percent of the Walker’s workforce and board of trustees, including many top executive and leadership positions. Additionally, we’ve instituted a new education program that will connect 13 paid
educators—half bilingual, and many with specializations in special needs and/or English language learners (ELL) education—to create programs specific to the needs of our audiences. We continue or work with a consortium of 10 Twin Cities arts organizations to leverage each other’s diversity and inclusion knowledge and strategies. And our collecting and commissioning of artworks—from the Minneapolis Sculpture Garden to the Performing Arts season, our exhibitions program to the global films screened in the Walker Cinema—are increasingly diverse, mixing local and international artists, including Nairy Baghramian, Frank Big Bear, Theaster Gates, Philippe Parreno, and others.

More connected: Along with physical and natural improvements to the campus, the year saw a big investment in virtual ones as well. Slated for a June 2017 launch, a new Americans with Disabilities Act (ADA)-compliant, mobile-first website will improve upon our industry-leading homepage, better serving visitors while continuing to provide the stories behind the art and artists we present. Wi-Fi will be available throughout the Walker campus, indoors and out, giving visitors access to the Walker site, or any website, from the grove, the garden, or the galleries.

Programmatically, the year combined bold artistic statements, innovative curatorial approaches, and strong support from audiences. Thanks in large part to the exhibitions International Pop and Hippie Modernism, we saw the highest paid gallery attendance in eight years and near-record-breaking free attendance. Outside, we hosted crowd-pleasing programs—from a very special Rock the Garden concert on Boom Island in June to Skyline Mini Golf, a rollicking nine-hole course sponsored by U.S. Bank FlexPerks that brought nearly 17,000 people to the Walker’s rooftop terraces—while inside we continued our decades-long commitment to dissolving the barriers between artistic disciplines. Under artistic director Fionn Meade, who joined the Walker in 2014, we’ve expanded our staff of curators and educators with this focus in mind. We emphasized collaborations between our Visual Arts, Moving Image, and Performing Arts departments, through programs including the Moving Image Commissions, the New Circuits curatorial convening on performance curation, and in-gallery performances within the Sound Horizon rubric.

Being a vital part of our community means being a fiscally sound one. I am delighted to report that the Walker finished the year with a balanced budget for the 35th consecutive year and its endowment market value remained strong at $189 million. For all that we were able to accomplish, we are tremendously grateful to you—the many visitors, members, trustees, foundations, corporate partners, and government organizations that support us year after year. Your generosity allows us to maintain a strong financial position while presenting some of the most adventurous art and artists of our time. I would like to offer special acknowledgment to 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, and to our Premier Partners—Delta Air Lines, General Mills, Star Tribune, and Target. Lastly, I want to express my deepest gratitude to our dedicated board of trustees—including outgoing president Pat Denzer and new president Monica Nassif—and our talented and passionate staff.

I am tremendously grateful for everyone’s commitment, creativity, and collective efforts to advance the Walker’s mission and support the many artists and audiences we serve. It was a memorable year!
Opening reception for the exhibition Art at the Center: Guerrilla Girls, 2016
Photo: Angela Jimenez, ©Walker Art Center

Winter Walkerland
A celebration and part of the exhibition 75 Gifts for 75 Years, 2015.
Photo: Lacey Criswell, ©Walker Art Center
Photo: Greg Bekeal, ©Walker Art Center

View of the exhibition Less Than One, 2016; (left to right): Trisha Donnelly, Untitled, 2008; Trisha Donnelly, Untitled, 2004-2007
Photo: Gene Pittman, ©Walker Art Center
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

Andrea Büttner
Art at the Center: Guerrilla Girls
Chris Larson: Land Speed Record
Hippie Modernism: The Struggle for Utopia
Lee Kit: Hold your breath, dance slowly
Less Than One
Ordinary Pictures

WALKER PUBLICATIONS

A Circle of Blood: Jack Whitten on Art in Times of Unspeakable Violence (Artist Op-Ed)
A Crossing: Natascha Sadr Haghighian on the EU’s Disastrous Refugee Policies (Artist Op-Ed)
Hippie Modernism: The Struggle for Utopia (exhibition catalogue)
Ordinary Pictures (exhibition catalogue)
Parallel Cities: The Multilevel Metropolis (book)

PERFORMING ARTS COMMISSIONS

Julian Crouch, Rinde Eckert, Paola Prestini: Aging Magician
Trajal Harrell: The Ghost of Montpellier Meets the Samurai
Sarah Michelson: tournamento
Wye Oak and William Brittelle: Spiritual America

PERFORMING ARTS PREMIERES

Julian Crouch, Rinde Eckert, Paola Prestini: Aging Magician
MAKR’s Coven with the film The Adventures of Prince Achmed
Sarah Michelson: tournamento
Wye Oak and William Brittelle: Spiritual America

MOVING IMAGE PREMIERES

Lenny Abrahamson: ROOM
Doug Aitken: Station to Station
Chantal Akerman: I Don’t Belong Anywhere
Chantal Akerman: No Home Movie
Uri Aran: Two Things about Suffering
Gay Dillingham: Dying To Know
Daniel Fish: Eternal
Takeshi Fukunaga: Out of My Hand
Laura Gabbert: City of Gold
Samba Gadjigo and Jason Silverman: Sembene!
Alex Gibney: Zero Days
Miguel Gomes: Arabian Nights: Desolate One
Miguel Gomes: Arabian Nights: Enchanted One
Miguel Gomes: Arabian Nights: Restless One
Tala Hadid: Narrow Frame of Midnight
Todd Haynes: Carol
Asif Kapadia: Amy

WALKER TRAVELING EXHIBITIONS

Hippie Modernism: The Struggle for Utopia
International Pop
Master Works from the Walker Art Center Collection

TRAVELING EXHIBITION ATTENDANCE

162,755

Host Museums

7
Lee Breuer/Bob Telson: Gospel at Colonus
Danny Buraczeski: Ezekiel’s Wheel
Julian Crouch and Rinde Eckert: Aging Magician
Merce Cunningham: Fabrications
Trajal Harrell: The Ghost of Montpellier Meets the Samurai
Bill T. Jones/Arnie Zane Dance Company: Story/Time
Young Jean Lee: The Untitled Feminist Show
The Lisps: Futurity
Richard Maxwell/New York City Players: The Evening
Rabih Mroué: The Pixelated Revolution
Ragamala Dance Company: Song of Jasmine

TOURING PERFORMANCE ATTENDANCE  22,048

Host Venues  22
American Host Cities  14
Host Countries  6

ARTIST PRESENTATIONS AND ENGAGEMENTS  1,170

VISUAL ARTS  348
PERFORMING ARTS  489
MOVING IMAGE  117

DESIGN  5
EDUCATION  383

PROGRAM DIVERSITY

WOMEN ARTISTS  37%
ARTISTS OF COLOR  22%
MINNESOTA ARTISTS  36%
INTERNATIONAL ARTISTS  22%

ARTIST RESIDENCIES  10

VISUAL ARTS 2
Guerrilla Girls (also with Education)
Lee Kit

MOVING IMAGE 3
Uri Aran
Shahryar Nashat
Leslie Thornton

PERFORMING ARTS 5
Trajal Harrell
Sarah Michelson
Karen Sherman
Tanya Tagaq (also partnering with Moving Image)
Pavel Zustiak

CROSS-DEPARTMENTAL INTERDISCIPLINARY COLLABORATIONS  26

Erica Beckman installation in Less than One (Visual Arts, Moving Image)
Andrea Büttner Foraging Dinner (Visual Arts, Education)
Cinema of Urgency series (4 events; Moving Image, Education)
Daniel Fish: Eternal (Performing Arts, Moving Image)
Guerrilla Girls Residency/Events (Visual Arts, Education/Teen Programs)
Chris Larson: Land Speed Record Exhibition/Opening (Visual Arts, Performing Arts, Education)

Moving Image Commissions (3 works; Moving Image, Visual Arts)
New Circuits: Curatorial Convening (Performing Arts, Visual Arts)
Out There collaboration with Perpich/Teens (Performing Arts, Education/Teen Programs)
Pop ReMix (3 events; Visual Arts, Education, Moving Image)
Sound Horizon (3 events; Performing Arts, Education)
Summer Music & Movies (4 events; Performing Arts, Moving Image)
Tanya Tagaq: Nanook of the North (Performing Arts, Moving Image)
Winter of Love (Visual Arts, Education, Moving Image)

WALKER STAFF HONORS AND AWARDS  14

DESIGN STUDIO AWARDS  14

WALKER STAFF LECTURES, JURIES, AND PANELS  61
## Audience Engagement and Civic Commitment

<table>
<thead>
<tr>
<th>Category</th>
<th>Value</th>
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<tbody>
<tr>
<td>TOTAL WALKER ATTENDANCE</td>
<td>513,741</td>
</tr>
<tr>
<td>GARDEN ATTENDANCE</td>
<td>228,801</td>
</tr>
<tr>
<td>GALLERY ATTENDANCE</td>
<td>160,695</td>
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<tr>
<td>OFF-SITE ATTENDANCE</td>
<td>45,112</td>
</tr>
<tr>
<td>EVENT AND BUILDING ATTENDANCE</td>
<td>79,133</td>
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<tr>
<td>FREE GALLERY VISITS</td>
<td>68%</td>
</tr>
<tr>
<td>DIVERSITY OF AUDIENCE</td>
<td>16%</td>
</tr>
<tr>
<td>TEEN AND YOUTH VISITORS</td>
<td>25%</td>
</tr>
<tr>
<td>LOWER INCOME VISITORS ($25K OR LESS)</td>
<td>18%</td>
</tr>
<tr>
<td>TOTAL ONLINE VISITS</td>
<td>2,546,323</td>
</tr>
<tr>
<td>WALKERART.ORG USER SESSIONS</td>
<td>2,357,723</td>
</tr>
<tr>
<td>Average Length of Visit (Minutes)</td>
<td>2:25</td>
</tr>
<tr>
<td>Editorial Content/Blog User Sessions</td>
<td>355,610</td>
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<tr>
<td>Walker Channel Presentations</td>
<td>61</td>
</tr>
<tr>
<td>Walker E-mail Subscribers</td>
<td>80,160</td>
</tr>
<tr>
<td>MNARTISTS.ORG USER SESSIONS</td>
<td>388,266</td>
</tr>
<tr>
<td>Average Length of Visit (Minutes)</td>
<td>2:32</td>
</tr>
<tr>
<td>Registered Artists</td>
<td>3,289</td>
</tr>
<tr>
<td>E-Newsletter Subscribers</td>
<td>13,440</td>
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<tr>
<td>ARTSCONNECTED.ORG USER SESSIONS</td>
<td>729,424</td>
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<tr>
<td>Average Length of Visit (Minutes)</td>
<td>2:11</td>
</tr>
<tr>
<td>TWITTER FOLLOWERS</td>
<td>512,300</td>
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<tr>
<td>FACEBOOK FANS</td>
<td>112,123</td>
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<tr>
<td>Videos Added</td>
<td>61</td>
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<tr>
<td>Pages</td>
<td>3</td>
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<tr>
<td>LOCAL COMMUNITY PARTNERSHIPS</td>
<td>103</td>
</tr>
<tr>
<td>Design</td>
<td>1</td>
</tr>
<tr>
<td>Education</td>
<td>77</td>
</tr>
<tr>
<td>Moving Image</td>
<td>15</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>14</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>7</td>
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<tr>
<td>COPRESENTATIONS</td>
<td>65</td>
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<tr>
<td>Design</td>
<td>4</td>
</tr>
<tr>
<td>Education</td>
<td>12</td>
</tr>
<tr>
<td>Moving Image</td>
<td>32</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>10</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>7</td>
</tr>
</tbody>
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### Measures of Success

<table>
<thead>
<tr>
<th>Category</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORKS IN WALKER COLLECTIONS</td>
<td>14,343</td>
</tr>
<tr>
<td>Artworks in Permanent Collection</td>
<td>11,221</td>
</tr>
<tr>
<td>Works in Special Collections</td>
<td>2,122</td>
</tr>
<tr>
<td>Ruben/Benton Moving Image Collection</td>
<td>1,000</td>
</tr>
<tr>
<td>NEW ACQUISITIONS</td>
<td>151</td>
</tr>
<tr>
<td>Visual Arts Purchases</td>
<td>43</td>
</tr>
<tr>
<td>Visual Arts Gifts</td>
<td>108</td>
</tr>
<tr>
<td>New Artists to Collection</td>
<td>50</td>
</tr>
<tr>
<td>Permanent Collection Works</td>
<td>311</td>
</tr>
<tr>
<td>Ruben/Benton Film Collection</td>
<td>159</td>
</tr>
<tr>
<td>COLLECTION WORKS ON VIEW</td>
<td>470</td>
</tr>
<tr>
<td>WOMEN ARTISTS</td>
<td>35%</td>
</tr>
<tr>
<td>MINNESOTA ARTISTS</td>
<td>7%</td>
</tr>
<tr>
<td>ARTISTS OF COLOR (SELF-IDENTIFIED)</td>
<td>14%</td>
</tr>
<tr>
<td>INTERNATIONAL ARTISTS</td>
<td>35%</td>
</tr>
<tr>
<td>MUSEUMS</td>
<td>31</td>
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<tr>
<td>COUNTRIES</td>
<td>4</td>
</tr>
<tr>
<td>WORKS ON LOAN</td>
<td>61</td>
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**Stewardship**

<table>
<thead>
<tr>
<th>Category</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTISTS IN WALKER PERMANENT COLLECTION</td>
<td>1,795</td>
</tr>
<tr>
<td>Women Artists</td>
<td>22%</td>
</tr>
<tr>
<td>Minnesota Artists</td>
<td>10%</td>
</tr>
<tr>
<td>Artists of Color (Self-Identified)</td>
<td>10%</td>
</tr>
<tr>
<td>International Artists</td>
<td>30%</td>
</tr>
</tbody>
</table>
Avant Garden 2015

This year’s annual benefit brought the party inside for a unique opportunity to carouse in the galleries. Guests enjoyed a fabulous evening hosted by co-chairs Amy Kern and Wim Stocks—gourmet fare, craft cocktails, an original set by Tambuca, a stellar art auction, and a late-night dance party spun by DJ Jem. Avant Garden 2015 also celebrated the opening of Jack Whitten: Five Decades of Painting, the first exhibition to span the full breadth of the artist’s work in depth. Thanks to our MC Mark Wheat of 89.3 The Current, committee members, sponsors, and all who attended, this festive evening affair exceeded every goal. More tickets were sold in 2015 than 2014, with $10,000 of tickets sold in the last 48 hours. Every item sold in the art auction, pulling in additional revenue 100 percent equal to retail value. As a result, the event raised 30 percent more than anticipated and produced $668,657 in net revenue to support the Walker’s award-winning educational and artistic programs.

We are deeply grateful to all those who made the event possible, including lead sponsor Porsche Minneapolis-St. Paul; platinum key experience sponsors Thrivent Financial and The Waters; gold key experience sponsors Citi Private Bank and Faegre Baker Daniels; silver key experience sponsor Target; lead entertainment sponsor Best Buy; gold key entertainment sponsor Minnesota Bank & Trust; corporate VIP lounge sponsor Blu Dot; auction sponsor Phillips; media partner Mpls. St.Paul Magazine; and hospitality sponsors BMO Harris Bank, Eide Bailly, HGA Architects and Engineers, Lindquist & Vennum, Maslon, Mortenson, Mutual of America, and Phillips Prairie Organic Spirits. The Walker’s presentation of Jack Whitten: Five Decades of Painting was generously sponsored by RBC Wealth Management.
Visual Arts

The Walker presented a roster of exhibitions within the 2015–2016 season that brought a rich range of experiences within our galleries, from a full-dress 50-year retrospective for painter Jack Whitten and a groundbreaking exhibition on the design innovations of the 1960s counterculture to the first US museum shows for artists Andrea Büttner and Lee Kit. These exhibitions—most of them Walker-organized—introduced new artists, new scholarship in the form of publications and dynamic online content, and new ways of interpreting our world through contemporary art.

The fall season began with the presentation of the exhibition *Jack Whitten: Five Decades of Painting*, a comprehensive exhibition organized by the Museum of Contemporary Art, San Diego, which showcased the persistently experimental and enduring work of this important American artist. Since the 1960s, Whitten has continued to explore the possibilities of paint and the allure of material qualities in his innovative studio process. The exhibition presented some 60 canvases, marking the first time one could experience the full breadth of the artist’s work. The Walker’s presentation, sponsored by RBC Wealth Management and generously supported by Elizabeth Redleaf, was extremely popular and included several new acquisitions from the Walker’s collection.

Another major exhibition to open in the fall was *Hippie Modernism: The Struggle for Utopia*, a Walker-organized exhibition assembled by design and architecture curator Andrew Blauvelt with the assistance of the Berkeley Art Museum/Pacific Film Archive, curatorial fellow Jordan Carter, and research assistant Anna Renken. The exhibition examined the intersections of art, architecture, and design with the counterculture of the 1960s and early 1970s, a period
that witnessed a variety of radical experiments that explored new media, materials, and ways of living and working together. During this key moment, many artists, architects, and designers individually and collectively began a search for a new kind of utopia, whether technological, ecological, or political, and with it offered a critique of the existing society. The exhibition, which was accompanied by an award-winning scholarly catalogue, featured a broad range of innovations, including do-it-yourself furniture, unconventional living structures, immersive and participatory media environments, alternative publishing and ephemera, and experimental film. We are grateful to the Martin and Brown Foundation, the Prospect Creek Foundation, Annette and John Whaley, and Audrey and Zygi Wilf for their generous support of this exhibition, and to the Graham Foundation for Advanced Studies in the Fine Arts for its support of the catalogue.

Continuing the Walker’s history of organizing important contemporary group exhibitions that expose new research and overlooked fields of inquiry, also presented during the 2015–2016 season was Ordinary Pictures, an exhibition offering a vital lens through which to consider how contemporary art intersects with our image-saturated lives. Spawning generations, movements, and artistic strategies, the show featured the work of some 45 artists who have reimagined the generic image—or stock photograph—since the 1960s, presenting work in a range of media including photography, painting, moving image, sculpture, installation, sound, prints, and multiples. Curated for the Walker by Eric Crosby, Richard Armstrong Curator of Modern and Contemporary Art, Carnegie Museum of Art, with Walker curatorial assistant Misa Jeffereis, the exhibition was accompanied by a scholarly catalogue, and was generously sponsored by Dorsey & Whitney, with key support also provided by Jan and Ellen Breyer, Karen and Ken Heithoff, Michael J. Peterman and David A. Wilson, Robert and Rebecca Pohlad, Elizabeth Redleaf, and the Robert Mapplethorpe Foundation.

The Walker also continued its priority to present first US solo exhibitions of artists at turning points in their careers, and still little known to American audiences. The year included the first US museum presentation on the work of German artist Andrea Büttner (b. 1972), who works in a range of traditional media, including woodcut printing, glass painting, and weaving. These she combines and contrasts with video, performance, and environments to create provocative connections between art history and social or ethical issues, with a particular interest in challenging the belief systems that underpin them. The exhibition, organized by Walker artistic director Fionn Meade with support from Franklin Art Works, Linda and Larry Perlman, and RBC Wealth Management, was presented in two gallery spaces, and also included a new Walker-commissioned installation by the artist.

The Walker also presented the first US solo exhibition on the work of Taipei-based artist Lee Kit (b. 1978). Lee creates evocative, object-based installations fashioned from everyday materials and household items, which he transforms through subtle gestures and placement to create environments that are personal, political, and poetic. The exhibition Lee Kit: Hold your breath, dance slowly included I can’t help falling in love (2012), an ambitious 13-channel video installation from the Walker’s collection, alongside a newly commissioned site-specific installation. Curated by Misa Jeffereis, the show was developed to allow the artist to work in the gallery space in the weeks prior to its opening, during which he responded to the gallery architecture by arranging objects and video projections and inserting new artworks. The resulting environment evoked a domestic space, its many small rooms replete with tables, folding chairs, lamps, and other household furnishings— creating an ephemeral and sensory space both intimate and universal. We are grateful to the E. Rhodes and Leona B. Carpenter Foundation, Franklin Art Works, Aedie and John McEvoy, and RBC Wealth Management for their generous support of this exhibition, and to the Asian Cultural Council for providing travel support.

Another solo exhibition premiering in this season was Chris Larson: Land Speed Record, a new multimedia installation by St. Paul–based artist Chris Larson (b. 1966) combining film, sound, and sculpture woven together with a unique narrative. Titled after a live album by 1980s Twin Cities punk band Hüsker Dü, the piece explores smoke-blackened objects—including antiques, auto parts, rock ephemera, master tapes, and musical instruments—from the home of band member Grant Hart, which were retrieved from a 2011 fire. Stored for several years in Larson’s studio, these became the basis for a meditative film and sculpture installation, focused on objects and memories left behind when their architectural enclosure has disappeared. Larson’s film, its accompanying drum soundtrack, and his sculptural re-creation of objects within the 7th St Entry, long one of the Twin Cities premier venues for emerging musical talent, form a tribute to a moment in alternative music history. Organized by Siri Engberg, senior curator of visual arts, and Doug Benidt, associate curator of performing arts, and made possible by generous support from Megan and James Dayton, Franklin Art Works, and Monica and David Nassif, with additional support provided by the Harpo Foundation, the exhibition also included a limited-edition vinyl LP with authored liner notes as its catalogue.
Other innovative exhibitions this year explored the Walker’s collections. Opening in the spring was Less Than One, organized by artistic director Fionn Meade with curatorial assistant Victoria Sung and support from Donna and Jim Pohlad, which focused on the work of 16 contemporary artists central to the Walker’s collection. Included alongside works from the Walker’s deep holdings by such artists as Jasper Johns and Kara Walker were signature works, including Sigmar Polke’s tour de force painting Mrs. Autumn and Her Two Daughters (1991). The exhibition also included several major multidisciplinary acquisitions, including Meredith Monk’s 16 Millimeter Earrings (1966/1998), the first installation by this important American composer, visual artist, and choreographer to be acquired by a museum; and Renée Green’s Bequest (1991), an immersive installation acquired in the 1990s and shown for the first time. In surveying a range of approaches and media, the exhibition underscored the often provocative, historically charged, and risk-taking nature of the Walker’s multidisciplinary holdings.

Another key moment around the collection this year involved the Walker’s presentation of graphic work by the Guerrilla Girls as part of the ongoing exhibition Art at the Center: 75 Years of Walker Collections. Formed in 1985, the Guerrilla Girls are a collective of artists, curators, and other women active in the world of culture, who produce posters, stickers, books, printed projects, and actions that expose sexism and racism in politics, the art world, and the culture at large. The Walker’s long history of collecting and programming with the Guerrilla Girls led to a project with partners in the Twin Cities arts community, in which the artists participated in public programs and workshops held at the Walker, the Minneapolis Institute of Art, the Minneapolis College of Art and Design, the Weisman Art Museum, St. Catherine University, Hennepin Theatre Trust, Juxtaposition Arts, and Highpoint Center for Printmaking.

In addition to the shows presented here, Walker exhibitions continued to reach broad audiences as they traveled to venues across the country. Hippie Modernism: The Struggle for Utopia embarked on a national tour through 2016 to the Cranbrook Art Museum and the Berkeley Art Museum/Pacific Film Archive. The highly acclaimed Walker exhibition International Pop toured to the Dallas Museum of Art and the Philadelphia Museum of Art, where it was reviewed by the New York Times, which called it “a groundbreaking effort, it expands both the definition and the fomenters of Pop, reshaping it as the global phenomenon that it was.” As the Walker embarked on its yearlong renovations of its campus, an exhibition of 13 sculptures from the Minneapolis Sculpture Garden was sent to the Denver Botanic Gardens, where it was on view for a six-month run.

As we prepare for the reopening of our campus, we look forward to a year of dynamic exhibitions programming to activate our indoor and outdoor spaces, amplifying the Walker and its campus as an important center for art, ideas, and community.
Performing Arts

The 2015–2016 global, multidisciplinary season of Walker Performing Arts, conveying the force of individual imagination and the power of collective art-making, was one of the most popularly received and artistically successful seasons in recent history.

The year opened with an ambitiously scaled, rigorously executed third Walker commission of influential dancemaker Sarah Michelson, who turned the McGuire Theater into an arena for an intensive four-day, real-time performance competition, a collaboration between her remarkably dedicated New York dancers and designers, along with vigorously trained students from Perpich Arts High School and Bard College.

Michelson’s performance led directly into a successful national conference co-conceived and coproduced by the Walker’s Performing Arts and Visual Arts departments. New Circuits: Curating Contemporary Performance, supported by a curatorial fellowship from the Andy Warhol Foundation for the Visual Arts, featured presentations by leading curators and artists and was attended by more than 100 professionals from around the world. The conference also included an evening “memory refraction” by Ralph Lemon, who presented his landmark Scaffold Room (2014), which previously premiered at the Walker, as a solo performance work that also included a poetic afterword by Museum of Modern Art curator Thomas J. Lax.

Other Walker-commissioned works featured in the season included the American premiere of a major new commission by performance/dance creator/philosopher Trajal Harrell; a concert of new music by electro-acoustic composer William Brittelle, working with indie rock duo Wye Oak; the world premiere of a stunningly beautiful new music-theatrical work called Aging Magician by composer Paola Prestini, singer/writer Rinde Eckert, and director Julian Crouch, featuring the Brooklyn Youth Choir; and the concluding event of Summer Music & Movies, which featured an all-star ensemble led by Mark McGee aka MAKR, who joined forces to present a live Walker-commissioned score for German animator Lotte Reiniger’s 1926 film The Adventures of Prince Achmed.

The season also offered a new platform Immerse Yourself, which transformed the McGuire into an intimate performance art-surround space, one that shifted focus from long to short and offered an ideal frame for highly successful, immersive new performance works by...
Faye Driscoll (the first work of a Driscoll trilogy to be supported by the Walker in future years) and actor/new vaudevillian Geoff Sobelle.

The annual Out There festival of alternative performance featured thoughtful, moving new work by Lebanese theater/visual artist Rabih Mroué, two works by New York theater auteur Daniel Fish, and a popular and intriguing Western road trip send-up by NYC creative collective the TEAM. Memorably completing Out There 2016 was the wildly inventive and sold-out Germinal by French collaborators Halory Goerger and Antoine Defoort, a work that built a new utopian world from scratch onstage and through which audiences discovered, as theater scholar Kate Bredeson wrote for the Walker Green Room blog, that “direct communication and harmony are the keys to creation, and that all of us contain the capacity to build a new world.”

The season also featured an impressive range of iconoclastic female music innovators, which included concerts by legendary figures Meredith Monk and Laurie Anderson—icons long championed by the Walker—and vanguard voices that the Walker introduced to Minnesota from around the world: Japan’s OOIOO, Nunavut’s Tanya Tagaq, and Mauritania’s Noura Mint Seymali. All of these concerts combined ritual, intellectual rigor, spirituality, and song in diverse but deeply humanistic ways, and each was met with ecstatic responses from Minnesota audiences. The Monk concert, celebrating her work as an interdisciplinary artist for 50 years, was accompanied by both a full evening talk between the artist and McGuire Senior Curator Philip Bither and the inclusion of Monk’s milestone installation 16 Millimeter Earrings (1966/1998) in the exhibition Less Than One.

The season concluded with Wind Mind Grove Alone: Devendra Banhart & Friends—a successful two-day festival (sold out many months in advance) of groundbreaking composer-musician-artists from around the world. Co-curated by vanguard indie folk artist Banhart and featuring nine separate music artists/engagements over two days, the festival concluded with a rare appearance by classical-ambient master Harold Budd, whose hushed, transcendent performance offered the perfect closing notes.

Summer Music & Movies, a collaboration between Walker’s Moving Image and Performing Arts departments, brought its signature mix of innovative rock/folk/hip-hop bands plus outdoor films to Loring Park for four Mondays in August 2015, with support from the Bentson Foundation and the McKnight Foundation, sponsorship from BoomChickaPop and Caribou Coffee, and media partners 89.3 The Current and City Pages. In the galleries, the interdisciplinary music series Sound Horizon featured a trio of free, experimental music experiences curated intriguingly into exhibition spaces across three Thursdays in spring 2016.

Closing the year was another highly popular edition of Rock the Garden, which was seamlessly moved away from the Walker to Boom Island Park in Northeast Minneapolis due to construction of the new campus and renovation of the Minneapolis Sculpture Garden. Shifting from a two-day program to one daylong fest, the event boasted two main stages with an eight-band lineup headlined by the rising indie hip-hop star Chance the Rapper fronting a full band (with horn player Donny Trumpet) and the magical, psychedelic surrealism of the Flaming Lips. With a Walker all-time single-day attendance record of 16,000 fans, Rock the Garden was a smashing success and continues our longstanding partnerships with Minnesota Public Radio’s 89.3 The Current and the Minneapolis Park & Recreation Board. We are grateful to the many sponsors that helped make the event possible, including lead sponsors Chipotle Mexican Grill, Polaroid, and the University of Minnesota; media partner Star Tribune; official beer sponsor Summit Brewing; supporting sponsors Etix and Prairie Organic Spirits; VIP sponsor Thomson Reuters; and onsite sponsors Pepsi and Minnesota United FC.

We want to give our heartfelt thanks to our Walker Performing Arts season supporters, including the Doris Duke Charitable Foundation through the Doris Duke Performing Arts Fund, the William and Nadine McGuire Commissioning Fund, the Andrew W. Mellon Foundation, the McKnight Foundation, and the National Endowment for the Arts. We are also pleased to acknowledge generous support from Chamber Music America’s Presenter Consortium for Jazz, the Engaging Dance Audiences program administered by Dance/USA, FACE Contemporary Theater Fund, the National Performance Network, the New England Foundation for the Arts’ National Dance Project and National Theater Project, and the Unity Avenue Foundation in memory of Sage and John Cowles. Members of the Producers’ Council also provide critical support for programs and commissions, including Kathie Goodale; 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./The David and Leni Moore Family Foundation; Mike and Elizabeth Sweeney; and Frances and Frank Wilkinson. We are also grateful to our music season media partners 89.3 The Current and Star Tribune.

In addition, we thank our copresenting partners this season, including SPCO’s Liquid Music Series (Laurie Anderson, Devendra Banhart, William Brittelle/Wye Oak, and Vicky Chow and Tristan Perich); the Cedar (Noura Mint Seymali, Tanya Tagaq); the O’Shaughnessy (Meredith Monk), MPR Live Events (Laurie Anderson), and 89.3 The Current (Rock the Garden). Finally, sincere thanks to the dozens of community and educational partners we work with year round, and both loyal and new audiences.
The Walker’s Moving Image department is now engaged even more dynamically with cross-disciplinary projects—from the cinematic to virtual reality to artist-made works exhibited around the campus. Moving Image programming presents the history and inventive use of the medium, provides creative spaces for global filmmakers, and engages our audience with issues that are of importance today. Along with a firm commitment to the preservation, presentation, and digitization of the Ruben/Benton Moving Image Collection, made possible with generous support from the Bentson Foundation, the Walker brings filmmakers from around the world to engage in conversations with our local audience and also, via online artist commissions on the Walker Channel, with national and international viewers. This has been a wonderful year of programming with prominent films in the Walker Cinema, the first full year of the Benton Mediatheque, ongoing Walker Moving Image Commissions, and participation in new cross-department acquisitions of artworks installed in the exhibition Less Than One. We are deeply grateful to Walker trustee Elizabeth Redleaf for her strong support of the Moving Image program.

American director Todd Haynes joined Scott Foundas for a Walker Dialogue, along with a premiere of his highly awarded film Carol (2015). Haynes’s retrospective looked at the 20-year history of Killer Films, the iconic independent production house that linked Haynes with producer Christine Vachon. The ongoing series of Walker Dialogues was begun in 1990 and has hosted more than 60 of the most vital national and international filmmakers. We are grateful to Anita Kunin and the Kunin family for their generous support of the Walker Dialogue and Retrospective program.

After starting the season last July with nearly 1,000 people attending Summer Nights/Cool Cinema, a series of crowd-sourced titles chosen from highlights of past Walker Dialogues, weekly programs from fall to spring celebrated international films. Bringing world views from Senegal, Thailand, Morocco, and South Sudan along with Miguel Gomes’s contemporary Portuguese version of Arabian Nights (2015) and Chloe Zhao’s Native American hit Songs My Brother Taught Me (2015), the season ended with a memorial tribute to Belgian filmmaker Chantal Akerman (1950–2015), which included her final film, No Home Movie (2015).

A collaboration between Walker’s Moving Image and Performing Arts departments, the ever-popular Summer Music & Movies 2015: Bigger Than Life drew audiences to Loring Park to experience the Walker’s signature mix of bands and outdoor screenings. This year’s films were adaptations from comic books and stories of adventure inspired by the artists in the exhibition International Pop. A special closing event featured Lotte Reiniger’s a silent animated film The Adventures of Prince Achmed (1926), presented in the Walker Cinema with a live score by MAKR’s Coven. Summer Music & Movies was made possible with support from the Bentson Foundation and the McKnight Foundation, sponsorship from BoomChickaPop and Caribou Coffee, and media partners 89.3 The Current and City Pages.

Miguel Gomes, Arabian Nights: Volume 1, 2015
Every four years, as we head into national elections, a series titled Cinema of Urgency highlights documentary filmmakers’ views of the pressing issues of our time. Kicking off in March 2016, this series was programmed in partnership with Full Frame Documentary Film Festival and in collaboration with Walker’s Education and Public Programs departments to combine in-depth discussions with each screening. Highlights included Robert Gordon and Morgan Neville’s *Best of Enemies* (2015), followed by a talk with Walter F. Mondale and University of Minnesota professor Larry Jacobs to discuss media coverage during the debate season. This sold-out show was followed by Dawn Porter’s documentary *Trapped* (2016), which played just weeks before the TRAP (Targeted Regulation of Abortion Providers) laws were overturned by the US Supreme Court. The post-screening discussion included attorney Michael R. Drysdale and Angelica Perez of Whole Women’s Health EmpowerLine. While the program continues into the next fiscal year, the last film for this report was *Zero Days* (2016) by Alex Gibney, looking at the reality of modern cyber warfare and the power of the Internet in influencing politics. The discussion included Christopher Buse, chief information security officer for the State of Minnesota; Kathy Orner, VP and chief information security officer (CISO) for Carlson Wagonlit Travel; and Euan Kerr, arts reporter for MPR.

**Bentson Mediatheque**

With continued support from the Bentson Foundation, the Mediatheque launched in May 2015 and really found its stride over the summer. This 65-seat cinema that allows audiences to self-select films is a revolutionary viewing concept that was featured at the Museums and the Web conference last spring in Los Angeles. It features digitized titles from the Ruben/Bentson Moving Image Collection, which can be selected from a touch screen and projected for the viewer in a cinema setting. Just months after opening in August 2015, the queue tallied 921 films screened—a new record for the program. Additionally, 75 titles were added to roster in the fall, in time for our annual Academic Open House at which professors and media arts teachers from area schools were introduced to this new resource for classes. Located just off the main lobby, this space is now undergoing renovation to enhance the viewing facility. It will open with even more film titles alongside our new Vineland Avenue entrance/lobby in December 2016.

This generous grant from the Bentson Foundation also supported Bentson scholar Isla Leaver-Yap, who oversaw three more online Walker Moving Image Commissions. Artists Uri Aran and Shahryar Nashat launched their new work on the Walker Channel in February and Leslie Thornton premiered her commission in April. The works by Shahryar Nashat and Uri Aran logged 278 hours of viewing online during their four-week broadcast, which was a 77 percent increase in views over the first round of commissions. The Walker Moving Image Commissions that streamed online from April 8 to May 31 logged 384 hours of viewing time.

Artist James Richards, funded during the first round of Moving Image Commissions, is exhibiting his commissioned work *Radio at Night* (2015), and a new Walker acquisition, *Rosebud* (2013), in the exhibition *Less Than One*. Another artist in this pioneering, joint-acquisition process with Visual Arts and the Ruben/Bentson Moving Image Collection is *You The Better, Film Installation* (1983/2015), by Ericka Beckman, which is a prominent video installation at the entrance to *Less Than One* in the Perlman Gallery.

**British Arrows Awards Screenings**

Showcasing the best in UK advertising, the 2015 British Arrows Awards had 85 public screenings at Walker this year, sponsored by Thomson Reuters with additional support from Dorsey & Whitney LLP and media partner *Star Tribune*, with attendance marking a new record of nearly 28,000 people. This ever-popular program provides free gallery entrance with each show ticket, resulting in increased art viewing experiences, visits to the Walker Shop, and audience members enjoying the Walker Café’s English pub-style food during the month of December.

**Walker Film Club**

We are grateful to the Walker Film Club, a membership group co-chaired by Elizabeth Redleaf and Bill Pohlad that has expressed a special affinity for film. Advance tickets, 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.
Education & Public Programs

There is deconstructive and transformative potential inscribed in the work of museum education departments through their invitation to the public to experience, analyze, and use art and artists’ methodologies for self-reflection and societal critique. In the context of this past year, with an unfolding US political schism, tragic events both near and far away, and the persistent lack of opportunity that exists for marginalized communities, particularly in the Twin Cities, the promise—and urgency—of this work felt particularly salient.

While facilitating access and welcoming to the Walker for all audiences is an ongoing effort for the Walker, this year the Education department also sought to specifically address community need through a realignment of program goals and frameworks of program delivery. The work was embedded in the strategic plan of the Walker itself, which prioritized a continued commitment to excellence, experimentation, and interdisciplinary investigation alongside a renewed focus on diversity, inclusion and equity.

For EPP, this took the form of small changes to internal practices, such as informal sharing sessions for staff to critically connect their work to contextual imperatives, through to the institution of parameters for the mindful inclusion of artists and organizations in remunerated work, including artists of color, with disabilities, or of LGBTQI orientation as well as from a range of geographic areas.

This year the department contracted, collaborated with, and employed more than 30 percent artists of color as educators, workshop facilitators, performers, and speakers. Highlights of these efforts include our August Free First Saturday that featured workshops and performances from a variety of multicultural community groups under the umbrella theme of “Global Games,” which was also connected to the exhibition International Pop. The program was reported across a range of local cultural media groups, such as the Algerian newspaper Echourok, and was attended by some 2,900 visitors. In Teen Programs, the Walker Art Center Teen Arts Council (WACTAC) staged a
panel discussion following their engagement with the Guerrilla Girls entitled Art x Social Change as part of the Art at the Center: Guerrilla Girls exhibition opening-night celebration in January 2016. The evening featured a panel discussion with local artists and organizers working for social change with conversation ranging from strategies for self-determined practice to institutional critique. The largest free event held by the Walker this year, Winter of Love, closed out the exhibition Hippie Modernism: The Struggle for Utopia with films, music, a performance by educator/sex-positive feminist/performance artist Annie Sprinkle, and workshops for 3,375 visitors.

The vitality and new ideas from staff across the department bolstered audience engagement and attendance. This year EPP served more than 92,000 visitors through a range of programs including workshops, tours, talks, family events, screenings, and more. This represented an increase from the previous fiscal year, despite the closure of the Minneapolis Sculpture Garden and the campus renovation project. We are grateful to the Hearst Foundation for generously supporting the Walker’s Education and Public Programs last year.

School and Tour Programs
Perhaps the most significant change this year was to the delivery of Walker school and youth education initiatives. Last year the Walker initiated a shift in the operational model of Walker Tour programs from an entirely docent-led cohort to a hybrid model, employing 13 paid educators from a range of backgrounds including practicing artists, teachers, and writers. Half of the educators are also bilingual, and many have specializations in disability and/or ELL education. These integral skills sets will inform new programs designed to accommodate key areas of need in the Twin Cities, launching in Fall 2017. The incumbent docents, who are a longstanding and valued part of the Walker community, will remain responsible for all general public and adult tours. School programs, supported by Nordstrom and the Pentair Foundation, and the tour program, supported by the United Health Foundation, continued to be complemented by workshops in the Star Tribune Foundation Art Lab, which offered hands-on art-making designed to advance the learning outcomes of gallery tours.

Public Programs
In adult programming, the Walker piloted an array of audience-cultivating programs for the exhibitions International Pop, Hippie Modernism, and Jack Whitten: Five Decades of Painting. Pop Remix, a set of cross-disciplinary late-night offerings in August 2015, more than doubled attendance goals. Across the three nights, the Walker received a total attendance of 3,344. Located on the Walker’s beautiful outdoor terraces, Pop Remix combined programming of bands, DJs, film screenings, art-making, and fashion shows. Hippie Modernism opening events included a special screening of films by Jordan Belson and an opening-day panel with noted scholars on the countercultural production of the period. Total attendance for these events exceeded 400. Also in connection with Hippie Modernism, the Walker copresented a panel with Sarah Bellamy, artistic director of Penumbra Theatre; Roger Cummings, director of Juxtaposition Arts; Emory Douglas, former minister for culture of the Black Panthers; Colette Gaiter, associate professor of art at the University of Delaware; and Nisa Mackie, Walker education director. The program sold out Penumbra’s 320-seat theater.

Other discursive programming connected to exhibitions included talks delivered by Andrea Büttner, Morgan Fisher, the Guerrilla Girls, Fayette Hauser from the Cockettes, Leslie Hewitt, Lee Kit, Lars Bang Larsen, Chris Larson and Grant Hart, Jack Whitten, and Gunter Zamp Kelp. Thanks to generous sponsorship from Target, the Walker’s Target Free Thursday Nights (TFTN) attracted more than 38,000 attendees to a range of programs related to the exhibition Jack Whitten, including painting workshops, music and dance performances, and storytelling. Also on TFTN, EPP worked with the Moving Image department to present Cinema of Urgency, a monthly program of documentary films and discussions, including a sold-out event featuring Walter Mondale speaking after the documentary Best of Enemies (2015), directed by Robert Gordon and Morgan Neville.

Family Programs
Free First Saturday (FFS), made possible with sponsorship from Ameriprise Financial and program support from Medtronic Foundation, achieved its highest attendance since 2007 with 28,857 participants across 12 events. FFS waives gallery admission and offers families art-making projects, tours, films, and performances with a view to whole family engagement. The program employed a total of 81 artists to design and run art-making programs and perform dances, plays, and music. A feature of this success included one of FFS biggest days in years in January, with attendance of more than 3,500. Currently, the 12 FFS events across the year represent 18 percent total gallery attendance. This year, Family Programs also began researching a pilot program that would take learning from the Arty Pants program and apply it to a collaborative engagement with North Point Health and Wellness Center in North Minneapolis.
Teen Programs
This year Teen Programs served 4,530 participants through teen-focused events, WACTAC, Youth Collective, and other workshops with generous support from the Best Buy Children’s Foundation and the Surdna Foundation; and 101,774 teen visitors through the teens get in free program sponsored by Wells Fargo. A core program of the Walker since 1996, WACTAC—which included more than 50 percent students of color, students from free-lunch receiving schools, and at least three youth that identify as LGBTQIA—relished a robust curriculum that examined the intersection of artistic practice and social issues. This was undergirded through two major projects with the Guerrilla Girls and Emory Douglas. As part of the Guerrilla Girls Twin Cities Takeover, a city-wide project co-organized by Mia, the Walker, and the Minneapolis College of Art and Design, WACTAC met with 20 other youth groups including Courageous heARTS, the St. Paul Neighborhood Network, Intermedia Arts, Mia’s teen group Art Team, Juxtaposition Arts, Kulture Klub Collaborative, Manufacture, and Little Earth of United Tribe to create a public art project staged in windows along downtown Hennepin Avenue. The project culminated in an event with workshops designed by teens and a panel discussion of local artists. The Walker’s Teen Arts Council also opened an exhibition at CO Exhibitions of work by WACTAC alumni spanning its 20-year history.

In 2016 the Walker, the Whitney Museum, Museum of Contemporary Art Houston, and the Museum of Contemporary Art, Los Angeles published a national study, with funding from a National Leadership grant from the Institute of Museum and Library Services, which highlighted the long-term benefits of museum teen program participation. The study found that of the teen program participants surveyed, 100 percent completed high school (national average is 75.5 percent) and 96 percent pursued formal education beyond high school. Additionally, teen program alumni described changed perceptions, a sense of belonging in museums, active visitation and engagement, and a deep valuing of the role of museums in society that resulted from participation in these programs.

Mn Artists
With generous support from the McKnight Foundation, Mn Artists continued to work toward promoting the newly relaunched website, mnartists.org, bolstering online membership and site visits through a combination of responsive local journalism and physical programs offered to the community. Forty-five offline programs, outreach events, and workshops were staged, together reaching more than 12,120 artists and their audiences. Correspondingly, mnartists.org’s user base increased from 2,400 to 3,200, averaging 180 new registrants every month. The site currently has over 44,000 artworks, 380 organizations, some 1,700 opportunities, and 2,700 events. In the past year, the website received more than 1,133,000 page views. The site’s user base is largely Minnesotans (63 percent); however, 21 percent are national and 16 percent of our visitors are international.

In addition to outreach and community cultivation work, the Walker continued a Mn Artists programmatic series of panels and dialogues that featured artists of all disciplines and backgrounds on topics related to their field, practice, and community. As a measure of our efforts for diversity—including range of discipline and geography—26 percent of our guest speakers were artists of color, and 60 percent of our guests were women. Other programmatic collaborations included ArtPrize Pitch Night 2016 and the Independent Film Project’s McKnight Media Artists Panel.

Mn Artists has long been one of the largest employers of arts writers in Minnesota and regularly commissions long-form essays, reviews and features covering the Midwest’s cultural scene. This year, the site published 71 articles from 41 seasoned freelancers, artists, and emerging writers who were all fairly compensated for their contributions. Twenty percent of the editorial contributors were artists of color; 30 percent of published articles featured artists of color. The scope of the site’s critical coverage continued to stretch beyond Minnesota’s borders to include articles, artists, and topics more widely relevant through the Midwest.
The Walker’s Design department continues to push the idea of a holistic design program forward, simultaneously operating in three primary registers: design practice (through the efforts of our in-house studio); curation and presentation (through our design exhibitions, programs, and publishing); and design thinking (through the Walker’s institutional embrace of design values as a whole).

The year 2015 saw the launch of Hippie Modernism: The Struggle for Utopia, a moment-defining exhibition created by former curator of design and architecture Andrew Blauvelt, which examines the art, architecture, and design of the counterculture of the 1960s and early 1970s. The multidisciplinary show surveys the radical experiments that challenged societal norms while proposing new kinds of technological, ecological, and political utopias. It includes the counter-design proposals of Victor Papanek and the anti-design polemics of Global Tools; the radical architectural visions of Archigram, Superstudio, Haus-Rucker-Co, and ONYX; the installations of Ken Isaacs, Joan Hills, Mark Boyle, Hélio Oiticica, and Neville D’Almeida; the experimental films of Jordan Belson, Bruce Conner, and John Whitney; posters and prints by Emory Douglas, Corita Kent, and Victor Moscoso; documentation of performances by the Diggers and the Cockettes; publications such as Oz and The Whole Earth Catalog; books by Marshall McLuhan and R. Buckminster Fuller; and much more. The exhibition was accompanied by a 448-page catalogue, featuring a range of scholarship investigating the themes of the show. Many of the authors from the catalogue also participated in a series of presentations regarding their research in the Walker Cinema.

Our public programming around graphic design continued as part of our annual Insights lecture series, which invites designers to share their creative process with the public. The series included a mix of established and emerging design talents, including Seoul-based designers Sulki + Min, Grammy award–winning music packaging designer Brian Roettinger, design curator Jon Sueda, and 2x4 founder Susan Sellers, design director for the Met. The lectures were again webcast this year and an aggressive push was made to promote these among the national AIGA
chapters, resulting in live viewing parties in many cities around the country in addition to several university design programs and design firms.

In 2016 the Design department worked in collaboration with the Marketing department to create a unique, cross-disciplinary brand campaign centering around the idea of participation and social media, translating Marcel Duchamp’s ideas of audience participation into an Instagram-inspired concept. The campaign was featured on billboards, bus wraps, bus shelter posters, and a variety of online and printed advertising.

The Design studio continued to fulfill the institution’s ever-expanding need for video production, devoting more of our videographer’s time to creative production and the management of freelance videographers. In addition to overseeing the documentation of countless Walker lectures and programs as well as the production of trailers for exhibitions and performances, our videographer created beautiful short pieces for every programming department, such as several Art Speaks videos featuring artists talking about their work, the ever-popular Rock the Garden music video, and various documentation pieces. A video exploring Andrea Büttner’s exhibition was particularly successful on Facebook, featuring the artist, the curator, and our crew discussing what it means to take care of artwork (and grow moss). Video is continually being integrated into every aspect of the Walker’s communications, and our videographer is being called on more and more frequently to advise on projects as varied as the scholarly publication The Living Collections Catalogue, created with support from the Getty Foundation’s Online Scholarly Catalogue Initiative, the International Pop exhibition, and Walker social media channels such as Instagram and Facebook.

In other publishing areas, Design produced the stock photography-inspired catalogue for Ordinary Pictures, a book that featured the Walker’s first flexi-disc recording inserted within a publication. Continuing in this vein, the Walker pressed a vinyl LP for the exhibition Chris Larson: Land Speed Record, featuring a booklet with texts by the curator and artist, in essence functioning as a publication for the show. Outside of print, Design continued to assist the web editor in his online publishing efforts, from editing feature stories to creating graphics for the homepage to conceptualizing and releasing the online content digest newsletter to designing the Artist Op-Ed series of online articles that also have print-on-demand counterparts. The Gradient design blog continues to be the most-read blog from the Walker, attracting an international audience of design aficionados, students, and practitioners, featuring content as varied as interviews with type designers and book reviews to a post that examines the notion of gender fluidity through typography.

The studio continued to win awards for its publication and branding work, including two 50/50 book awards presented by Design Observer, 10 AIGA Minnesota design awards—including two judge’s choice awards for the 75th anniversary campaign “Question Everything” and the identity for the Superscript conference—and the Core 77 best in category award for visual communications, for the Hippie Modernism catalogue, among others.
Interdisciplinary Initiatives

As a multidisciplinary art center, Walker Art Center brings visual arts, moving image, performing arts, and design into dialogue in order to examine the questions that shape and inspire us as individuals, cultures, and communities. The Walker is a world leader in championing interdisciplinary practices—approaches to creating art that challenges boundaries defining disciplines and media. The Walker’s programs chart the constantly shifting and porous boundaries of disciplines such as visual arts, moving image, and performing arts, expressed through varying media and materials. We celebrate the ambiguities and questions that interdisciplinary practices pose, and do so across our many platforms—the gallery, theater stage, garden, cinema, and even the interstitial public spaces of our building and campus.

In September, we hosted the conference New Circuits: Curating Contemporary Performance, with support from a curatorial fellowship grant from the Andy Warhol Foundation for the Visual Arts, which brought together an audience of approximately 155 curators, programmers, writers, and artists from the visual arts and performing arts fields at both local and national institutions as well as artist-run spaces. Featuring conversations between artists and curators, panel discussions, and performances, New Circuits drew professionals from both sides of curating performance in order to address timely areas of inquiry such as new models of performance curating that have arisen within and outside of the museum setting; evolving standards for collecting and archiving performance and live arts; challenges faced and learning opportunities in producing, commissioning, and acquiring performance-based art; and shared efforts toward advocacy and agency in the context of curating performance across stage, gallery, and emerging platforms.

A major highlight from the past fiscal year of interdisciplinary acquisitions includes MC9 (2012) by Charles Atlas, a moving image work conceived for a gallery environment and a key work of the upcoming 2017 exhibition Merce Cunningham: Common Time. This
multichannel moving image and sculptural installation explores the intersections of media and dance, and consists of reconfigured materials that Atlas made with and about choreographer and dancer Merce Cunningham (1919–2009) over a 30-year period of collaboration. MC9 occupies a crucial place in the history of video installation, and in particular the role that moving image can play in extending the possibilities of performance via technology. Joint acquisitions between the Visual Arts and Moving Image departments continue to play an active role, with the collaboration yielding two significant additions to the permanent collection in the last year—You The Better, Film Installation (1983/2015) by Ericka Beckman and Rosebud (2013) by James Richards. The Walker has fostered ongoing relationships with both artists—Richards via the Moving Image Commissions, and Beckman beginning as early as 1984, when You The Better was presented as a cinematic screening. In Less Than One, You The Better took over the entire Perlman Gallery, presented as an expanded installation combining the moving image along with props used in the film, collapsing the distinction between the space of the image and sculpture.

The ethos of looking back at our collections and history via the lens of the present has underlined our Moving Image Commissions, initiated in May 2015. Realized in close collaboration between Visual Arts and Moving Image, this ongoing initiative sees leading international artists premier new work via the Walker website. Following a first round of commissions with Moyra Davey and James Richards responding to Ruben/Benton Moving Image Collection holdings by of Derek Jarman, this past year we have extended invitations to Uri Aran and Shahryar Nashat to respond to holdings by the Belgian poet/filmmaker/artist Marcel Broodthaers. The resulting commissions not only raise awareness around our collection but also contextualize and test the influence of a key historical practice such as Broodthaer's through the eyes of leading contemporary artists. Accompanied by scholarly online essays by Benton Film Scholar Isla Leaver-Yap, the Moving Image Commissions bring forward in-depth research and new works, which have since been seen across our platforms—as in the case of James Richards’s Radio at Night, which premiered online in 2015, and this past year has been on view in our galleries as part of the exhibition Less Than One. Since its commissioning at the Walker, Radio at Night has been a core work of Richards’s solo exhibition at London’s Institute of Contemporary Art, while Nashat’s Present Sore was included in the artist’s exhibition at Portikus, Frankfurt.

The solo exhibition Chris Larson: Land Speed Record, a new multimedia installation by Minnesota-based artist Chris Larson combining film, sound, and sculpture woven together with a unique narrative, was the result of a close collaboration between Visual Arts and Performing Arts. Larson’s film, its accompanying drum soundtrack, and his sculptural re-creation of objects form a tribute to a moment in alternative music history. Organized by curators from Visual Arts and Performing Arts, the exhibition also included a limited-edition vinyl LP with authored liner notes as its catalogue.

In-depth research, cross-departmental collaboration, and prescient acquisitions have informed one of our largest interdisciplinary initiatives—the 2017 exhibition Merce Cunningham: Common Time. In 2011, the Walker acquired the Merce Cunningham Dance Company Collection, which comprises more than 4,000 individual items from some 150 choreographic works across the company’s 50-year history and Cunningham’s full career. Over the past four years, the collection has undergone significant research and conservation efforts, thanks to generous support from the Andrew W. Mellon Foundation. These have included the photographing of numerous items, condition reporting and the preparation of costumes, décor, and props toward presentation in-gallery spaces for the landmark show. Merce Cunningham: Common Time affirms the significance of Cunningham not only to our collection and performing arts history, but also to the very spirit of interdisciplinary collaboration.
Online Publishing

Charged with illuminating ideas behind the art and artists we present as well as making connections to important ideas beyond our walls, the Walker website and blogs brought Walker ideas to life in a number of compelling ways this year. The homepage featured 95 top stories this year, and the Walker blogs shared more than 225 stories by Walker staff and guest writers alike.

Bringing context to our programming, the Walker's online editorial team unlocked essays from our exhibition catalogues for sharing with virtual audiences everywhere. Commissioned essays from Hippie Modernism: The Struggle for Utopia and Ordinary Pictures elevated the voices of contributors including curators Andrew Blauvelt and Eva Respini, while Sasha Archibald’s contribution to the book Cat Is Art Spelled Wrong (2015), a collaboration between the Walker and Coffee House Press, offered an unexpected look at the use of cat iconography in art and literature.

The Counter Currents series on the Walker’s design blog invited 12 artists, designers, musicians, and authors working today—including Tomás Saraceno, Dread Scott, and Experimental Jetset—to discuss the influence of the 1960s thinkers featured in Hippie Modernism. And our annual best-of-the-year series of top-10 lists shared perspectives on the year 2015 from some of our favorite artists, including Black Futures (Kimberly Drew and Jenna Wortham), filmmaker Tala Hadid, experimental musician C. Spencer Yeh, painter Jack Whitten, and graphic designer Na Kim.

Looking beyond the galleries, the ongoing Artist Op-Ed series featured two new works: Jack Whitten touched on gun violence, police killings of black men, and the plight of refugees in a personal essay on art's role in times of trauma, while sculptor Gordon Hall looked at North Carolina's new transgender “bathroom bill,” positing that art could teach us new ways of seeing—about race and gender.

And the Superscript Reader, an online compendium of commissioned writings inspired by our May 2015 digital arts journalism and criticism conference, concluded publication with essays on the complicated issues surrounding museums as publishers and a consideration of the ways the Internet has sparked a reconsideration of the city as the sole center of American culture. The conference was the subject of a talk by Walker design director Emmet Byrne and web editor Paul Schmelzer at the annual Museum Computer Network conference in November 2015 about the Walker's success in expanding Superscript from an in-person event in Minneapolis to an ongoing online discussion open to all.
View of the exhibition Less Than One, 2016;
Paul Chan, Sade for Sade’s sake, 2009
Photo: Gene Pittman, ©Walker Art Center

View of the exhibition Lee Kit: Hold your
breath, dance slowly, 2016; Hey (the lasting
care), 2016
Photo: Gene Pittman, ©Walker Art Center
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.

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<td>Colleen TwoFeathers</td>
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<td>Robert and Robin Fossum</td>
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<td>Ruth and David Waterbury</td>
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<td>Rolf and Mary Gilbertson</td>
<td>B.J. and Meg Nodzon</td>
<td>Cody Ward Wolkowitz and Jacob Wolkowitz</td>
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<td>Scotty and Peter Gillette</td>
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<td>Robert and Susan Greenberg</td>
<td>Jeanne Pickering and Mike Andrew</td>
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<td>Kendra and Ben Reichenau</td>
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<td>Greg and Jane Shaughnessy</td>
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Elizabeth G. Redleaf

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**MN ARTISTS**

The McKnight Foundation

**NEW MEDIA INITIATIVES**

Prospect Creek Foundation

Ronne Biggs Foundation
### Performing Arts

#### $100,000 AND ABOVE

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#### Up To $2,499

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<td>Elizabeth and John Schott</td>
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### Rock the Garden

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#### $10,000–$24,999

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### Summer Music & Movies Sponsors

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<td>Angie’s Artisan Treats, LLC</td>
<td>Caribou Coffee Company, Inc.</td>
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## VISUAL ARTS

### $100,000 AND ABOVE

Franklin Art Works  
The Barnett and Annalee Newman Foundation  
Prospect Creek Foundation  
Elizabeth G. Redleaf  
U.S. Bank  
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### $25,000–$49,999

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Beverly Grossman  
Nor Hall and Roger Hale  
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<thead>
<tr>
<th>COLLECTORS’ COUNCIL</th>
<th>FILM CLUB</th>
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<tr>
<td><strong>CO-CHAIRS</strong></td>
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<td>Jan Breyer</td>
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<td>Dr. William W. and Nadine M. McGuire</td>
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<td>Mike and Elizabeth Sweeney</td>
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<td>Frances and Frank Wilkinson</td>
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</table>
The following individuals, families, and organizations are gratefully acknowledged for their named endowment funds that provide ongoing support for Walker Art Center operations and programs (market value as of June 30, 2016).

**Named Endowment Funds for Operations and Programs**

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, 2016).

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- Frederick R. Weisman Sculpture Acquisition Fund

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- The McKnight Acquisition Fund
- Miriam and Erwin Kelen Acquisition Fund for Drawings
- 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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Mindy Wexler
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Darcy Winter
Brian Woolsey
Margaret and Angus Wurtele
Shirley Zimmerman
Anonymous (6)

*deceased
Tanya Tagaq in concert with Nanook of the North
Photo: Nadya Kwandibens

Daniel Fish, A (radically condensed and expanded) Supposedly Fun Thing I'll Never Do Again
Photo: Paula Court
With more than 11,200 works by almost 1,800 artists, the Walker’s collection is an ever-growing resource that forms the very core of our identity as a multidisciplinary art center. Each new acquisition has the capacity to reorient existing holdings, to reposition and enrich the narratives the collection tells. Acquisitions are guided by the Long-Range Acquisitions Plan, a document that outlines the Walker’s core objectives in growing the collection. The most recent plan was approved by the Acquisitions Committee in 2010, and the Visual Arts department is currently working toward a new document, to be submitted for approval by the new year. Three core objectives guide the 2010 Long-Range Acquisitions Plan: deepening relationships with artists, advancing the global scope, and increasing interdisciplinary collecting.

In fiscal year 2016, we acquired 153 works by 94 international artists, with each acquisition adding new voices and questions to the collection. Of the 94 artists, 50 were new to the collection, and 10 of the works were acquired directly from Walker Art Center exhibitions. Of the 153 works acquired, 36 works were purchased, and 117 were gifted by 24 individual donors. Gift-giving has been at the second highest level since the 75 Gifts for 75 Years campaign of 2015, which yielded more than 250 works gifted by nearly 100 donors over a two-year period. Of the 153 works acquired, 13 were by artists of color, 7 by local artists, and 32 by women artists.

Major collection acquisition highlights include Charline von Heyl’s Folk Tales (2013), Andrea Büttner’s Piano Destructions (2014), and Charles Atlas’s MC9 (2012). Folk Tales, a grouping of 36 unique collages on paper, was included in the exhibition Less Than One, accompanied by the artist’s Children’s Encyclopedia (2014), a promised gift of John and Martha Gabbix. Folk Tales combines gestural painterly marks made directly on top of distorted reproductions of etchings from mid-century Eastern European folk tale books, blurring the line between the artist’s hand and digitally reproduced imagery. Büttner’s five-channel video installation Piano Destructions was purchased directly from the artist’s solo exhibition in Medtronic Gallery. Piano Destructions combines imagery of early 1960s Fluxus performances in which artists including Nam June Paik and George Maciunas destroyed pianos, with footage of a staged performance by nine female pianists, all of whom are playing Romantic-era pieces on nine grand pianos. Seen in the context of the collection, Büttner’s installation enters directly into dialogue with the Walker’s extensive Fluxus holdings, complicating the movement’s contemporary resonance and male-dominated history.

Since 2015, the Visual Arts and Moving Image Departments have been collaborating closer on cross-departmental interdisciplinary initiatives, including the Moving Image Commissions and joint acquisitions. In fiscal year 2016, two moving image works were acquired—Ericka Beckman’s You the Better (1983/2015) and James Richards’s Rosebud (2013). First presented at the Walker as a screening in 1984, You the Better shows a team of anonymous, uniformed players interacting with a fixed-outcome game in which their absurdist efforts to “beat the house” end in near comical failure. Richards’s Rosebud centers on a series of censored images from imported art books by, among others, Robert Mapplethorpe and Wolfgang Tillmans that the artist found in a Tokyo library. Richards presents these images alongside a variety of other footage, including nature scenes and an extreme close-up of a $10 bill, highlighting the textures of each image. Both works are highlights of Less Than One, with You the Better taking over the entire Perlman Gallery, presented as an expanded installation combining the moving image along with props used in the film, collapsing the distinction between the space of the image and sculpture.

We have continued to deepen relationships with artists already represented in the collection. Since 2004, through the generosity of Judy and Kenneth Dayton, we have been assembling a complete collection of prints by Jasper Johns, a holding from which we have continued to draw for exhibitions such as Less Than One. Through the gifts and partial gift of Michael and Eileen Cohen, we have been able to grow holdings of works by a number of artists, including Rachel Harrison, Mark Manders, and Thomas Hirschhorn as well as Adrian Piper, firmly establishing the Walker as one of the most significant public collections of Piper’s work in the United States. Through contextual collecting across various media, we have been able to develop a greater representation of the oeuvres of Pope.L, John Baldessari, Liam Gillick, and Siah Armajani. Our acquisitions are truly international in scope, with works acquired by artists from countries including the United Kingdom, Denmark, Japan, Cuba, Poland, Germany, Belgium, France, and Mexico. We have continued to purchase work by local artists based in Minnesota, including Alec Soth and Ta-coumba Aiken, the latter of whom will have a site-specific installation created with Seitu Jones unveiled on the Walker campus in 2018.
# 2015 Purchases

## EDITIONED PRINTS

<table>
<thead>
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<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Edition</th>
<th>Acquisition Fund</th>
<th>Date</th>
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<tr>
<td>John Baldessari</td>
<td>The Fallen Easel, 1987</td>
<td>lithograph on paper and metal; ed. 6/35</td>
<td></td>
<td>T. B. Walker Acquisition Fund and the McKnight Acquisition Fund</td>
<td>2015</td>
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<tr>
<td>Charles Atlas</td>
<td>MC9, 2012</td>
<td>nine–channel video installation (color, sound); ed. 1/3</td>
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## MOVING IMAGE

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<td>Rosebud, 2013</td>
<td>HD video (color, sound); ed. 4/5</td>
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<td>T. B. Walker Acquisition Fund and the Bentson Foundation through support of the Ruben/Bentson</td>
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## PHOTOGRAPHS

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## UNIQUE WORKS ON PAPER

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<th>Medium</th>
<th>Edition</th>
<th>Acquisition Fund</th>
<th>Date</th>
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</table>
UNIQUE WORKS ON PAPER (Cont.)

Trisha Brown
I Want to Give My Eye a Rest That Man Will Never Forget, circa 1973
graphite on paper
T. B. Walker Acquisition Fund, 2015

Jim Denomie
untitled, 2015
ink on paper
T. B. Walker Acquisition Fund and Miriam and Erwin Kelen Fund for Drawings, 2015

Tanaami Keiichi
comic strip, 1967
collage on paper
T. B. Walker Acquisition Fund, 2015

Charline von Heyl
Folk Tales, 2013
acrylic, ink, wax, charcoal, collage on paper
T. B. Walker Acquisition Fund, 2015

2015 Gifts

EDITED PRINTS

Siah Armajani
Sound Towers, 1972
lithograph on paper
Gift of Emily Galusha and Donald McNeil, 2015

Thomas Bayrle
NDR, 1976
collotype on map, mounted to board; ed. 60/100
Gift of Eileen and Michael Cohen, 2015

David Hockney
iPad drawing, digital print; ed. 16/25
Gift of Dr. Tyler J. Phillips, 2015

Jasper Johns
Untitled, 1994/2015
carborundum plate printed in relief on paper; ed. of 3
Gift of the artist, 2015

Jasper Johns
Map from the portfolio Artists for Obama, 2012
lithograph on paper; ed. of 150
Gift of the artist, 2015

Jasper Johns
Untitled, 2013
offset lithograph on paper; ed. AP 32/32
Gift of the artist, 2015

Jasper Johns
Regrets, 2014
intaglio with chine collé; ed. of 35
Gift of the artist, 2015

Jasper Johns
Regrets, 2014
intaglio on paper; ed. of 10
Gift of the artist, 2015

Jasper Johns
Regrets, 2014
intaglio on paper; ed. of 18
Gift of the artist, 2015

Jasper Johns
Regrets, 2014
intaglio on paper; ed. of 19
Gift of the artist, 2015

Jasper Johns
Untitled, 2015
intaglio on paper; ed. 16/16
Gift of the artist, 2015

EPHEMERA

Announcement card/program for Works by Yoko Ono, Carnegie Recital Hall, New York, 1961
offset lithograph on paper
Gift of Marvin Pearlman, 2015

Announcement card/program for Charlotte Moorman and Nam June Paik: Interventions, ARC, Paris, 1978
offset lithograph on paper
Gift of Marvin Pearlman, 2015

Facsimile of proclamation of Charlotte Moorman Day, January 11, 1989
offset lithograph on paper
Gift of Marvin Pearlman, 2015
### MULTIPLES

- **Mark Dion**  
  *Project for the Belize Zoo, Keel–Billed Toucan*, 1989  
  enamel screenprint on aluminum  
  Gift of Eileen and Michael Cohen, 2015

- **David Falconer**  
  *Vermin Death Panel*, 1997  
  cast resin, enamel  
  Gift of Eileen and Michael Cohen, 2015

- **Thomas Hirschhorn**  
  *Opel Chain*, 2002  
  aluminum foil, kraft paper, cardboard, clear packing tape  
  Gift of Eileen and Michael Cohen, 2015

- **Erika Rothenberg**  
  *America’s Joyous Future*, 1990  
  signage case, plastic letters; ed. 1/6  
  Gift of Eileen and Michael Cohen, 2015

### PAINTINGS

- **Mernet Larsen**  
  *Ambush*, 2003–2004  
  acrylic, pastel, tracing paper, oil on canvas  
  Gift of Middle Road Foundation, New York, 2015

- **Carl Ostendarp**  
  *Gumdrop Follies*, 1994  
  casein, latex on canvas  
  Gift of Eileen and Michael Cohen, 2015

- **Michael Lazarus**  
  *Taken Back*, 2002  
  oil on wood  
  Gift of Eileen and Michael Cohen, 2015

- **Christian Ward**  
  *Green Monument with Green Sunset*, 2003  
  oil on canvas  
  Gift of Eileen and Michael Cohen, 2015

- **Lucy McKenzie**  
  *Music from the Death Factory*, 2000/2001  
  acrylic on found support  
  Gift of Eileen and Michael Cohen, 2015

- **Simon Willems**  
  *Indoor Culture (I)*, 2000  
  oil on board  
  Gift of Eileen and Michael Cohen, 2015

### PHOTOGRAPHS

- **John Bock**  
  *MeterMegaKodeinDiskontlVirulent2x1*, 1999  
  chromogenic print; ed. 5/10  
  Gift of Eileen and Michael Cohen, 2015

- **Sue de Beer**  
  *Permanent Revolution, Gavin Russom*, 2007  
  chromogenic print; ed. 1/10  
  Gift of Eileen and Michael Cohen, 2015

- **Olaf Breuning**  
  *Knights*, 2001  
  laminated chromogenic print mounted to aluminum; ed. 2/3  
  Gift of Eileen and Michael Cohen, 2015

- **Barbara Ess**  
  *Untitled*, 1985  
  chromogenic print  
  Gift of Eileen and Michael Cohen, 2015

- **Nan Goldin**  
  *Joan Crawford on Fire, Thanksgiving, New Jersey*, 2005  
  Cibachrome; ed. 39/100  
  Gift of Eileen and Michael Cohen, 2015

- **Douglas Gordon**  
  *Pushed*, 2000  
  digital print on paper  
  Gift of Eileen and Michael Cohen, 2015

- **Roni Horn**  
  *Clown*, 1986  
  chromogenic print  
  Gift of Eileen and Michael Cohen, 2015

- **Larry Johnson**  
  *Untitled (The Friends you keep and the Books You Read)*, 1988  
  chromogenic print; ed. 2/3  
  Gift of Eileen and Michael Cohen, 2015

- **Brian Kennon**  
  *Disembodied Zombie – Guy Peach*, 2007  
  digital print; ed. 2/6  
  Gift of Eileen and Michael Cohen, 2015

- **Brian Kennon**  
  *Richard Hawkins, Decapitated Head – Ben Green*, 2007  
  digital print; ed. 2/6  
  Gift of Eileen and Michael Cohen, 2015

- **Brian Kennon**  
  *Richard Hawkins, Decapitated Head – George Ice*, 2007  
  digital print; ed. 2/6  
  Gift of Eileen and Michael Cohen, 2015

- **Brian Kennon**  
  digital print; ed. 2/6  
  Gift of Eileen and Michael Cohen, 2015

- **Dean Kessmann**  
  *Artnews, December, 2003 (front) from the series Cover to Cover*, 2004  
  digital print; ed. 1/3  
  Gift of the artist, 2015

- **Dean Kessmann**  
  *Eastern Art Report, Issue 48, 2003 (back) from the series Cover to Cover*, 2004  
  digital print; ed. 2/3  
  Gift of the artist, 2015
**Editioned Prints (Cont.)**

Dean Kessmann
*Eastern Art Report, Issue 48, 2003 (front)* from the series *Cover to Cover*, 2004
digital print; ed. 1/3
Gift of the artist, 2015

Dean Kessmann
*Flash Art, November–December 2003 (back)* from the series *Cover to Cover*, 2004
digital print; ed. 1/1
Gift of the artist, 2015

Dean Kessmann
*Sculpture, January/February 2004 (back)* from the series *Cover to Cover*, 2004
digital print; ed. 1/1
Gift of the artist, 2015

Dean Kessmann
*Tate, November/December, 2003 (front)* from the series *Cover to Cover*, 2004
digital print; ed. 1/3
Gift of the artist, 2015

Dean Kessmann
*World of Art, Issue 7, Volume 3, 2003 (back)* from the series *Cover to Cover*, 2004
digital print; ed. 2/10
Gift of the artist, 2015

Dean Kessmann
*World of Art, Issue 7, Volume 3, 2003 (front)* from the series *Cover to Cover*, 2004
digital print; ed. 2/10
Gift of the artist, 2015

Sarah Lucas
*The Fag Show*, 2000
chromogenic print; ed. 29/100
Gift of Eileen and Michael Cohen, 2015

**Sculptures**

Katinka Bock
*Kompass (Keramik)*, 2011
terracotta, nail
Gift of Eileen and Michael Cohen, 2015

Los Carpinteros
*Emelino*, 2013
powder coated aluminum, LED lights
Gift of the Thomson Family, Minneapolis, MN, 2015

Abraham Cruzvillegas
*Autorretrato jacarandoso con las manos ocupadas (Merry Self Portrait, with My Hands Busy)*, 2010
bananas, purse, wood, aloe vera, plastic, hair, metal can
Gift of Donna and Jim Pohlad, 2015

Sylvie Fleury
*Cratsch*, 1997
hair rollers, bobby pins
Gift of Eileen and Michael Cohen, 2015

Mark Manders,
*Black Bird/Dead Bird/Current Thought*, 1999
chromogenic print
Gift of Eileen and Michael Cohen, 2015

Brad Melamid
*Untitled*, 1989
gelatin silver print
Gift of Eileen and Michael Cohen, 2015

John Miller
*Untitled*, 1995
chromogenic print
Gift of Eileen and Michael Cohen, 2015

Peter Moore
*Charlotte Moorman Performing Nam June Paik’s “Concerto for TV Cello and Videotapes”*, 1971
gelatin silver print
Gift of Marvin Pearlman, 2015

Richard Prince
*Untitled (Adult Comedy Action Drama)*, 1990
chromogenic print
Gift of Eileen and Michael Cohen, 2015

John Schlesinger
*Saw Blade*, 1991
gelatin silver print, circular—saw blade
Gift of Eileen and Michael Cohen, 2015

David Benjamin Sherry
*The Sun Shines Out of Our Behinds*, 2006
chromogenic print; ed. 1/5
Gift of Eileen and Michael Cohen, 2015

Georgina Starr
*Eddy for Whistle*, 1992
gelatin silver print
Gift of Eileen and Michael Cohen, 2015

Liam Gillick
*Delay Screen*, 1999
anodized aluminum, plexiglass
Gift of Brian McMahon, 2015

Sol LeWitt
*Arcs from four corners, with alternating bands of white and brown stone. The floor is bordered and divided horizontally and vertically by a black stone band*, 1988/2016
granite
Gift of the LeWitt family in honor of Martin and Mildred Friedman and Angus and Margaret Wurtele, 2015
Fabrication and installation made possible with funds generously provided by the Prospect Creek Foundation

Mark Mandel
*Purple Heart*, 1985
computer components, box, batteries
Gift of Eileen and Michael Cohen, 2015
### SCULPTURES (Cont.)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Donor</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donald Moffett</td>
<td><em>Untitled (You You You)</em>, 1990</td>
<td>screenprint on bowling ball, case</td>
<td>Gift of Eileen and Michael Cohen, 2015</td>
<td></td>
</tr>
<tr>
<td>Joseph Montgomery</td>
<td><em>Large Shim: 3</em>, 2011</td>
<td>Western Red Cedar</td>
<td>Gift of Steven Henry and Philip Shneidman, 2015</td>
<td></td>
</tr>
<tr>
<td>Charlotte Moorman</td>
<td><em>Omaggio a Nam June Paik</em>, 1989</td>
<td>ink on plexiglass, cello strings, wood</td>
<td>Gift of Marvin Pearlman, 2015</td>
<td></td>
</tr>
<tr>
<td>Aldo Moroni</td>
<td><em>Tower Pot</em>, n.d.</td>
<td>wax</td>
<td>Gift of Emily Galusha and Donald McNeil, 2015</td>
<td></td>
</tr>
</tbody>
</table>

### TEXTILES

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Donor</th>
<th>Date</th>
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### UNIQUE WORKS ON PAPER

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Donor</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ashley Bickerton</td>
<td><em>Floating Suit Box</em>, 1990</td>
<td>graphite on paper</td>
<td>Gift of Eileen and Michael Cohen, 2015</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Donor</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ashley Bickerton</td>
<td><em>Floating Suit Box</em>, 1990</td>
<td>graphite on paper</td>
<td>Gift of Eileen and Michael Cohen, 2015</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Donor</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Jenkins</td>
<td><em>Untitled (Pink Puzzle #2)</em>, 1990</td>
<td>watercolor on paper</td>
<td>Gift of Eileen and Michael Cohen, 2015</td>
<td></td>
</tr>
<tr>
<td>Christopher Knowles</td>
<td><em>Untitled (Green Alarm Clock)</em>, 1988</td>
<td>typewritten text on paper</td>
<td>Gift of Eileen and Michael Cohen, 2015</td>
<td></td>
</tr>
</tbody>
</table>
MULTIPLES

Kris Martin
*Endpoint “The Lesson of the Master” (H. James),* 2007
collage on paper
Gift of Eileen and Michael Cohen, 2015

Pieter–Laurens Mol
*Het Overleg (Deliberate Overlap),* 1972
block print on hand–colored gelatin silver print
Gift of Eileen and Michael Cohen, 2015

Aris Moore
*Sylvia,* 2011
graphite, gouache, ink on paper
Gift of Eileen and Michael Cohen, 2015

David Moreno
*Untitled, 1999/2000*
ink on paper
Gift of Eileen and Michael Cohen, 2015

Aldo Moroni
*Proof (for Don McNeil),* 1981
wax on paper
Gift of Emily Galusha and Donald McNeil, 2015

Manfred Pernice
*Untitled (Brown, Blue, Green),* 1998
watercolor, graphite on paper
Gift of Eileen and Michael Cohen, 2015

Katy Schimert
*Drawing for a Film on Lake Erie #4,* 1996
ink, Plastilina on paper
Gift of Eileen and Michael Cohen, 2015

Christian Schumann
*Untitled (Moon Pies),* 1992
mixed media on paper
Gift of Eileen and Michael Cohen, 2015

Gary Simmons
*Two Black Crows, Two White Crows,* 1991
chalk, gouache on paper
Gift of Eileen and Michael Cohen, 2015

VIDEO

Alex Hubbard
*Paranoid Phase of Nautical Twilight 1–3,* 2009
video (color, sound)
Gift of James Cahn and Jeremiah Collatz, 2015

2016 Purchases

EDITED PRINTS

Andrea Büttner
*Piano,* 2015
woodcut on paper; ed. 1/3
T. B. Walker Acquisition Fund, 2016

Andrea Büttner
*Sois Tranquille,* 2015
woodcut on paper; ed. 1/10
T. B. Walker Acquisition Fund, 2016

Mungo Thomson
*Human Behavior,* 2015
screenprint on paper; ed. 1/10
T. B. Walker Acquisition Fund, 2016

Mungo Thomson
*The Forest,* 2015
screenprint on paper; ed. 1/10
T. B. Walker Acquisition Fund, 2016

MOVING IMAGE

John Baldesari
*I Will Not Make Any More Boring Art,* 1971
video (black and white, sound)
T. B. Walker Acquisition Fund, 2016

John Baldesari
*Inventory,* 1972
video (black and white, sound)
T. B. Walker Acquisition Fund, 2016

Andrea Büttner
*Piano Destructions,* 2014
five–channel video installation with nine–channel audio; ed. 1/3
T. B. Walker Acquisition Fund, 2016

Joan Jonas
*Glass Puzzle,* 1973
16mm film transferred to video (black and white, sound)
T. B. Walker Acquisition Fund, 2016

Joan Jonas
*Songdelay,* 1973
16mm film transferred to video (black and white, sound)
T. B. Walker Acquisition Fund, 2016

Andrea Büttner
*Piano Destructions,* 2014
five–channel video installation with nine–channel audio; ed. 1/3
T. B. Walker Acquisition Fund, 2016
PAINTINGS

Ta–coumba Aiken
Time Traveler’s Lover (hua), 2014
acrylic on canvas
T. B. Walker Acquisition Fund, 2016

UNIQUE WORKS ON PAPER

Ta–coumba Aiken
ALL IN – Burdens Down, 2014
ink, gouache on paper
T. B. Walker Acquisition Fund, 2016

Pope.L
Green People Are, This ..., 2010
mixed media on paper
T. B. Walker Acquisition Fund, 2016

Pope.L
Orange People Are The Plywood House Burning On A Hill Of Donkeys And Refrigerators, 2010
mixed media on paper
T. B. Walker Acquisition Fund, 2016

Pope.L
Red People Are A Voice In The Childerness, 2010
mixed media on paper
T. B. Walker Acquisition Fund, 2016

Pope.L
Yellow People Eat The Word ..., 2010
mixed media on paper
T. B. Walker Acquisition Fund, 2016

Pope.L
Orange Poeple are the First Word In The Bible, 2012
mixed media on vellum
T. B. Walker Acquisition Fund, 2016

2016 Gifts

MOVING IMAGE

Oliver Laric
Untitled, 2014–2015
video (color, sound)
Gift of VIA Art Fund, 2016

MULTIPLES

François Dallegret
KiiK 69, 1969
stainless steel, glass, plastic, paperboard box; ed. of approximately 500
Gift of the artist, 2016

PAINTINGS

Joseph Montgomery
Image of Three Hundred Forty Eight, 2015
oil, wax on cedar and plywood
Gift of the artist, 2015
### SCULPTURES

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Materials</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oliver Laric</td>
<td><em>The Hunter and His Dog</em>, 2014</td>
<td>polyurethane, jade powder, bronze powder, aluminum powder, pigments</td>
<td>Gift of VIA Art Fund, 2016</td>
</tr>
</tbody>
</table>

### UNIQUE WORKS ON PAPER

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Materials</th>
<th>Details</th>
</tr>
</thead>
</table>

Collection Walker Art Center; Gift of the LeWitt family in honor of Martin and Mildred Friedman and Angus and Margaret Wurtele, 2015; fabrication and installation made possible with funds generously provided by the Prospect Creek Foundation.

Photo: Gene Pittman, ©Walker Art Center

Pop Remix: A Fashion Show

Pop Remix-Summer Evenings on the Walker Terraces and Garden Terrace Room during Target Free Thursday Nights in August, 2015.

Photo: Gene Pittman, ©Walker Art Center
## Financial Statement

### Walker Art Center

**Condensed Statement of Financial Position**

**June 30, 2016**

<table>
<thead>
<tr>
<th><strong>ASSETS</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$23,128,750</td>
</tr>
<tr>
<td>Investments</td>
<td>307,028</td>
</tr>
<tr>
<td>Investments held by others</td>
<td>167,976,888</td>
</tr>
<tr>
<td>Beneficial interest in trust</td>
<td>21,007,337</td>
</tr>
<tr>
<td>Receivables</td>
<td>14,724,807</td>
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<tr>
<td>Inventories</td>
<td>337,385</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>237,395</td>
</tr>
<tr>
<td>Property and equipment (net of depreciation)</td>
<td>75,992,319</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$303,711,909</td>
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</table>

<table>
<thead>
<tr>
<th><strong>LIABILITIES AND NET ASSETS</strong></th>
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</thead>
<tbody>
<tr>
<td>Payables</td>
<td>$6,344,472</td>
</tr>
<tr>
<td>Deferred charge</td>
<td>235,000</td>
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<tr>
<td>Unearned income</td>
<td>246,802</td>
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<tr>
<td>Deferred rent</td>
<td>366,356</td>
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<tr>
<td>Special assessment liability</td>
<td>4,402,442</td>
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<tr>
<td>Asset retirement obligation</td>
<td>648,165</td>
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<tr>
<td>Note payable</td>
<td>603,000</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>32,397,010</td>
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<tr>
<td>Board-designated endowment</td>
<td>55,800,761</td>
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<tr>
<td>Property, plant, equipment</td>
<td>332,373</td>
</tr>
<tr>
<td>Operations</td>
<td>105,747,073</td>
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<tr>
<td>Temporarily restricted</td>
<td>96,588,455</td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$290,865,672</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, 2016, 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 2015–2016 is available upon request.

Mary M. Polta, CFO
Walker Art Center
Condensed Statement of Operations
June 30, 2016

<table>
<thead>
<tr>
<th>REVENUE</th>
<th></th>
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<tbody>
<tr>
<td>Program Earned Income</td>
<td></td>
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<tr>
<td>Exhibitions</td>
<td>$1,576,692</td>
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<tr>
<td>Education and Public Programs</td>
<td>23,354</td>
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<tr>
<td>Performing Arts</td>
<td>177,292</td>
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<tr>
<td>Moving Image</td>
<td>320,959</td>
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<tr>
<td>Mini Golf</td>
<td>391,684</td>
</tr>
<tr>
<td>Rock the Garden</td>
<td>1,341,390</td>
</tr>
<tr>
<td>Museum Admissions, Walker Shop, Food Service/</td>
<td></td>
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<tr>
<td>Facility Rental, Other</td>
<td>2,712,007</td>
</tr>
<tr>
<td>Gala, Avant Garden</td>
<td>785,576</td>
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<tr>
<td>Contributions, including net assets released</td>
<td>8,346,149</td>
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<tr>
<td>Endowment Draw</td>
<td>6,242,200</td>
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<tr>
<td>Total Revenue</td>
<td>$21,917,303</td>
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</table>

<table>
<thead>
<tr>
<th>EXPENSE</th>
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<tbody>
<tr>
<td>Programs</td>
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<tr>
<td>Exhibitions</td>
<td>$5,757,871</td>
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<tr>
<td>Education and Public Programs</td>
<td>1,308,006</td>
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<tr>
<td>Performing Arts</td>
<td>1,839,909</td>
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<tr>
<td>Moving Image</td>
<td>1,060,107</td>
</tr>
<tr>
<td>Digital Media</td>
<td>454,053</td>
</tr>
<tr>
<td>Mini Golf</td>
<td>162,010</td>
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<tr>
<td>Rock the Garden</td>
<td>1,375,225</td>
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<tr>
<td>Walker Shop, Food Service/Facility Rental</td>
<td>1,313,630</td>
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<tr>
<td>Fund-raising/Membership</td>
<td>1,510,375</td>
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<tr>
<td>Administration</td>
<td>4,734,225</td>
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<tr>
<td>Building Operations</td>
<td>2,387,908</td>
</tr>
<tr>
<td>Total Expense</td>
<td>$21,903,319</td>
</tr>
<tr>
<td>Net Income from Operations</td>
<td>$13,984</td>
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</tbody>
</table>
2015–2016
Income $21,917,303

2015–2016
Expense $21,903,319
Cary Joji Fukunaga, *Beasts of No Nation*, 2015
Photo: courtesy Film Independent

Chloé Zhao, *Songs My Brothers Taught Me*, 2015
Photo: courtesy the artist
**Board of Trustees**

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John Christakos

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Donna Pohlad

**TREASURER**  
John P. Whaley

**EXECUTIVE DIRECTOR**  
Olga Viso

**PUBLIC MEMBERS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
<th>Name</th>
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<tbody>
<tr>
<td>Christopher Askew</td>
<td>Alfredo Martel</td>
<td>Joel Ronning</td>
</tr>
<tr>
<td>Jan Breyer</td>
<td>Jennifer Martin</td>
<td>Lynn Carlson Schell</td>
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<tr>
<td>Jim Dayton</td>
<td>Aedie McEvoy</td>
<td>Jesse Singh</td>
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<tr>
<td>Andrew S. Duff</td>
<td>David Moore, Jr.</td>
<td>Greg Stenmoe</td>
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<td>Sima Griffith</td>
<td>James Murphy</td>
<td>Wim Stocks</td>
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<tr>
<td>Julie Guggemos</td>
<td>Dick Payne</td>
<td>Carol Surface</td>
</tr>
<tr>
<td>Nina Hale</td>
<td>Michael Peterman</td>
<td>Laura Taft</td>
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<td>Patrick Peyton</td>
<td>Greta Warren</td>
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<td>Dean Phillips</td>
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<td>Brian Pietsch</td>
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<td>Bill Jonason</td>
<td>Rebecca Pohlad</td>
<td>Audrey Wilf</td>
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<td>Anne Labovitz</td>
<td>Elizabeth G. Redleaf</td>
<td>Ellen Wilson</td>
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<tr>
<td>Muffy MacMillan</td>
<td>Peter Remes</td>
<td>Wayne Zink</td>
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**WALKER FAMILY MEMBERS**

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<thead>
<tr>
<th>Name</th>
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<tr>
<td>Ann W. Cadwalader</td>
<td>Gil Roeder</td>
<td>Lindsey Walker</td>
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<tr>
<td>Ann Hatch</td>
<td>Adrian Walker</td>
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<td>Jean K. Walker Lowell</td>
<td>Elaine B. Walker</td>
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**HONORARY TRUSTEES**

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<td>H. B. Atwater, Jr.</td>
<td>Roger Hale</td>
<td>C. Angus Wurtele</td>
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<td>Ralph W. Burnet</td>
<td>Erwin Kelen</td>
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<tr>
<td>Julia W. Dayton</td>
<td>Lawrence Perlman</td>
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**NATIONAL ADVISORY BOARD**

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<tr>
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<tr>
<td>Gayle and Mike Ahearn</td>
<td>Lyn De Logi</td>
<td>Lois and John Rogers</td>
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<tr>
<td>Ann Birks</td>
<td>Martha and John Gabbert</td>
<td>Judy and Steve Shank</td>
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<td>Gloria Bumsted</td>
<td>Pamela Kramlich</td>
<td>Mike and Elizabeth Sweeney</td>
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<td>David Colburn</td>
<td>Jeanne and Richard Levitt</td>
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<td>Arlene and John Dayton</td>
<td>Mary and John Pappajohn</td>
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