Merce Cunningham: Common Time performances
February 8–9, 2017
Photos: Anna Fink
Minneapolis Sculpture Garden
Grand Reopening
June 10, 2017
Photo: Galen Fletcher
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**BOARD OF TRUSTEES 2016–2017**
When the Minneapolis Sculpture Garden reopened to the public on June 10, 2017, the Walker Art Center had nearly reached the end of an exciting and busy 2016–2017 fiscal year. It’s worth pausing for a minute, first, to look back at the extraordinary activities and programs that took place between July 1, 2016, and June 30, 2017, and, second, to celebrate the successful completion of a $76 million capital campaign. With this funding, the Walker unified the museum’s campus and Garden into a more welcoming, environmentally sustainable destination for the next generation of art enthusiasts. It’s also important to acknowledge that an experimental institution such as the Walker can make missteps, and, hopefully, recover and learn from them. The year 2017 has certainly been an exceptional time for the Walker to learn in public, which will have impacts well beyond the fiscal year reviewed here.
An Art-Filled Campus for the Next Generation

To begin, summer 2017 marked the end of more than eight years of collaborating, planning, fund-raising, and working to reconstruct the Minneapolis Sculpture Garden, landscape the 5-acre greenspace adjacent to the Walker (now known as the Wurtele Upper Garden), add a new main entrance and restaurant located on Vineland Place, renovate the entire facade of our iconic 1971 building, and grow the institution’s operating endowment. I am proud that the designs for all of the projects take advantage of the latest sustainability technologies, including a green roof over the new main entry, rainwater collection for reuse in the Garden, and a greening of the streetscape along Hennepin Avenue. In addition, more than 300 trees have been planted in the new landscape. I’m equally proud that a total of 60 sculptures, including 17 new works, now animate the 19-acre expanse comprising the Minneapolis Park & Recreation Board’s 12-acre property and the Walker’s 7-acre campus.

When we opened our new main lobby, building entrance, and entrance plaza in November 2016, the spaces were an instant hit with visitors and press. “The Vineland Place addition, like all great design, looks effortless. … With its new lobby and new landscape, the Walker Art Center has given this community the very best the design world has to offer, all for us to use and enjoy,” says University of Minnesota School of Architecture professor and Minnesota Design Center director Thomas Fisher, writing for the Star Tribune. The Walker is indebted to Joan Soranno and John Cook of Minneapolis-based HGA Architects for their elegant and effective design.
People have been equally effusive about the reconstructed Minneapolis Sculpture Garden designed by Thomas Oslund of oslund.and.assoc. in partnership with Julie Snow of Snow Kreilich Architects. More than 16,000 individuals visited the Garden the very first day it opened, and nearly 150,000 visitors strolled through the site during the month of June alone. When the Garden reopened to the public, the Walker marked the occasion by offering a wide variety of activities, including free gallery admission from June 2 through 10 as well as an opening celebration with artist projects, food trucks, picnicking, and giveaways. These events, and many others throughout the summer, were generously supported by Target, the Walker’s Campus Opening sponsor and longstanding partner. The popular artist-designed mini-golf course also opened in June, located back in the Garden, with generous sponsorship from U.S. Bank’s FlexPerks Rewards. More than 20,000 mini-golfers have enjoyed the views of the park, the city, and surrounding sculptures.

In addition to completing our campus plan and presenting today’s most exciting art and artists through a diverse array of original programs, the Walker launched a new website on June 22, 2017, featuring more user-friendly, streamlined navigation and visibility for visitor information. Some 2 million users visited the Walker’s websites this fiscal year, which include walkerart.org and mnartists.org.
Richard Serra
*Five Plates, Two Poles*, 1971
Gift of Judy and Kenneth Dayton, 1984
Photo: Galen Fletcher

Minneapolis Sculpture Garden Grand Reopening
June 10, 2017
Photo: Gene Pittman
Mark Manders
September Room (Room with Two Reclining Figures and Composition with Long Verticals), 2017
Commissioned by the Walker Art Center, with funds from the T. B. Walker Acquisition Fund, the Frederick R. Weisman Collection of Art, and the Ahearn Family Foundation, 2017
Photo: Gene Pittman
Minneapolis Sculpture Garden Grand Reopening
June 10, 2017
Photos
Top: Galen Fletcher
Bottom: Gene Pittman
Eva Rothschild
_Empire_, 2011
Gift of Martha (Muffy) MacMillan, in celebration of the Walker Art Center’s 75th anniversary, 2016
Photo: Gene Pittman
Minneapolis Sculpture Garden Grand Reopening
June 10, 2017
Photos
Top: Gene Pittman
Bottom: Galen Fletcher
Theaster Gates

*Black Vessel for a Saint*, 2017

Commissioned with funds provided by the Frederick R. Weisman Collection of Art, the Martin and Brown Foundation, the Butler Family Fund, and the Justin Smith Purchase Fund, 2017

Photo: Gene Pittman
Jim Hodges
*Untitled*, 2011
Gift of the Prospect Creek Foundation and a commissioning fund established at the Walker by the Frederick R. Weisman Collection of Art, 2012
Photo: Gene Pittman

Robert Indiana
*LOVE*, 1966–1998
Gift of Beverly Grossman, 2015
Photo: Gene Pittman
Esker Grove patio
June 27, 2017

Liz Larner
X, 2013
Gift of Dr. Phyllis Kammerman Sher and Dr. Kenneth Fred Swaiman in memory of their parents, Shirley and Seymour Kammerman and Shirley and Lester Swaiman, 2015
Photo: Bodega Ltd.
Esker Grove Grand Opening
December 12, 2016
Photo: Bodega Ltd.
Multidisciplinary Programs

The wonderful brick-and-mortar advancements that came to fruition during the year were complemented by a great deal of innovative programming, including 13 exhibitions, 69 performance events, 200 moving image screenings, and hundreds of tours, lectures, workshops, panel discussions, and other educational and public programs. These programs attracted nearly 400,000 people to the Walker and the Minneapolis Sculpture Garden (which was open for less than one month during the entire year), despite road closures and extensive construction to the Walker’s campus. Supporting the Walker’s commitment to accessibility, more than 70 percent of audiences visited free of charge through gateway programs—such as Free First Saturday and Target Free Thursday Nights—and the Minneapolis Sculpture Garden. An active collaborator, the Walker sustained more than 100 partnerships and presentations with cultural, research, and service organizations, contributing to the vibrancy of our community. Additionally, we embarked on an interdisciplinary initiative supported by the Andrew W. Mellon Foundation, which runs from July 2017 through December 2019. This initiative focuses on the intersection of performance, performing arts, and visual arts by supporting newly commissioned work by nine artists as well as in-depth scholarship into the past and future of interdisciplinary art at the Walker.

In fall 2016, the Walker showcased Question the Wall Itself, a multimedia exhibition of work by 23 international, multigenerational artists, which examined ways that interior spaces can be fundamental to the understanding of cultural identity. Other visual arts highlights included Katharina Fritsch: Multiples, featuring 40 pieces drawn
from the Walker’s collection by an artist known for rendering the everyday uncanny through alterations of scale, color, material, or unexpected repetition. Sponsored by U.S. Bank, the exhibition was presented as a companion to the installation of Fritsch’s monumental rooster, *Hahn/Cock* (2013/2017), in the Minneapolis Sculpture Garden. In June, the Walker hosted the first comprehensive North American survey of Jimmie Durham’s art, which included sculpture-based installations, drawings, painting, photography, video, and performance documentation.

The Walker also celebrated its landmark acquisition of the Merce Cunningham Dance Company Collection with a major interdisciplinary exhibition, new commissions, a series of performances, and a catalogue. *Merce Cunningham: Common Time* was the first show to measure the late choreographer and dancer’s indelible impact on generations of artists. The largest exhibition organized by the Walker in its history, *Common Time* explored the full breadth and influence of Cunningham’s prolific 70-year career. The project attracted more than 80,000 visitors and extensive press coverage including pieces in the *New York Times*, *Wall Street Journal*, *Star Tribune*, and on National Public Radio.

Performing arts highlights included new commissions from innovative dancemakers—such as dance-theater artist Pavel Zuštiak’s *Custodians of Beauty* and Karen Sherman’s *Soft Goods*—and immersive experimental theater presentations including Bessie Award–winner Okwui Okpokwasili’s Walker-commissioned *Poor People’s TV Room*. Also featured in the season was the Bookend Festival, celebrating visual artist/dancemaker Jérôme Bel, which included his newest piece, *GALA*, as well as his earliest signature work, the self-titled *Jérôme Bel*. The
annual Out There festival of new performance alternatives presented Andrew Schneider’s YOUARENOWHERE, Faye Driscoll’s Walker-commissioned Thank You for Coming: Play, Okpokwasili’s aforementioned piece, and Philippe Quesne’s La Mélancolie des Dragons. The music season showcased one of the most influential composers working in avant-jazz today, Steve Coleman, as well as performances by Amir ElSaffar and Tunde Adebimpe.

Moving Image programs at the Walker included popular series such as the British Arrows Awards, highlighting the best in British advertising; Cinema of Urgency, exploring pressing and compelling issues through documentary filmmaking; and the annual Walker Dialogue and Retrospective program, which featured iconoclastic actor and director Robert Redford. In November 2016, in tandem with the opening of Walker’s new entrance, the interactive Bentson Mediatheque was redesigned and reopened, thanks to support from the Bentson Foundation, offering visitors a revolutionary digital viewing platform for the Walker’s Ruben/Bentson Moving Image Collection.
Bruce Nauman
Green Light Corridor, 1970
Solomon R. Guggenheim Museum, New York Panza Collection, Gift, 1992
Photo: Gene Pittman
Merce Cunningham: Common Time
February 8–July 30, 2017
Photo: Gene Pittman

Rehearsal for Jérôme Bel’s GALA in the McGuire Theater
October 30, 2016
Photo: Alice Gebura
Summer Music & Movies 2016: Living on Video
Featuring Grant Hart Associated
August 1, 2016
Photos: Leslie Plessner
Cinema of Urgency
March 17–September 15, 2016
Top: Norah Shapiro
Time for Ilhan, 2016
Bottom: Keri Pickett
First Daughter Black Snake, 2016
Photos courtesy the artists
Education and Public Programs

I’m also very proud that the Walker’s Education and Public Programs department engaged the community through more than 175 activities. Museum free days, including Target Free Thursday Nights and Free First Saturday, waived gallery admission thanks to generous underwriting from Target, Ameriprise Financial, and the Medtronic Foundation. Both of these gateway programs serve as a first point of entry for many Walker visitors, including critical audiences of teens and families, and cut across the Walker’s artistic disciplines. For example, Target Free Thursday Nights included music performances, live animation, and workshops, while monthly Free First Saturdays employed a total of 93 artists to engage kids and families in exploration and discovery through art-making, music, and film. The department also mounted teamLab: Graffiti Nature—Still Mountains and Moveable Lakes, a beautiful interactive installation that delighted thousands of visitors.

The Walker’s Teen Programs served youth through special programs, art-making events, and artist-led workshops, with support from Best Buy and the Surdna Foundation, and more than 60,000 teens visited the Walker’s galleries for free, thanks to Wells Fargo. Through the Walker Art Center Teen Arts Council (WACTAC), the Walker provided young people with leadership opportunities, internships, workshops, and a robust curriculum that examined the intersection of artistic practice and social issues.

In fiscal year 2016–2017, the Walker’s Tour Programs facilitated gallery and workshop experiences for some 6,700 students and groups, thanks to underwriting from the United Health Foundation and a Museums for America grant from the Institute for Museum and Library Services.
The tour program continued to be complemented by Art Lab workshops, which offer hands-on art-making designed to enhance the learning outcomes of gallery tours. Regular evaluations over the course of the past year brought to light the fact that the Art Lab garners a 92 percent positive feedback rating from teachers and participants.
Free First Saturday
Groovy Adventures
July 2, 2016
Bunny Clogs performing in the Walker Cinema
Photo: Gene Pittman
Free First Saturday
Off the Wall
February 4, 2017
Local storyteller Alexei Casselle in the Cargill Lounge
Photo: Alice Gebura

Art Lab: Paper City
July 2–September 3, 2016
Photo: Carina Lofgren
Merce Cunningham’s Field Dances
June 3, 2017
Photo: Alice Gebura

Alessandro Sciarroni
CHROMA don’t be frightened of turning the page
September 22, 2016
Photo: Gene Pittman
Target Free Thursday Night
Total Pride
June 22, 2017
Dance performance by John Mark Creative and Company on the terrace
Photo: Galen Fletcher
The Big Free Weekend
Walker Open House
December 1–4, 2016
Photos: Carly Jo Hougen
Learning in Public

While it is easy to recount highlights and celebratory moments that have taken place during the year, I also believe it is necessary to take stock of those projects that did not go as planned. As has been widely reported since May, the Walker received strong criticism from the public about Sam Durant’s Scaffold, one of the new works installed in the Minneapolis Sculpture Garden prior to its opening. Durant’s sculpture critiques the ongoing use of capital punishment in the United States. The piece is a composite structure that references seven gallows used in US state-sanctioned executions across history. One of the gallows included, however, is a representation of that used in Mankato, Minnesota, in 1862 for the execution of 38 Dakota men, a still-traumatic moment in history.

In advance of the Garden’s opening, I acknowledged in an open letter that the Walker’s process of placing the sculpture in the Garden was flawed, as we did not seek dialogue with native communities before the work was installed. I also extended my sincere apologies to the Dakota community for not being sufficiently aware of the work’s implications in a Minnesota context and the pain that it would elicit. On May 31, 2017, the artist along with representatives from the Dakota, the Walker, and the Minneapolis Park & Recreation Board resolved to remove the work after undergoing a voluntary mediation process. It was ultimately dismantled during a ceremony on June 2, led by Dakota spiritual leaders and elders. The Dakota people now have possession of the wood from the work. Since Scaffold was removed, the Walker has agreed to host forums for listening and learning; reach out to native communities; work to help bridge gaps in
understanding among staff, board, and audiences; and examine its institutional structures and policies and work to make structural change.

As I consider the events surrounding Scaffold, I want to extend our appreciation to all those involved in the mediation process. Standing beside the Walker, Durant reconsidered the context in which his work was placed, which led to his decision to dismantle the piece and relinquish the work’s intellectual property to the Dakota. The process of mediation honored the Dakota community’s request to claim this potent symbol of the past. The events over the summer, while painful and challenging, suggest new pathways for conflict resolution for artists, institutions, and communities. It is the essence of learning in public and would not have been possible without the wisdom and grace of the Dakota elders, the artist, and other community members. Moving forward, the Walker recognizes the healing that needs to take place and the trust that needs to be rebuilt, and has begun work as an institution to be a part of this in a meaningful, sustained way.
Fiscal Responsibility

As we navigated this complex terrain and completed the ambitious campus renovations, it is with tremendous pride that I report that the Walker continued its tradition of managing its financial resources wisely and balanced its budget for the 36th consecutive year. Our endowment market value also remained strong at $201 million, helping undergird the Walker’s internationally renowned programs and support its outstanding staff. Of course, none of this would have been possible without the extraordinarily generous support of many individuals, foundations, corporate partners, and government organizations.

My gratitude also goes 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. Thanks, too, go to our generous Premier Partners: Delta Air Lines and Target. Last, I want to express my deepest appreciation to the dedicated staff and Board of Trustees for their steadfast commitment to advancing the Walker’s mission to act as a catalyst for the creative expression of artists and the active engagement of audiences.

Olga Viso
Executive Director, Walker Art Center
As a mission-driven organization, the Walker Art Center measures its success 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.

**Artist Leadership and Innovation**

**Walker-Organized Exhibitions**

- Cultivating the Garden (Best Buy Aperture)
- Katharina Fritsch: Multiples
- Merce Cunningham: Common Time
- Project 1: Frank Big Bear (Target Project Space)
- Question the Wall Itself
- teamLab: Graffiti Nature—Still Mountains and Moveable Lakes
- Unpacking the Box (Best Buy Aperture)

**Walker Publications**

- Merce Cunningham: Common Time (exhibition catalogue)
- Parallel Cities: The Multilevel Metropolis (book)
- Question the Wall Itself (exhibition catalogue)
- Postcommodity: 2043: No Es Un Sueño (Artist Op-Ed)
- João Enxuto and Erica Love: Critical Administration: On Artstrike and Institutions (Artist Op-Ed)
- Gary Simmons: Forward Ever, Backward Never: Revisiting a 90s Artwork in Light of 2017’s Political Realities (Artist Op-Ed)
- Naeem Mohaiemen and Hans Haacke: The Loneliness of the Long-Distance Campaign: On Gulf Labor and Western Museums in the Middle East (Artist Op-Ed)
- Reading Things: Gordan Hall on Gender, Sculpture, and Relearning How to See (Artist Op-Ed)

**Performing Arts Commissions**

- Tunde Adebimpe, A Warm Weather Ghost
- Faye Driscoll, Thank You for Coming: Play
- Beth Gill, Brand New Sidewalk
- Maria Hassabi, STAGING
- Rashaun Mitchell, Silas Riener, and Charles Atlas, Tesseract
- Okwui Okpokwasili, Poor People’s TV Room
- Roomful of Teeth with Nick Zammuto, Self_one
- Karen Sherman, Soft Goods
- Pavel Zuštiak, Custodians of Beauty

**Performing Arts Premieres**

- Tunde Adebimpe, A Warm Weather Ghost
- Beth Gill, Brand New Sidewalk
- Maria Hassabi, STAGING
- Roomful of Teeth with Nick Zammuto, Self_one
- Karen Sherman, Soft Goods
## Moving Image Premieres

<table>
<thead>
<tr>
<th>Director/Producer</th>
<th>Film Title</th>
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<tbody>
<tr>
<td>Andrew Ahn</td>
<td>Spa Night</td>
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<tr>
<td>Andrea Arnold</td>
<td>American Honey</td>
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<tr>
<td>Craig Atkinson</td>
<td>Do Not Resist</td>
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<tr>
<td>J. A. Bayton</td>
<td>A Monster Calls</td>
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<td>Brady Corbet</td>
<td>The Childhood of a Leader</td>
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<td>Delphine Coulin</td>
<td>The Stopover</td>
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<tr>
<td>Robert Eggers</td>
<td>The Witch</td>
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<tr>
<td>Michel Franco</td>
<td>Chronic</td>
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<tr>
<td>Rokhsareh Ghaemmaghami</td>
<td>Sonita</td>
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<tr>
<td>Eugène Green</td>
<td>The Son of Joseph</td>
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<tr>
<td>Anna Rose Holmer</td>
<td>The Fits</td>
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<tr>
<td>Barry Jenkins</td>
<td>Moonlight</td>
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<tr>
<td>Kirsten Johnson</td>
<td>Cameraperson</td>
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<td>Sara Jordenò</td>
<td>Kiki</td>
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<td>Boo Junfeng</td>
<td>Apprentice</td>
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<tr>
<td>Chris Kelly</td>
<td>Other People</td>
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<td>So Yong Kim</td>
<td>Lovesong</td>
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<td>Alison Klayman</td>
<td>The 100 Years Show</td>
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<td>Daniel Kwan</td>
<td>Swiss Army Man</td>
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<td>Local Voices Series</td>
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<td>Pablo Larraín</td>
<td>Jackie</td>
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<td>Oliver Laxe</td>
<td>Mimosas</td>
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<td>Zhao Liang</td>
<td>Behemoth</td>
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<td>Joshua Locy</td>
<td>Hunter Gatherer</td>
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<td>Jake Mahaffy</td>
<td>Free in Deed</td>
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<td>Vitaly Mansky</td>
<td>Under the Sun</td>
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<tr>
<td>Brallante Mendoza</td>
<td>Ma’ Rosa</td>
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<tr>
<td>Peter Middleton</td>
<td>and James Spinney, Notes on Blindness</td>
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<tr>
<td>Kelly Daniela Norris</td>
<td>and T. W. Pittman, Nakom</td>
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## Mediatheque Premieres

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<tr>
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<tbody>
<tr>
<td>Michael O’Shea</td>
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<td>Raoul Peck</td>
<td>I Am Not Your Negro</td>
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<td>Kelly Reichardt</td>
<td>Certain Women</td>
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<td>Gianfranco Rosi</td>
<td>Fire at Sea (Fuocoammare)</td>
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<td>Albert Serra</td>
<td>The Death of Louis XIV</td>
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<td>Tim Sutton</td>
<td>Dark Night</td>
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## Walker-Organized Traveling Exhibitions

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<th>Exhibition Title</th>
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<tr>
<td>Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950</td>
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<td>Hippie Modernism: The Struggle for Utopia</td>
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<th>Exhibition Title</th>
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<tr>
<td>Merce Cunningham: Common Time</td>
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<tr>
<td>Nairy Baghramian: Déformation Professionnelle</td>
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<tr>
<td>Stories in Sculpture: Selections from the Walker Art Center</td>
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## Traveling Exhibitions Attendance

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<th>Host Museums</th>
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<tr>
<td><strong>Touring Performing Arts Commissions</strong></td>
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<td>----------------------------------------</td>
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<tr>
<td>Tunde Adebimpe, <em>A Warm Weather Ghost</em></td>
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<tr>
<td>Beth Gill, <em>Brand New Sidewalk</em></td>
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<td>Pavel Zustiak, <em>Custodians of Beauty</em></td>
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<th><strong>Touring Performance Attendance</strong></th>
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<td>Host Venues</td>
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<th><strong>Artist Presentations and Engagements</strong></th>
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<td>Design</td>
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<td>Education</td>
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<td>Moving Image</td>
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<td>Performing Arts</td>
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<td>Visual Arts</td>
<td>364</td>
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<th><strong>Program Diversity</strong></th>
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<td>Women Artists</td>
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<td>Artists of Color</td>
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<td>Minnesota Artists</td>
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<td>International Artists</td>
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<th><strong>Artists Residencies</strong></th>
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<td>Moving Image</td>
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<td>Performing Arts</td>
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<td>Visual Arts</td>
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<td>HIJACK: Kristin Van Loon and Arwen Wilder</td>
<td>Beth Gill</td>
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<td>Sam Hoolihan</td>
<td>Maria Hassabi</td>
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<td>John Marks</td>
<td>Aaron Landsman and Paul Shambroom</td>
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<td>Crystal Myslajek</td>
<td>Laure Prouvost</td>
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<td>Karen Sherman</td>
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<td>Morgan Thorson</td>
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<td>Pavel Zustiak</td>
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<td>Theaster Gates</td>
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<td>Laure Prouvost</td>
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## Cross-Departmental Interdisciplinary Collaborations

**Related to Merce Cunningham: Common Time**
- The Body and Expanded Cinema (Performing Arts, Visual Arts, Moving Image)
- *Field Dances* (Performing Arts, Visual Arts, Education and Public Programs)
- Beth Gill, *Brand New Sidewalk* (Performing Arts, Visual Arts)
- Maria Hassabi, *STAGING* (Performing Arts, Visual Arts)
- Merce Cunningham Dance Company Events (Performing Arts, Visual Arts)
- Music for Merce: A Two-Night Celebration (Performing Arts, Visual Arts)
- Talking Dance: Suzanne Weil with Philip Bither (Performing Arts, Visual Arts)

**Other**
- Chris Larson: *Land Speed Record* Live and LP Release (Performing Arts, Visual Arts)
- Cinema of Urgency (Moving Image, Education and Public Programs)
- Mellon Colloquium (Performing Arts, Visual Arts)
- Minneapolis Sculpture Garden: Theaster Gates Tree Performance (Performing Arts, Visual Arts)
- Performing Arts Season Announcement (Performing Arts, Public Relations)
- *Question the Wall Itself: Marcel Broodthaers* program (Moving Image, Visual Arts)
- Alessandro Scarlatti, *CHROMA_don’t be frightened of turning the page* (Performing Arts, Education and Public Programs)
- Symposium: Avant Museology (Visual Arts, Education and Public Programs)
- teamLab: *Graffiti Nature—Still Mountains and Moveable Lakes* (Visual Arts, Education and Public Programs)

## Walker Staff Honors and Awards

3

## Walker Staff Classes, Lectures, Juries, and Panels

90
## Audience Engagement and Civic Commitment

### Total Walker Attendance

<table>
<thead>
<tr>
<th>Category</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Garden Attendance</td>
<td>165,671</td>
</tr>
<tr>
<td>Off-site Attendance</td>
<td>7,981</td>
</tr>
<tr>
<td>Free Gallery Visits</td>
<td>73%</td>
</tr>
<tr>
<td>Teen and Youth Visitors</td>
<td>24%</td>
</tr>
<tr>
<td>Gallery Attendance</td>
<td>125,627</td>
</tr>
<tr>
<td>Event and Building Attendance</td>
<td>92,044</td>
</tr>
<tr>
<td>Diversity of Audience</td>
<td>15%</td>
</tr>
<tr>
<td>Low-Income Visitors ($25k or less)</td>
<td>17%</td>
</tr>
<tr>
<td><strong>Total Walker Attendance</strong></td>
<td><strong>391,323</strong></td>
</tr>
</tbody>
</table>

### Total Online Visits

<table>
<thead>
<tr>
<th>Source</th>
<th>Visits</th>
</tr>
</thead>
<tbody>
<tr>
<td>walkerart.org User Sessions</td>
<td>2,060,476</td>
</tr>
<tr>
<td>Average Length of Visits (Minutes)</td>
<td>2:31</td>
</tr>
<tr>
<td>Walker Channel Presentations</td>
<td>60</td>
</tr>
<tr>
<td>mnartists.org User Sessions</td>
<td>373,064</td>
</tr>
<tr>
<td>Average Length of Visits (Minutes)</td>
<td>2:33</td>
</tr>
<tr>
<td>E-Newsletter Subscribers</td>
<td>12,964</td>
</tr>
<tr>
<td>YouTube Views</td>
<td>470,641</td>
</tr>
<tr>
<td>Facebook Followers</td>
<td>146,397</td>
</tr>
<tr>
<td>Editorial Content/Blog User Sessions</td>
<td>464,557</td>
</tr>
<tr>
<td>Walker E-mail Subscribers</td>
<td>87,317</td>
</tr>
<tr>
<td>Registered Artists</td>
<td>4,735</td>
</tr>
<tr>
<td>Twitter Followers</td>
<td>527,053</td>
</tr>
<tr>
<td>Instagram Followers</td>
<td>94,077</td>
</tr>
<tr>
<td><strong>Total Online Visits</strong></td>
<td><strong>2,433,540</strong></td>
</tr>
</tbody>
</table>

### Local Community Partnerships

<table>
<thead>
<tr>
<th>Category</th>
<th>Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design</td>
<td>1</td>
</tr>
<tr>
<td>Education</td>
<td>49</td>
</tr>
<tr>
<td>Moving Image</td>
<td>6</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>19</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>7</td>
</tr>
<tr>
<td><strong>Local Community Partnerships</strong></td>
<td><strong>82</strong></td>
</tr>
</tbody>
</table>

### Copresentations

<table>
<thead>
<tr>
<th>Category</th>
<th>Presentations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design</td>
<td>4</td>
</tr>
<tr>
<td>Moving Image</td>
<td>33</td>
</tr>
<tr>
<td>Education</td>
<td>31</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>11</td>
</tr>
<tr>
<td><strong>Copresentations</strong></td>
<td><strong>79</strong></td>
</tr>
</tbody>
</table>

### Artists in Permanent Collection

<table>
<thead>
<tr>
<th>Category</th>
<th>Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women Artists</td>
<td>20%</td>
</tr>
<tr>
<td>Artists of Color (Self-Identified)</td>
<td>6%</td>
</tr>
<tr>
<td>Minnesota Artists</td>
<td>7%</td>
</tr>
<tr>
<td>International Artists</td>
<td>52%</td>
</tr>
<tr>
<td><strong>Artists in Permanent Collection</strong></td>
<td><strong>3,256</strong></td>
</tr>
</tbody>
</table>

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*In fiscal year 2016–2017, the database was restructured to divide works with multiple creators into individual records, so each artist is now counted independently. This new calculation more accurately represents the number of artists in the collection.*
<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Works in Walker Collections</td>
<td>14,924</td>
</tr>
<tr>
<td>Artworks in Permanent Collection</td>
<td>11,278</td>
</tr>
<tr>
<td>Ruben/Bentson Moving Image Collection</td>
<td>1,472</td>
</tr>
<tr>
<td>Works in Special Collections</td>
<td>2,174</td>
</tr>
<tr>
<td>New Acquisitions</td>
<td>65</td>
</tr>
<tr>
<td>Visual Arts Purchases</td>
<td>12</td>
</tr>
<tr>
<td>Visual Arts Gifts</td>
<td>53</td>
</tr>
<tr>
<td>New Artists to Collection</td>
<td>24</td>
</tr>
<tr>
<td>Women Artists</td>
<td>33%</td>
</tr>
<tr>
<td>Artists of Color (Self-Identified)</td>
<td>12%</td>
</tr>
<tr>
<td>Minnesota Artists</td>
<td>4%</td>
</tr>
<tr>
<td>International Artists</td>
<td>42%</td>
</tr>
<tr>
<td>Collection Works on View</td>
<td>645</td>
</tr>
<tr>
<td>Permanent Collection Works</td>
<td>353</td>
</tr>
<tr>
<td>Ruben/Bentson Moving Image Collection</td>
<td>292</td>
</tr>
<tr>
<td>Works on Loan</td>
<td>53</td>
</tr>
<tr>
<td>Museums</td>
<td>39</td>
</tr>
<tr>
<td>Countries</td>
<td>9</td>
</tr>
</tbody>
</table>
The major acquisitions focus during the 2016–2017 fiscal year was centered on works premiering in the reconstructed Minneapolis Sculpture Garden and new Wurtele Upper Garden. Significant purchases and gifts include the first permanent outdoor works by Katharina Fritsch, Theaster Gates, Mark Manders, Eva Rothschild, and Aaron Spangler. All Garden acquisitions required key resources for engineering consultation, fabrication, and infrastructure, which have been made possible through the generosity of many individuals and foundations.

Theaster Gates’s *Black Vessel for a Saint* (2017), commissioned with funds provided by the Frederick R. Weisman Collection of Art, the Martin and Brown Foundation, the Butler Family Fund, and the Justin Smith Purchase Fund, acknowledges Joseph Beuys and Sol LeWitt—two figures of great importance to the artist as well as to the Walker’s history. Mark Manders’s *September Room (Room with Two Reclining Figures and Composition with Long Verticals)* (2017), the artist’s most complex and ambitious work to date, was made possible thanks to support of the Ahearn Family Foundation, while Eva Rothschild’s *Empire* (2011) was a gift of Martha (Muffy) MacMillan in celebration of the Walker’s 75th Anniversary. Minnesota-based artist Aaron Spangler’s *Bog Walker* (2017) was inspired by the Midwestern landscape. Commissioned by the Walker, it is his first outdoor work in bronze and was made possible through funds provided by the Ronning Family Foundation. Katharina Fritsch’s *Hahn/Cock* (2013/2017) has become a new, much-photographed icon in the Garden and deepens our holdings of work by an artist the Walker has collected for nearly three decades. *Hahn/Cock* was realized...
with funds generously provided by the Pohlad Family, the Frederick R. Weisman Collection of Art, the Wilf Family Foundation, and the Duncan and Nivin MacMillan Foundation.

During fiscal year 2016–2017, the Walker acquired 65 works by 43 artists. Of those artists, 24 were new to the collection, and 2 works were acquired directly from Walker-organized exhibitions. Of the newly acquired artworks, 12 were purchased and 53 were gifted by more than 20 individual donors. The Visual Arts department has continued to pursue significant gifts of important works by emerging artists and those not previously represented in the Walker’s collections. The Bronzini Vender Family donated 30 works, including pieces by Kathryn Andrews, Neïl Beloufa, Tom Burr, and Simon Denny, each of whom are new to the collection. Pierpaolo and Valeria Barzan made a gift of works by Uri Aran and Oscar Tuazon, while Tom Burr and Bortolami Gallery gifted Zog (a series of setbacks) (2016), an ambitious commission referencing the Philip Johnson–designed IDS Building in downtown Minneapolis. The artist made the work especially for the Walker exhibition Question the Wall Itself.

The Walker has continued to collect the work of certain artists in depth, building a strong representation of their practices throughout their careers. Among these works is one of Sol LeWitt’s last wall drawings, acquired through the partial gift of the Mildred and Martin Friedman Family, and an example of Richard Prince’s first Cowboy series photographs, gifted by Lewis S. Baskerville. Thanks to the generosity of RBC Wealth Management, the collection acquired an important early painting by Kerry James Marshall, a donation in honor of longtime Walker trustee John Taft.
The Walker’s acquisitions have been truly international in scope, with works entering the collection this year by artists from France, Germany, Israel, Iran, the Netherlands, New Zealand, Portugal, the United Kingdom, and the United States. The Walker continues to acquire work by artists based in Minnesota, including pieces by Frank Big Bear, Chris Larson, Thomas Rose, and Aaron Spangler. In addition, Visual Arts curators have been focusing extensively on the 2018 Long-Range Acquisitions Plan, which guides acquisition strategies during the next five years and defines goals for the future.
2016 GIFTS

Ceramics
Nick Mauss
*Untitled*, 2012
glazed ceramic
Gift of the Bronzini Vender Family Collection, 2016

Mai-Thu Perret
*All your bones and joints are made of gold*, 2011
glazed ceramic
Gift of the Bronzini Vender Family Collection, 2016

Moving Image
Jason Loebs
*The Smoking Observer*, 2011
16mm film (color, silent); ed. of 5
Gift of the Bronzini Vender Family Collection, 2016

Multimedia
Uri Aran
*Dear Tenants (B)*, 2012
stainless steel, plywood, plaster, brass, balsa wood, polyurethane, inkjet print on newsprint, inkjet print on paper, wood trim, framed drawing on paper, acrylic, ink, graphite, artist tape, pushpins, glue
Gift of Pierpaolo and Valeria Barzan, 2016

Simon Denny
Samsung 37UD 6500 3D, metal, stained MDF, screenprint on plexiglass, rubber masks, *Alien* figurine, USB decoder
Gift of the Bronzini Vender Family Collection, 2016

Navid Nuur
modeling clay, paint, MP-3 player containing original sound recording, headphones
Gift of the Bronzini Vender Family Collection, 2016

Paintings
Mark Barrow
*EDX*, 2011
acrylic on hand-loomed linen by Sarah Parke
Gift of the Bronzini Vender Family Collection, 2016

Ull Hohn
*Untitled (blue landscape)*, 1993
oil on canvas
Gift of the Bronzini Vender Family Collection, 2016

Jason Loebs
*Untitled (Corpus Vile)*, 2012
inkjet on canvas, mounted to wood
Gift of the Bronzini Vender Family Collection, 2016

Scott Lyall
*Nude*, 2012
greyscale, white, and 6-color ink dispersion; UV radiation, acrylic latex on canvas
Gift of the Bronzini Vender Family Collection, 2016

Kerry James Marshall
*Blind Ambition*, 1990
acrylic, collage on canvas
Gift of RBC Wealth Management, in honor of John Taft, 2016

Jürgen Ots
*Periaqueductal Gray*, 2013
vintage projector screens, glue on board
Gift of the Bronzini Vender Family Collection, 2016

Ian Tweedy
*The Gray Man*, 2009
oil on wood
Gift of the Bronzini Vender Family Collection, 2016

Kaari Upson
*Charcoal Panel 003 (Arm)*, 2012
charcoal, aqua-resin
Gift of the Bronzini Vender Family Collection, 2016
Photographs
João Maria Gusmão and Pedro Paiva
_Tortoise and Parrot_, 2011
chromogenic print; ed. 3/6
Gift of the Bronzini Vender Family Collection, 2016

Annette Kelm
_Michaela Coffee Break_, 2009
chromogenic prints; ed. 2/5
Gift of the Bronzini Vender Family Collection, 2016

Elad Lassry
_Sea Lion_, 2010
chromogenic print, painted frame; ed. 1/5
Gift of the Bronzini Vender Family Collection, 2016

Elad Lassry
_Blond Girl 2_, 2010
chromogenic print, painted frame; ed. 5/5
Gift of the Bronzini Vender Family Collection, 2016

Richard Prince
_#9 Untitled (Three Cowboys in a Field)_, 1980–1983
chromogenic print; ed. of 2
Gift of Lewis S. Baskerville, 2016

Sculptures
Kathryn Andrews
_Larry Walters’ Plan_, 2011
stainless steel, rental costume
Gift of the Bronzini Vender Family Collection, 2016

Neil Beloufa
_Spaceshipper_, 2013
print on Rhodoid, metal frame
Gift of the Bronzini Vender Family Collection, 2016

Tom Burr
_His Personal Effects (White)_ , 2009
wood, plexiglass, men’s sneakers
Gift of the Bronzini Vender Family Collection, 2016

Scott Burton
_Bench and Table (Enlarged Concentric Version)_ , 1989/1990
granite; ed. 1/5
Gift of Dr. Stacy and Donna Roback and Family, 2016

John Henderson
_Cast_, 2013
bronze
Gift of the Bronzini Vender Family Collection, 2016

Chadwick Rantanen
_Loop (Flower Friends)_ , 2013
fabric, carbon fiber rod, powder-coated steel ferrules, tags
Gift of the Bronzini Vender Family Collection, 2016

Chadwick Rantanen
_Telescopic Pole (CK/Orange Tiger)_ , 2012
anodized-aluminum telescopic pole, tennis balls
Gift of the Bronzini Vender Family Collection, 2016

Jason Rhoades
_The Future is Filled with Opportunities_ , 1995
Go-Ped, PVC pipe, plastic buckets, steer horns, rope, flashlight, bungee cords, tarp, seat cushion
Gift of the Carol and Arthur Goldberg Collection, 2016

Gedi Sibony
_Conventional Too Are The Relative Sizes_ , 2008
wood, carpet
Gift of the Bronzini Vender Family Collection, 2016

Michael E. Smith
_Untitled (Penguin)_ , 2011
urethane foam, vacuum bag, resin
Gift of the Bronzini Vender Family Collection, 2016

Michael E. Smith
_Untitled_ , 2012
oatmeal, basketball, plastic
Gift of the Bronzini Vender Family Collection, 2016
Michael E. Smith
*Untitled*, 2012
rubber seal
Gift of the Bronzini Vender Family Collection, 2016

Oscar Tuazon
*Wall*, 2009
steel, plexiglass, silicone, paint
Gift of Pierpaolo and Valeria Barzan, 2016

**Unique Works on Paper**
Ian Tweedy
#60, 2010
oil on book cover
Gift of the Bronzini Vender Family Collection, 2016

Ian Tweedy
#81, 2010
oil on book cover
Gift of the Bronzini Vender Family Collection, 2016

Ian Tweedy
#100, 2011
oil on book cover
Gift of the Bronzini Vender Family Collection, 2016

Ian Tweedy
*Arrangement of Forgotten Stories #93*, 2012
oil on book cover
Gift of the Bronzini Vender Family Collection, 2016

**2016 PURCHASES**

**Books**
Cynthia Hopkins
*Requiem for Five Deceased Musical Performance Works*, 2015
two bound books, audio and digital files
T. B. Walker Acquisition Fund, 2016

**Drawings**
Sol LeWitt
*Wall Drawing #1223*, 2007
black pencil on wall
Partial gift of the family of Mildred and Martin Friedman and T. B. Walker Acquisition Fund, 2016

**Multiples**
Marcel Broodthaers
*Le Courbeau et le Renard (The Fox and the Crow)*, 1967–1968/2014
two-sided photographic canvas, photographic canvas on wood
T. B. Walker Acquisition Fund, 2016

**Paintings**
Caroline Kent
*Further and Farther Than One Expects*, 2015
acrylic on canvas
T. B. Walker Acquisition Fund, 2016

**Sculpture**
Eva Rothschild
*Empire*, 2011
steel, paint; AP, ed. of 3
Gift of Martha (Muffy) MacMillan, in celebration of the Walker Art Center’s 75th anniversary, 2016

**2016 WORKS ACQUIRED THROUGH COMMISSION**

**Multiples**
Chris Larson
*Chris Larson: Land Speed Record*, 2016
clear vinyl LP, paper, plastic, color digital print on paper; Walker Print 1/2, ed. of 50
Acquired in conjunction with the exhibition *Chris Larson: Land Speed Record*, 2016

**2017 GIFTS**

**Editioned Prints**
Jasper Johns
*Untitled*, 2016
intaglio on paper; ed. 5/5
Gift of the artist, 2017
Jasper Johns
*Untitled*, 2016
intaglio on paper; ed. 30/30
Gift of the artist, 2017

Jasper Johns
*Untitled*, 2016
linoleum-cut on paper; AP 5/5
Gift of the artist, 2017

Jasper Johns
*Untitled*, 2016
linoleum-cut on paper; AP 3/5, ed. of 30
Gift of the artist, 2017

Johns, Jasper
*Untitled*, 2016
linoleum-cut on paper; AP 3/5, ed. of 30
Gift of the artist, 2017

Moving Image
Paul Sietsema
*At the hour of tea*, 2013
16mm film (color, silent)
Gift of Donna and Jim Pohlad, 2017

Sculptures
Tom Burr
*Zog (a series of setbacks)*, 2016
stained plywood, annealed glass, direct to surface print on stainless steel
Gift of the artist and Bortolami Gallery, New York, 2017

Thomas Rose
*Vanity*, 1977
bronze
Gift of the artist, 2017

2017 PURCHASES

Sculptures
Katharina Fritsch
*Hahn/Cock*, 2013/2017
fiberglass, polyester resin, paint, stainless steel; ed. 2/2
Purchased with funds provided by the Pohlad Family, the Frederick R. Weisman Collection of Art, the Wilf Family Foundation, the Duncan and Nivin MacMillan Foundation, and the T. B. Walker Acquisition Fund, 2017

Theaster Gates
*Black Vessel for a Saint*, 2017
brick, granite, Cor-Ten steel, concrete statue of St. Laurence covered with roofing membrane
Commissioned with funds provided by the Frederick R. Weisman Collection of Art, the Martin and Brown Foundation, the Butler Family Fund, and the Justin Smith Purchase Fund, 2017

Mark Manders
*September Room (Room with Two Reclining Figures and Composition with Long Verticals)*, 2017
bronze; ed. 1/3
Commissioned by the Walker Art Center, with funds from the T. B. Walker Acquisition Fund, the Frederick R. Weisman Collection of Art, and the Ahearn Family Foundation, 2017

Aaron Spangler
*Bog Walker*, 2017
bronze; ed. 1/3
Commissioned by the Walker Art Center with funds provided by the Ronning Family Foundation, 2017

2017 WORKS ACQUIRED THROUGH COMMISSION

Editioned Prints
Frank Big Bear
*Untitled*, 2016
digital pigment print, screenprint on paper; WC, ed. of 40
Acquired through commission, 2017

Jim Hodges
*Jawun§ Jo*, 2016
intaglio, screenprinting, woodcut collé, pigment printed Gampi sheet with cutouts; Archive 1/3, ed. of 28
Acquired through commission, 2017

Mark Manders
*Man-size Calculation Casting a Shawdow*, 2017
papier-mâché, ink, offset print on paper, acrylic paint on paper, plywood; Archive Proof, ed. of 40
Gift of the artist to benefit Walker Art Center, 2017
DONORS

ANNUAL FUND

July 1, 2016–June 30, 2017
The Walker Art Center gratefully acknowledges the following government agencies, individuals, private foundations, and corporations for contributing general operating funds during the last fiscal year.

GOVERNMENT SUPPORT

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

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The following individuals, families, and organizations are gratefully acknowledged for their named endowment funds that provide ongoing support for Walker Art Center operations and programs (market value as of June 30, 2017).

**FUNDS OF $15,000,000 OR MORE**

Oakleaf Endowment Trust

**FUNDS OF $2,000,000–$5,000,000**

Doris Duke Charitable Foundation through the Doris Duke Performing Arts Endowment Fund
The Wallace Foundation Excellence Award
Margaret and Angus Wurtele Visual Arts Fund

**FUNDS OF $1,000,000–$1,999,999**

Dayton Hudson Foundation Fund for the Minneapolis Sculpture Garden

**FUNDS OF $500,000–$999,999**

John Cowles Family Trust Internship Fund
Virginia Dwan Registration Fund for Care of the Permanent Collection
Frederick R. Weisman Fund for the Minneapolis Sculpture Garden

**FUNDS OF $100,000–$499,999**

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

**FUNDS OF UP TO $99,999**

Alma Walker Fund for Library and Archives
NAMED ENDOWMENT FUNDS FOR ART ACQUISITIONS

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, 2017).

FUNDS OF $1,000,000–$1,999,999
Justin Smith Purchase Fund
T. B. Walker Acquisition Fund
Frederick R. Weisman Sculpture Acquisition Fund

FUNDS OF $100,000–$999,999
Butler Family Fund
Julie and Babe Davis Acquisition Fund
Miriam and Erwin Kelen Acquisition Fund for Drawings
The McKnight Acquisition Fund
Clinton and Della Walker Acquisition Fund

THE LEGACY CIRCLE

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

Dennis Albrecht
Lawrence G. Anderson and Esperanza Guerrero-Anderson
Anonymous (6)
Howard Ansel
Jerry L. Artz
Martha and Bruce Atwater
Mike* and Roz Baker
Carol Vaughan Bemis
Antay S. Bilgutay
Edward H. Borkon
Peggy and Ralph Burnet
Darlene J. and Richard P. Carroll
Julia W. and Kenneth* Dayton
Sally Foy Dixon
Denise Engbretson*
Stephen Figlmiller
Shirley and Miles* Fiterman
Martha and John Gabbert
John and Deanne Greco
Ronya and Lawrence Greenberg
Kathy Halbreich
Eleanor L. Harris
Diane and Tony Hofstede
Lynette Homer
Deborah Hopp
Frank* J. Indihar, MD
and Anita M. Pampusch, PhD
Linda E. Johnson
Nancy Johnson
Sara Jones
Erwin and Miriam Kelen
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Kathryn and Amie Kolesar
Sue Kotila
Katherine Lambert and Chris Robbins
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Donna MacMillan
Dr. William W. and Nadine M. McGuire
Donald McNeil and Emily Galusha
B.J. and Meg Nodzon
Heather Nordstrom
Jody Post
Dr.* and Mrs. Stacy Roback
Lucy Rogers and Larry Grant
Barbara and Tom Ruben
Berneen Rudolph
Craig Seacotte*
Drs. Phyllis K. Sher and Kenneth F. Swaiman
Alec Soth
Roman and Alice* Verostko
Joanne Von Blon
Marge and Irv Weiser
William Weisman
Mindy Wexler
Darcy Winter
Margaret and Angus* Wurtele
R.D. Zimmerman and Lars Peterssen
Shirley Zimmerman

*deceased
The Walker Art Center gratefully acknowledges the following individuals, foundations, and corporations for their contributions to the Vision for the Future capital campaign, which was completed in 2017.

**LEADER**
Margaret and Angus Wurtele

**MAJOR SUSTAINER**
Pohlad Family Foundation
Eloise and Carl Pohlad Family Fund
A Signature Fund of The Minneapolis Foundation
Prospect Creek Foundation

**MAJOR PARTNER**
Wilf Family Foundation

**GUARANTOR**
Julia W. Dayton
Kelen Family Foundation
Longview Foundation
  Kitty and David Crosby
  Teri and Robert Crosby
  Ellie and Tom Crosby, Jr.
  Mary Dolan
  Lucy and Robert Mitchell
  Eleanor and Fred Winston
Martha and John Gabbert
Elizabeth Redleaf
Shank Family Foundation
Weiser Family Foundation
R.D. Zimmerman and Lars Peterssen

**BENEFACTOR**
Mark Addicks and Tom Hoch
CMJR & DJM Charitable Trust
Lisa and Pat Denzer
Andrew Duff
Ann Hatch
Duncan and Nivin MacMillan Foundation
Martha (Muffy) MacMillan
Martin and Brown Foundation/Jennifer L. Martin
Donald McNeil and Emily Galusha
Jaleh and Patrick Peyton
John and Lois Rogers
Harriet and Edson Spencer

Stone Pier Foundation
  Bob and Joanie Dayton
  Jim and Megan Dayton
  Toby and Mae Dayton
  Scott Dayton
Target
Annette and John Whaley

**FELLOW**
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Nor Hall and Roger Hale
Chris Killingstad
Linda and Lawrence Perlman
Peyton Family Foundation
Rose Francis Foundation
Schwalm Revocable Trust
Laura and John Taft
UnitedHealth Group
U.S. Bank Foundation

**FRIEND**
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Archer Bondarenko Munificence Fund
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Ellen D. Grace
N. Bud and Beverly Grossman Foundation
Karen and Ken Heithoff
Anita Kunin and The Kunin Family
Louise W. McCannel
Aedie and John McEvoy
The David and Leni Moore Family Foundation
Mary and John Pappajohn
Dick and Mary Payne
Michael J. Peterman and David A. Wilson
Craig Seacotte*
Elizabeth and Michael Sweeney
John Thomson
Mary W. Vaughan
Angela and Thomas Wicka
The Wilson Charitable Gift Fund
Penny Winton
W M Foundation
**SUPPORTER**
Christopher and Nataly Askew
David Colburn
Faegre Baker Daniels Foundation
Driscoll Foundation
Richard and Beverly Fink
Arnold Goldman Trust
HGA Architects and Engineers
Constance and Daniel Kunin
The Miller Family
Joan and John Nolan
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Wayne Zink and Christopher Schout

Jean Walker Lowell and Wayne Lowell
Carla McGrath and Cole Rogers
Medtronic
Lucy and Bob Mitchell - Longview Foundation
Cynthia and James Murphy
Alan Polsky
Joel Ronning
Marcia and John Stout
Ginger and Dodd Wilson
Julie and Charles Zelle

The Walker Art Center also recognizes the contributions of many individuals, foundations, and corporations who made gifts up to $9,999 in support of the capital campaign.

**MINNEAPOLIS SCULPTURE GARDEN**
The reconstruction of the Minneapolis Sculpture Garden was made possible by the Minneapolis Park & Recreation Board, which received generous support from the State of Minnesota and the Mississippi Watershed Management Organization. The Minneapolis Sculpture Garden is a project of the Walker Art Center and the Minneapolis Park & Recreation Board.

**CONTRIBUTOR**
Anonymous
Sally and Maurice Blanks
Beth Brill
Robert Burgett
Jodi and Ralph Chu
Jeanne Corwin
Dick and Susan Crockett
Edward and Sherry Ann Dayton
Wendy Dayton
Penelope and Mark Greene
Clark and Sima Griffith Family Fund of The Minneapolis Foundation
Julie and Neal Guggemos
Amy and John Higgins
O.C. Hognander Jr.
Alison and Andrew Humphrey
Bill and Christy Jonason
Mark and Laurie Jordahl
Anne Labovitz and Bill Gamble
Tom Lewin in honor of Eileen Weizenbaum
Jefferson Lines
## FINANCIAL STATEMENT

Walker Art Center  
**Condensed Statement of Financial Position**  
**June 30, 2017**

### Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$14,141,885</td>
</tr>
<tr>
<td>Investments held by others</td>
<td>178,201,651</td>
</tr>
<tr>
<td>Beneficial interest in trust</td>
<td>21,848,268</td>
</tr>
<tr>
<td>Receivables</td>
<td>14,050,795</td>
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<tr>
<td>Inventories</td>
<td>389,002</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>366,973</td>
</tr>
<tr>
<td>Property and equipment (net of depreciation)</td>
<td>81,010,678</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$310,009,252</strong></td>
</tr>
</tbody>
</table>

### Liabilities and Net Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables</td>
<td>$3,248,079</td>
</tr>
<tr>
<td>Deferred charge</td>
<td>530,000</td>
</tr>
<tr>
<td>Unearned income</td>
<td>1,076,315</td>
</tr>
<tr>
<td>Deferred rent</td>
<td>302,547</td>
</tr>
<tr>
<td>Special assessment liability</td>
<td>4,073,874</td>
</tr>
<tr>
<td>Asset retirement obligation</td>
<td>666,156</td>
</tr>
<tr>
<td>Note payable</td>
<td>1,188,000</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>$11,084,971</strong></td>
</tr>
</tbody>
</table>

### Net Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>33,003,439</td>
</tr>
<tr>
<td>Board-designated endowment</td>
<td></td>
</tr>
<tr>
<td>Property and equipment</td>
<td>73,974,274</td>
</tr>
<tr>
<td>Operations</td>
<td>347,765</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>88,389,900</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>103,208,903</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>$298,924,281</strong></td>
</tr>
</tbody>
</table>

**Total Liabilities and Net Assets**  
**$310,009,252**

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, 2017, 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 2016–2017 is available upon request.

Mary M. Polta, CFO
Walker Art Center  
Condensed Statement of Operations  
June 30, 2017  

<table>
<thead>
<tr>
<th>Revenue</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program-earned Income</td>
<td></td>
</tr>
<tr>
<td>Exhibitions</td>
<td>$674,359</td>
</tr>
<tr>
<td>Education and Public Programs</td>
<td>43,428</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>156,159</td>
</tr>
<tr>
<td>Moving Image</td>
<td>382,529</td>
</tr>
<tr>
<td>Mini Golf</td>
<td>152,506</td>
</tr>
<tr>
<td>Museum Admissions, Walker Shop, Food Service/Facility Rental, Other</td>
<td>1,997,815</td>
</tr>
<tr>
<td>Gala-Avant Garden</td>
<td>1,077,291</td>
</tr>
<tr>
<td>Contributions, including net assets released</td>
<td>8,858,707</td>
</tr>
<tr>
<td>Endowment Draw</td>
<td>8,328,400</td>
</tr>
<tr>
<td>Total Revenue</td>
<td>$21,671,194</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expense</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs</td>
<td></td>
</tr>
<tr>
<td>Exhibitions</td>
<td>$5,729,793</td>
</tr>
<tr>
<td>Education and Public Programs</td>
<td>1,540,383</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>2,102,251</td>
</tr>
<tr>
<td>Moving Image</td>
<td>1,149,602</td>
</tr>
<tr>
<td>Digital Media</td>
<td>839,749</td>
</tr>
<tr>
<td>Mini Golf</td>
<td>207,324</td>
</tr>
<tr>
<td>Rock the Garden</td>
<td>52,914</td>
</tr>
<tr>
<td>Walker Shop, Food Service/Facility Rental</td>
<td>1,090,540</td>
</tr>
<tr>
<td>Fund-raising/Membership</td>
<td>1,606,058</td>
</tr>
<tr>
<td>Administration</td>
<td>4,872,574</td>
</tr>
<tr>
<td>Building Operations</td>
<td>2,464,614</td>
</tr>
<tr>
<td>Total Expense</td>
<td>$21,655,802</td>
</tr>
</tbody>
</table>

Net Income from Operations $15,392
2016–2017
Income $21,671,194

Endowment Draw 38%
Gala Avant Garden 5%
Museum Admissions, Walker Shop, Food Service/Facility Rental, Other 9%
Program-earned Income 7%
Contributions 41%

2016–2017
Expense $21,655,802

Building Operations 11%
Walker Shop, Food Service/Facility Rental 5%
Administration 23%
Programs 54%
Fund-raising/Membership 7%
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