This page and cover:
Sailboats race as part of Daniel Buren’s Voile/Toile – Toile/Voile (Sail/Canvas – Canvas/Sail) (1975/2018) at Bde Maka Ska, Minneapolis
June 23, 2018
Photos: Bobby Rogers
Jason Moran and the Bandwagon with Ryan Trecartin, Lizzie Fitch, and Ashland Mines: The Last Jazz Fest
May 18–19, 2018
Photo: Bobby Rogers
View of the exhibition Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950
November 11, 2017–March 18, 2018
Photo: Dylan Nelson
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THE YEAR IN REVIEW:
HIGHLIGHTS OF FISCAL YEAR 2017–2018

During fiscal year 2017–2018, the Walker’s commitments to artists, audiences, and the community remained vibrant and strong. We organized and hosted a range of remarkable artistic programs during the year, including 12 exhibitions, 56 performance events, and 162 moving image screenings, which attracted more than 1,131,000 people to the Walker and the Minneapolis Sculpture Garden. More than 70% of visitors attended free of charge through Free First Saturdays, Target Free Thursday Nights, and programs in the Garden—critical initiatives that help ensure the Walker is a welcoming, inclusive, and accessible arts center. The Walker also engaged more than 100 partners—from arts and culture organizations to social service, government, and academic institutions. In addition, a new design for our website launched in June 2017, attracting more than 1.8 million unique visitors to walkerart.org, along with a new mobile experience for visitors to the Garden.

Leadership Transitions

The fiscal year 2017–2018 was also a period of change for the Walker Art Center, marked by significant transitions. At the end of December 2017, Olga Viso, who served as executive director for 10 years with distinction, made her departure. During her tenure, Viso successfully led the Walker through a $75 million capital campaign and an
eight-year endeavor to transform the Walker’s Vineland Place entrance, Wurtele Upper Garden, and Minneapolis Sculpture Garden into an exciting and unified arts destination. During her years as executive director, she championed experimental and underrepresented artists, bringing many noteworthy exhibitions, performances, and films to the galleries, McGuire Theater, and Walker Cinema, and advocated for innovation in our interdisciplinary programming. The Walker’s Board of Trustees and staff recognize Viso for her leadership and the significant contributions she made to the institution. The year 2017 also saw the departure of David Galligan, deputy director and chief operating officer, in September. Galligan, who served as the Walker’s administrative director from 1996 to 2002, returned in his new role in 2013 to assist Viso in her effort to redevelop the Walker’s campus and was instrumental in the project’s success.

In early 2018, the Walker’s board created a search committee to hire a new executive director. Led by Andrew Duff, chair, and John Christakos, vice chair, the seven-person committee is supported by the executive search firm Phillips Oppenheim. During the interim period, the board appointed four senior staff to an Executive Leadership Team to manage the Walker’s day-to-day operations. We are excited to recruit a new executive director who will help the Walker to advance its mission and grow as an institution.
Interdisciplinary Initiatives

We remain deeply grateful to the Andrew W. Mellon Foundation for generously supporting our ongoing efforts as a national leader in interdisciplinary practice with a major grant launched in July 2017. Focused on the intersection of performance, performing arts, and visual arts, the multiyear initiative involves three interrelated areas of work: in-depth research; production of new work; and new models for documentation, archiving, scholarship, publishing, acquisition, and conservation. Across all aspects of the Interdisciplinary Initiative, we are working to forge new ground for artists and new models for the field.

Over the past year, the Walker made great strides toward the goals of the initiative, including developing and premiering two large-scale projects. In fall 2017, the Walker opened a new solo exhibition of work by Antwerp-based visual artist Laure Prouvost. The exhibition Laure Prouvost: They Are Waiting for You was an immersive gallery environment that combined projection, found objects, and sculptural elements. Her Walker-commissioned moving image installation DIT LEARN (2017) served as an anchor for both the gallery presentation and stage production. The exhibition, which has since traveled to the Bass Museum in Miami, was accompanied at the Walker by Prouvost’s first full-length, live theatrical production. Co-commissioned and presented at the Curtis R. Priem Experimental Media and Performing Arts Center after its Walker premiere, the performance will travel to the Kaaitheater in Brussels in March 2019.
Laure Prouvost in collaboration with Sam Belinfante and Pierre Droulers: They Are Waiting for You
February 9–10, 2018
Photo: Galen Fletcher
Laure Prouvost
Photo: Bobby Rogers
Opening-night performances by Alicia Hall Moran, Jason Moran, and Charles Lloyd for the exhibition *Jason Moran* April 26, 2018
Photo: Nate Ryan
Jason Moran and the Bandwagon with Ryan Trecartin, Lizzie Fitch, and Ashland Mines: The Last Jazz Fest
May 18–19, 2018
Photos: Bobby Rogers
Sound Horizon performance with Douglas R. Ewart and collaborators in the exhibition Jason Moran
June 21, 2018
Photo: Bobby Rogers
Daniel Buren’s Voile/Toile – Toile/Voile (Sail/Canvas – Canvas/Sail) (1975/2018) at Bde Maka Ska, Minneapolis
June 23, 2018

View of the exhibition Daniel Buren: Voile/Toile – Toile/Voile in the Minneapolis Sculpture Garden
June 26–October 7, 2018
Photos: Bobby Rogers
In spring 2018, the Walker realized one of the most significant interdisciplinary projects in its history with New York–based jazz pianist, composer, and visual artist Jason Moran. This ambitious project included Moran’s first museum exhibition, a new sculpture commission, in-gallery performances, a catalogue, and the world premiere of *The Last Jazz Fest*, a multimedia performance commission. All aspects reflected Moran’s creative process, which is informed by one of the essential tenets of jazz music: the “set,” in which musicians come together to engage in a collaborative process of improvisation, riffing off of one another to create the musical experience. Taken as a whole, the endeavor comprised a midcareer retrospective of Moran’s innovations and a survey of his interdisciplinary collaborations with some of today’s most vital artists, all while encapsulating an important aspect of American music history. During 2018–2020, the exhibition will travel to the Institute of Contemporary Art/Boston; the Wexner Center for the Arts, Columbus, Ohio, which will also present *The Last Jazz Fest*; and the Whitney Museum of American Art, New York.

The Interdisciplinary Initiative also served as catalyst for scholarly research and writing. Numerous commissioned and scholarly essays, drawing from the Walker’s interdisciplinary history and newly commissioned artworks, were published online. In addition, the initiative informed ongoing conversations about the acquisition of interdisciplinary work for the Walker’s collection, such as the June 2018 purchase of Moran’s *STAGED: Slugs’ Saloon* (2018), a major multimedia work commissioned for the exhibition *Jason Moran*. 
Multidisciplinary Programs

The 12 exhibitions presented by the Visual Arts department last year featured a wide range of emerging, under-recognized, and established artists. In fall 2017 the Walker presented Nairy Baghramian: Déformation Professionnelle, a playful yet critical take on the artist survey that interrogated sculpture-making today. The Iranian-born, Berlin-based artist’s first international museum presentation was co-organized with the Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, Belgium. In September 2017, coinciding with the exhibition, the Walker unveiled the first permanent public artwork commission by Baghramian. The artist’s multipart sculpture Privileged Points (2017) is installed on the crest of the Wurtele Upper Garden hillside. Also in fall, the groundbreaking exhibition Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950 examined ways that Cuba’s revolutionary epoch shaped 65 years of Cuban art. Conceived by the Cisneros Fontanals Fundación Para Las Artes (CIFO Europa) and the Cisneros Fontanals Arts Foundation (CIFO USA) and co-organized with the Museum of Fine Arts, Houston, the exhibition was the most comprehensive presentation of modern and contemporary Cuban art shown in the United States in nearly 75 years. Alongside these two major fall presentations, the Walker installed the collection-based exhibition I am you, you are too. Featuring a diverse, multigenerational, and international group of artists, this timely show questioned how we memorialize the past and understand the social, geographic, and political structures that shape us. In spring 2018, the Walker-organized retrospective Allen Ruppersberg: Intellectual Property 1968–2018 featured work by one of the most rigorous and inventive
Views of the exhibition *Nairy Baghramian: Déformation Professionnelle*
September 7, 2017–February 4, 2018
Photos (top): Galen Fletcher; (bottom): Gene Pittman
Views of Nairy Baghramian’s sculpture Privileged Points in the Wurtele Upper Garden
Photos (top): Carina Lofgren; (bottom): Peter Vondelinde
Views of the exhibition Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950
November 11, 2017–March 18, 2018
Photos: Dylan Nelson
March 17–July 29, 2018
Photo: Adrienne Fox
March 17–July 29, 2018
Photos: Galen Fletcher
View of the exhibition The Way Things Go
April 12–October 14, 2018
Photo: Bobby Rogers
Views of the Exhibition I am you, you are too
September 7, 2017–February 23, 2020
Photos: Galen Fletcher
practitioners to emerge from the Conceptual art movement in the late 1960s. This comprehensive survey and accompanying publication—the artist’s first in the United States in more than 30 years—premiered at the Walker before traveling to the Hammer Museum, Los Angeles, in spring 2019.

The Performing Arts Season featured some of the most forward-thinking dance, theater, music, and performance artists of our time. Dance highlights included two Belgian icons: returning European dance master Anne Teresa De Keersmaeker, in collaboration with choreographer Salva Sanchis; and Jan Martens, leader of the latest generation of promising Belgian choreographers. The season also featured the 45th-annual Choreographers’ Evening, curated by choreographer, photographer, and video artist Megan Mayer; and the 30th anniversary of the Out There festival, featuring performances by Cuban’s Teatro El Público; Montreal-based choreographer Dana Michel; 600 Highwaymen from New York’s downtown theater community; and leading British experimental theater company Forced Entertainment. In addition, the Walker and the Guthrie Theater copresented works by Lebanese multidisciplinary artist Ali Chahrour and Canadian theater director Robert Lepage to enthusiastic audiences. Music highlights included presentations by Jason Moran, Tanya Tagaq, and Vijay Iyer as well as a Walker commission pairing two generations of jazz artists—the Bad Plus and Bill Frisell.

Moving Image programs included popular series such as the British Arrows Awards, showcasing the best in British advertising; Reshaping Our World: Cinema Without Borders,
Wadada Leo Smith of the Sonic Universe Project
March 3, 2018
Photo: Bobby Rogers
HIJACK Making Dances performance
in the Bentson Mediatheque
July 13, 2017
Photo: Gene Pittman
Nora Chipaumire: Portrait of Myself as My Father
at Uppercut Boxing Gym, Minneapolis
March 23–25, 2018
Photo: Galen Fletcher
which examined how borders are closing across the globe; Expanding the Frame, featuring films that sought to capture the spirit of artist-driven political and cultural change from the mid-1960s to the present; and the annual Walker Dialogue and Retrospective program, which highlighted the work of award-winning film director Lucy Walker.

In August 2017, the Walker launched Sound for Silents, a new annual outdoor event that pairs silent films from the Ruben/Bentsen Moving Image Collection with compositions by local musicians. For the premiere program, Ryan Olson (Poliça, Gayngs) and his all-star ensemble Marijuana Deathsquads, including Justin Vernon (Bon Iver), Benson Ramsey (The Pines), and Channy Leaneagh (Poliça), presented new live cinematic scores set to 1920s experimental short films by iconic Dada artists Hans Richter, Viking Eggeling, and René Clair.

Through its longstanding partnership with the local chapter of the American Institute of Graphic Arts (AIGA), the Walker’s Design department presented the annual Insights lecture series featuring a diverse mix of established and emerging design talents. The spring 2018 series included Nike chief marketing officer Greg Hoffman, feminist design legend and head of the Yale MFA GD graduate program Sheila de Bretteville, the interdisciplinary studio PLAYLAB, and online publishing guru Paul Soulellis. The Design Studio also launched the first round of Garden Stories, a new series of short interactive narratives about artworks in the Minneapolis Sculpture Garden, designed to be viewed online or on mobile devices.
Sound for Silents: Film & Music on the Walker Hillside, featuring Marijuana Deathsquads
August 17, 2017
Education and Public Programs

The Education and Public Programs department had a banner year connecting audiences with artists through a wide variety of programs with significant reach in the community—nearly 98,000 visitors were engaged through more than 300 programs and events. Museum free admission days, including Target Free Thursday Nights and Free First Saturday, drew record attendance with waived gallery admission and presentations of accessible programs across the Walker’s artistic disciplines and renovated campus. For example, the special series Winter at Walker in February featured a number of winter activities, including evening snowshoe tours, the Little Box Sauna, and knitting and storytelling in the lobby, which became a hygge haven for visitors of all ages. Alongside these popular free days, Sensory Friendly Sundays launched in May 2018 as a new monthly program for children, teens, and adults with sensory processing differences, autism spectrum disorder, or other sensitivities.

School and Tour Programs engaged more than 18,000 visitors (90% students) in exploring the galleries and Minneapolis Sculpture Garden, complemented by hands-on art-making workshops. The Walker’s Cultural Experiences Partnership with Minneapolis Public Schools advanced in its second year, engaging 6th-grade students in creating their own stop-motion animations. Outside of the classroom, young people participated in special programs, art-making events, and artist-led workshops at the Walker, with more than 184,000 teens visiting the galleries and
Visitors with Felix Gonzalez-Torres's *Untitled (Last Light)* (1993) in the exhibition *I am you, you are too* September 7, 2017–February 23, 2020

Photo: Galen Fletcher
Polyglot Theatre’s Ants performance in the Minneapolis Sculpture Garden/Wurtele Upper Garden
August 3–6, 2017
Photo: Gene Pittman
Winter at the Walker
February 2018
Photos: Nate Ryan
Andersen United Community School students visit the Minneapolis Sculpture Garden
June 7, 2018
Photo: Galen Fletcher
Free First Saturday: Words, Words, Everywhere
April 7, 2018
Photo: Carina Lofgren
Garden for free. Through the Walker Art Center Teen Arts Council (WACTAC), teens accessed leadership opportunities, internships, workshops, and a robust curriculum that examined the intersection of artistic practice and social issues. In April 2017, youths shut down the museum with the first Teen Takeover event, featuring art-making workshops and performances for nearly 500 teens.

The Walker also presented a range of artist and academic lectures last year, featuring such artists as Kinji Akagawa, Daniel Buren, Allen Ruppersberg, and Aaron Spangler. In partnerships with AIA Minnesota, the Walker presented two architecture talks related to the renovated Minneapolis Sculpture Garden: one with Julie Snow and Tadd Kruen, moderated by former Minneapolis Mayor R.T. Rybak; and another with Dutch designer Petra Blaisse of Inside Outside, Amsterdam, in a discussion of her work and approach to the Walker’s new Wurtele Upper Garden. Through ongoing dialogue with Native American academics, artists, and members of the community, the Walker presented a lecture by Paul Chaat Smith, curator at the National Museum of the American Indian in Washington, DC; a panel discussion featuring Candice Hopkins, Nicholas Galanin, Steven Loft, and Ashley Holland, co-organized and moderated by artist Dyani Whitehawk; and an artist talk by Galanin, cohosted with the art department at the University of Minnesota.
WACTAC Teen Takeover, hosted by the Walker Art Center Teen Arts Council
May 25, 2018
Photos: Bobby Rogers
Reaffirming Our Commitments to the Community

In addition to shining a light on the many outward-facing successes that took place last year, it is important to share an update on progress made since the challenging and emotionally charged events of past fiscal year 2016–2017, when Sam Durant’s sculpture Scaffold (2012) was removed from the Minneapolis Sculpture Garden and the artist transferred intellectual property rights to the Dakota people. Though our leadership has been in transition this past year, the Walker’s commitment to positive change and growth has not wavered.

Over the past 12 months, we began to address the agreements outlined in the 2017 mediation between the Walker and Dakota Elders and spent significant time examining institutional structures and internal policies in order to do the important work necessary to make systemic change. We learned that our internal checks and balances were inadequate, causing us to not sufficiently anticipate community reaction until days before the reopening of the Garden. We learned the importance of acknowledging and understanding our individual and collective blind spots and have been actively working to become more conscious of our areas of strength and opportunity. Using these learnings as our guide, we are currently working on building:

• a more effective acquisitions process that includes an updated Acquisition Committee Charter and new format for board meetings;
• clearer accountability for artwork interpretation
among Walker departments;

• new protocols for placing artwork in public spaces, including the Minneapolis Sculpture Garden;

• a selection committee of native artists and arts professionals to inform an upcoming commissioned outdoor work by an Indigenous artist for the Walker’s collection.

With our mission to serve as a catalyst for both artists and audiences, the Walker is committed to proceeding in our work moving forward with greater sensitivity around context, intentions, interpretation, and outreach.

Financial Stewardship

It is with tremendous pride that we report that the Walker continued its tradition of managing its financial resources prudently and balanced its budget for the 37th consecutive year. This a remarkable accomplishment for any nonprofit organization and one that enables the Walker to fulfill its mission. We are equally pleased that our endowment market value remained strong at $214 million, supporting remarkable Walker programs. It goes without saying that none this would have been possible without the exceptionally generous support of many individuals, foundations, corporate partners, and government organizations.

It should be noted that the Avant Garden 2017 annual benefit event was the crowning and financially successful event in a summerlong celebration marking the reopening of the Minneapolis Sculpture Garden and expanded Walker campus. Thanks to the generosity of Wayne Zink,
chair; Jim Pohlad and Denise Mallery, co-chairs; committee members; sponsors; and all who attended, this singular fundraising event made a net profit of more than $1.1 million to support the Walker’s award-winning educational and artistic programs.

We also want to recognize our generous Premier Partners, Delta Air Lines and Target, and the voters of Minnesota for supporting the Walker through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund. Lastly, we want to express our heartfelt thanks to the staff and Board of Trustees for everything they do to ensure that the Walker remains a world-class art center that continues to showcase the work of living artists for our neighbors down the block and visitors from around the globe.

Interim Executive Office, Walker Art Center
Rishi Donat, Director of Human Resources
Siri Engberg, Senior Curator and Director of Exhibitions Management
Monica Nassif, President, Board of Trustees
Mary Polta, Chief Financial Officer
Christopher Stevens, Chief of Advancement
MEASURES OF SUCCESS

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.

Artistic Leadership and Innovation

**Walker-Organized Exhibitions**

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Artist(s)</th>
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</thead>
<tbody>
<tr>
<td>Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950</td>
<td>I am you, you are too, Jason Moran</td>
</tr>
<tr>
<td>Daniel Buren: Voile/Toile – Toile/Voile</td>
<td></td>
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</table>

**Walker Publications**

<table>
<thead>
<tr>
<th>Publication</th>
<th>Artist(s)</th>
</tr>
</thead>
</table>

**Performing Arts Commissions**

<table>
<thead>
<tr>
<th>Commission</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Bad Plus Bill Frisell ’85–’95</td>
<td>Sound for Silents: Ryan Olson and Marijuana Deathsquads</td>
</tr>
<tr>
<td>Rafiq Bhatia, Breaking English</td>
<td></td>
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<tr>
<td>Forced Entertainment, Real Magic</td>
<td></td>
</tr>
<tr>
<td>Jason Moran, The Last Jazz Fest</td>
<td></td>
</tr>
<tr>
<td>Laure Prouvost, They Are Waiting for You</td>
<td></td>
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</tbody>
</table>

**Performing Arts Premieres**

<table>
<thead>
<tr>
<th>Premiere</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>The Bad Plus Bill Frisell ’85–’95</td>
<td>Sound for Silents: Ryan Olson and Marijuana Deathsquads</td>
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<tr>
<td>Rafiq Bhatia, Breaking English</td>
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<tr>
<td>Jason Moran, The Last Jazz Fest</td>
<td></td>
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<tr>
<td>Laure Prouvost, They Are Waiting for You</td>
<td></td>
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<tr>
<td>Sonic Universe Project</td>
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</tbody>
</table>
Moving Image Premieres

Amman Abbasi, Dayveon
Ana Asensio, Most Beautiful Island
Sean Baker, The Florida Project
Vatche Boulghourjian, Tramontane
Ramona S. Diaz, Motherland
Antonio Méndez Esparza, Life and Nothing More
Feras Fayyad, Last Men in Aleppo
Greta Gerwig, Lady Bird
Alain Gomis, Félicité
Tala Hadid, House in the Fields
Todd Haynes, Wonderstruck
Atsuko Hirayanagi, Oh Lucy!
Geremy Jasper, Patti Cake$
Kogonada, Columbus
Lynn Hershman Leeson, Tania Libre
David Lowery, A Ghost Story
Bill Morrison, Dawson City: Frozen Time
Karim Moussaoui, Until the Birds Return
Erik Nelson, A Gray State
Jonathan Olshefski, Quest
Laura Poitras, Risk
Julian Rosefeldt, Manifesto
João Moreira Salles, In the Intense Now
Matt Spicer, Ingrid Goes West
Agnès Varda and JR, Faces Places
Joshua Z. Weinstein, Menashe
David Loeb Weiss, No Vietnamese Ever Called Me Nigger
Lana Wilson, The Departure
Frederick Wiseman, Ex Libris: The New York Public Library
Chloé Zhao, The Rider

Bentson Mediatheque Premieres

Jason Coyle and Laska Jimsen, Deer of North America
HIJACK (Arwen Wilder and Kristin Van Loon), HIJACK Making Dances
Patrick Staff, Weed Killer

Artist Presentations and Engagements

<table>
<thead>
<tr>
<th>Design</th>
<th>4</th>
<th>Education</th>
<th>260</th>
<th>Moving Image</th>
<th>155</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performing Arts</td>
<td>357</td>
<td>Visual Arts</td>
<td>278</td>
<td></td>
<td></td>
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</tbody>
</table>

Program Diversity

<table>
<thead>
<tr>
<th>Women Artists</th>
<th>44%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artists of Color</td>
<td>43%</td>
</tr>
<tr>
<td>Minnesota Artists</td>
<td>42%</td>
</tr>
<tr>
<td>International Artists</td>
<td>34%</td>
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</table>
### Artist Residencies

<table>
<thead>
<tr>
<th>Moving Image</th>
<th>Performing Arts</th>
<th>Visual Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td><strong>HIJACK:</strong> Arwen Wilder and Kristin Van Loon</td>
<td>Jason Moran with Ryan Trecartin, Lizzie Fitch, and Ashland Mines Bouchra Ouzgun</td>
<td>Laure Prouvost Allen Ruppersberg</td>
</tr>
</tbody>
</table>

### Cross-Departmental Interdisciplinary Collaborations

- **Adios Utopia** Opening-Day Talks (Education and Public Programs, Visual Arts)
- Kinji Akagawa and Aaron Spangler Minneapolis Sculpture Garden talk (Education and Public Programs, Visual Arts)
- Petra Blaise Minneapolis Sculpture Garden talk (Education and Public Programs, Visual Arts)
- Daniel Buren: Voile/Toile – Toile/Voile sailboat race and exhibition (Education and Public Programs, Visual Arts)
- Cinema of Urgency series (3 events: Education and Public Programs, Moving Image)
- Hamilton and Macindoe Young Dance gallery performance (Education and Public Programs, Performing Arts)
- Patricia Kopatchinskaja gallery performance (Education and Public Programs, Performing Arts)
- Jason Moran, *The Last Jazz Fest* (Performing Arts, Visual Arts)
- *Jason Moran* exhibition (Performing Arts, Visual Arts)
- Laure Prouvost, *They Are Waiting for You* (Performing Arts, Visual Arts)
- *Laure Prouvost: They Are Waiting for You* exhibition (Performing Arts, Visual Arts)
- Paul Chaat Smith lecture (Education and Public Programs, Visual Arts)
- Sound Horizon: Douglas R. Ewart/Ananya Chatterjea/Stephen Goldstein/Mankwe Ndosi/Carei Thomas (Education and Public Programs, Performing Arts)
- *teamLab: Graffiti Nature – Still Mountains and Moveable Lakes* exhibition (Education and Public Programs, Visual Arts)

### Walker Staff Honors and Awards

2

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

69

### Audience Engagement and Civic Commitment

**Total Walker Attendance**: 1,135,407

<table>
<thead>
<tr>
<th>Garden Attendance</th>
<th>859,901</th>
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<tbody>
<tr>
<td>Gallery Attendance</td>
<td>159,672</td>
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<tr>
<td>Off-site Attendance</td>
<td>4,541</td>
</tr>
<tr>
<td>Event and Building Attendance</td>
<td>111,293</td>
</tr>
<tr>
<td>Free Gallery Visits</td>
<td>73%</td>
</tr>
<tr>
<td>Diversity of Audience</td>
<td>17%</td>
</tr>
<tr>
<td>Teen and Youth Visitors</td>
<td>30%</td>
</tr>
<tr>
<td>Low-Income Visitors ($25k or less)</td>
<td>21%</td>
</tr>
</tbody>
</table>
Total Online Visits

- walkerart.org Visits: 1,787,405
- Editorial Content Visits: 379,795
- Walker Email Subscribers: 68,162
- mnartists.org Visits: 374,368
- E-Newsletter Subscribers: 12,316
- Registered Artists: 9,977
- YouTube Views: 496,062
- Twitter Followers: 527,602
- Facebook Followers: 153,475
- Instagram Followers: 106,217
- walker.org Visits: 1,787,405
- Editorial Content Visits: 379,795
- Walker Email Subscribers: 68,162
- mnartists.org Visits: 374,368
- E-Newsletter Subscribers: 12,316
- Registered Artists: 9,977
- YouTube Views: 496,062
- Twitter Followers: 527,602
- Facebook Followers: 153,475
- Instagram Followers: 106,217

Local Community Partnerships

- Design: 3
- Education: 33
- Performing Arts: 21
- Visual Arts: 1

Copresentations

- Design: 4
- Education: 22
- Performing Arts: 12
- Visual Arts: 1

Stewardship

Artists in Permanent Collection

- Women Artists: 21%
- Artists of Color (self-identified): 8%
- Minnesota Artists: 10%
- International Artists: 30%

Works in Walker Collections

- Artworks in Permanent Collection: 11,363
- Ruben/Bentson Moving Image Collection: 1,485
- Works in Special Collections: 2,450

New Acquisitions

- Visual Arts Purchases: 9
- Visual Arts Gifts: 71
- New Artists to Collection: 29
- Women Artists: 25%
- Artists of Color (self-identified): 22%
- Minnesota Artists: 10%
- International Artists: 31%
<table>
<thead>
<tr>
<th>Collection Works on View</th>
<th>638</th>
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<tbody>
<tr>
<td>Permanent Collection Works</td>
<td>326</td>
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<tr>
<td>Ruben/Bentson Moving Image Collection</td>
<td>312</td>
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</table>

<table>
<thead>
<tr>
<th>Works on Loan</th>
<th>50</th>
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<tbody>
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<td>Museums</td>
<td>28</td>
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<tr>
<td>Countries</td>
<td>9</td>
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</tbody>
</table>

*Beginning in fiscal year 2016–2017, the collections database is being restructured to eliminate duplicate entries in our artwork database. This new calculation more accurately represents the number of artists in the Walker’s collection.*
ACQUISITIONS & GIFTS

During fiscal year 2017–2018, the Walker’s Visual Arts curators worked closely with the Acquisitions Committee to revise the Acquisitions Committee Charter as well as bring forward a new 2018 Long-Range Acquisitions Plan (LRAP). The charter outlines the committee process and acquisitions workflow, while the LRAP is a flexible roadmap that sets forth the vision for the next five years of acquisition practices, guiding principles, and strategic directions. The 2018 LRAP is centered on the following six areas: (a) acquisitions via commission, (b) acquisitions via gifts, (c) interdisciplinary acquisitions, (d) expanding the collection with a commitment to diversity, (e) acquisitions of works by emerging artists, and (f) responsible deaccessioning.

Acquisitions for fiscal year 2017–2018 were led by the completion of the Walker’s campus commissions, including: Nairy Baghramian’s *Privileged Points* (2017), commissioned by the Walker Art Center with funds provided by the Heithoff Family, in the Wurtele Upper Garden. During this period, the Walker acquired 85 works by 59 artists. Twenty-nine of these artists were new to the collection. Three works were acquired directly from the Walker survey exhibitions *Jason Moran* and *Allen Ruppersberg: Intellectual Property 1968–2018*. Of the total works acquired, 3 were transferred from other Walker collections, 11 were purchased, and 71 were gifted by more than 25 individual donors. Highlights include a group of five sculptures from Baghramian’s series *Staydowners* (2016), gifted by Marjorie and Irving Weiser and Marian Goodman; the multimedia installation *STAGED: Slugs’ Saloon* (2018) from Moran’s solo exhibition, a Walker commission; and Ruppersberg’s *The Shoes Are Centered on the Shelf* (2018),
a commission resulting from the artist’s eight weeklong residency visits to the Walker’s Archives & Library. Other highlights include Giulio Paolini’s sculpture Early Dynastic (IV) (1978/2017), gifted by Nicola and Beatrice Bulgari; Michelangelo Pistoletto’s Donna in bianco con cappello in mano (Woman in white with hat) (1976), gifted by Dolly J. Fiterman; and Wade Guyton’s sculpture Untitled (2005), gifted by Annie and Peter Remes.

During this fiscal year, the Visual Arts department has continued to pursue gifts of art, bringing to the collection important works by emerging artists and artists not previously represented in the Walker’s holdings. The Bronzini Vender Family gifted 30 artworks, including several pieces by artists new to the collection, such as Elaine Cameron-Weir, Simon Denny, and Tala Madani. The Walker has continued to collect artists’ works in depth, building a strong representation of their practices across their careers, including pieces by Siah Armajani and Ruppersberg, both of whom were the subjects of major exhibitions accompanied by comprehensive catalogues. Of the 59 artists whose works were acquired this fiscal year, the group includes 15 women artists, 6 Minnesota artists, 13 artists of color, and 18 international artists. The Walker’s acquisitions have been truly international in scope, with works acquired by artists from countries including Canada, Cuba, France, Germany, Iran, Italy, New Zealand, Poland, Romania, and Switzerland. The Walker has also continued to acquire works by local artists based in Minnesota, including pieces by Armajani, Julie Buffalohead, and Ruben Nusz.
2017 GIFTS

Books
Yoko Ono
*Imagine Peace*  2011
ink, gold-leaf, ink stamp on accordion-fold paper, linen-wrapped covers
Gift of the artist in honor of Leon Shambroom, 2017

Ceramics
Nick Mauss
*Untitled*  2011
glazed ceramic
Gift of the Bronzini Vender Family Collection, 2017

Drawings
Jim Dine
*A Portrait of Martin Friedman*  1991
charcoal, pastel on paper
Gift of Lise, Ceil and Zoe Friedman in loving memory of Mildred and Martin Friedman, 2017

Elizabeth Murray
*City Shoe*  1984
charcoal, pastel on paper
Gift of Emily Galusha and Donald McNeil, 2017

Reynier Leyva Novo
*La Última Pena de El Peso de La Historia (The Last Penalty from the Weight of History)*  2015
ink
Gift of the Thomson Family, Minneapolis, 2017

Ruben Nusz
*Drawing B.C. (April)*  2017
oil pastel on board
Gift of the artist and Weinstein Gallery, Minneapolis, 2017

Ruben Nusz
*Drawing B.C. (Destroyed #1)*  2017
oil pastel on board
Gift of the artist and Weinstein Gallery, Minneapolis, 2017

Editioned Prints
Jim Hodges
*Finally*  2017
aquatint, drypoint, sugar lift, and spit-bite etching, screenprint, digital pigment print, chine collé, holographic foil element on paper; Archive 1/3, ed. of 28
Acquired through commission, 2017

Roy Lichtenstein
*Brushstroke*  1965
screenprint on paper
Gift of Dolly J. Fiterman, 2017

Ruben Nusz
*Between Walls*  2015
screenprint on paper; ed. of 40
Acquired through commission for the 2015 Avant Garden, 2017

Otto Piene
*L’OR E LE NOIR*  1967
lithograph on paper; ed. 13/15
Gift of Lise, Ceil and Zoe Friedman in loving memory of Mildred and Martin Friedman, 2017

Moving Image
Isaac Brest
*Sweaty Palms*  2012
video (color, sound); ed. 2/3 and 1 AP
Gift of the Bronzini Vender Family Collection, 2017

Reynier Leyva Novo
*El patriota invisible (The Invisible Patriot)*  2007
video (color, sound)
Gift of the Thomson Family, Minneapolis, 2017

Multiples
Katharina Fritsch
*Tisch mit Kase (Table with Cheese)*  1981/1990
silicone, MDF, steel, paint; ed. of 5
Partial gift of Carol and Arthur Goldberg, T. B. Walker Acquisition Fund, 2017

Paintings
Mark Barrow and Sarah Parke
*BRG3*  2012
acrylic on hand-loomed linen
Gift of the Bronzini Vender Family Collection, 2017
Reynier Leyva Novo
La Última Pena de El Peso de La Historia (The Last Penalty from the Weight of History), 2015
Gift of the Thomson Family, Minneapolis, 2017

View of Reynier Leyva Novo’s work in the exhibition Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950
November 11, 2017–March 18, 2018
Photo: Dylan Nelson
Sebastian Black
TBT 2014
oil on linen
Gift of the Bronzini Vender Family Collection, 2017

Michael Cline
Potted Ghost 2011
oil on linen
Gift of the Bronzini Vender Family Collection, 2017

Jim Dine
Untitled 1958–1959
oil, shoes on panel
Gift of Peter Upton, 2017

Jeff Elrod
Jagged City 2004
acrylic on canvas
Gift of Annie and Peter Remes, 2017

John Henderson
Reticle (model 19) 2017
acrylic, gesso, printed ink on MDF panel
Gift of the artist, 2017

Ull Hohn
Untitled 1988/1993
oil on wood panel
Gift of the Bronzini Vender Family Collection, 2017

Ull Hohn
Untitled 1993
oil on canvas
Gift of the Bronzini Vender Family Collection, 2017

Ull Hohn
Untitled 1993
oil on canvas
Gift of the Bronzini Vender Family Collection, 2017

Jesse Howard
Untitled 1960
paint on wood
Gift of the Kohler Foundation, Inc., in collaboration with the Kansas City Art Institute, 2017

Tala Madani
Stone with Skin 2011
oil on linen
Gift of the Bronzini Vender Family Collection, 2017

Coco du Nom
Untitled (for Jo Baer) #3/5 2010
oil-based enamel on panel
Gift of the Bronzini Vender Family Collection, 2017

Michaelangelo Pistoletto
Donna in bianco con cappello in mano (Woman in white with hat) 1976
screenprint on stainless steel
Gift of Dolly J. Fiterman, 2017

Scott Reeder
Girl with Mirror from the series Cubist Cokehead 2011
oil on canvas
Gift of the Bronzini Vender Family Collection, 2017

Julia Rommel
oil on linen
Gift of the Bronzini Vender Family Collection, 2017

Jakub Julian Ziolkowski
Paradizo 2012
oil on canvas
Gift of the Bronzini Vender Family Collection, 2017

Photographs
Mary Ellen Bartley
C, Two, Three, Plus a Half 2014
archival pigment print
Gift of the artist, 2017

Roe Ethridge
Pigeon 2001
chromogenic print
Gift of the Bronzini Vender Family Collection, 2017
Fred Lonidier  
*29 Arrests* 1972/1984  
gelatin silver prints  
Gift of the Buddy Taub Foundation, Jill and Dennis Roach, Directors, 2017

Judith Shea  
*untitled*  n.d.  
digital print  
Gift of Lise, Ceil and Zoe Friedman in loving memory of Mildred and Martin Friedman, 2017

**Sculptures**  
Darren Bader  
*Rock-paper-scissors robot wins every time*  
2012  
fortune cookie  
Gift of the Bronzini Vender Family Collection, 2017

Nairy Baghramian  
*Staydowners: Ugly Duckling, Truant, Class Clown, Bounder, Babbler* 2016  
polyurethane, metal, silicone  
Gift of Marjorie and Irving Weiser and Marian Goodman, 2017

Elaine Cameron-Weir  
*Harem Wall* 2011  
concrete, scent  
Gift of the Bronzini Vender Family Collection, 2017

Simon Denny  
*Multimedia Aquarium 6: Hangover* 2009  
inkjet print on canvas, bolts, stainless-steel tubing  
Gift of the Bronzini Vender Family Collection, 2017

Lara Favaretto  
*L’écume des mers* 2013  
steel, silk  
Gift of Francesco dalla Rovere, 2017

Wade Guyton  
*Untitled* 2005  
inkjet on paper, oak frames, acrylic  
Gift of Annie and Peter Remes, 2017

Christian Holstad  
*House Training #9* 2006  
wool, leather, metal mesh, wood, men's suit, necktie, fabric  
Gift of the Bronzini Vender Family Collection, 2017

Christian Holstad  
*The Road to Hell Is Paved (Target)* 2009  
vintage millinery tubing, vinyl, reflective fabric, lamé tubing  
Gift of the Bronzini Vender Family Collection, 2017

Christian Holstad  
*untitled* 2004  
white 2(X)IST underwear, tin can, hematite  
Gift of the Bronzini Vender Family Collection, 2017

Christian Holstad  
*untitled* 2004  
white 2(X)IST underwear, tin can, hematite  
Gift of the Bronzini Vender Family Collection, 2017

Christian Holstad  
*untitled* 2004  
white 2(X)IST underwear, tin can, hematite  
Gift of the Bronzini Vender Family Collection, 2017

Christian Holstad  
*untitled* 2004  
black 2(X)IST underwear, tin can, rose quartz  
Gift of the Bronzini Vender Family Collection, 2017

Christian Holstad  
*untitled* 2004  
white 2(X)IST underwear, tin can, hematite  
Gift of the Bronzini Vender Family Collection, 2017
Louise Nevelson
*From the Moon Garden* 1953
wood, paint
Gift of Dolly J. Fiterman, 2017

Postcommodity
*N12: 31°20’47.02”N; 109°29’47.62”W* 2015
PVC, parachute cord
Gift of Matt and Waylon Bockley, 2017

Sterling Ruby
*Figure Maker with Sphere* 2007
ceramic
Gift of the Bronzini Vender Family Collection, 2017

George Segal
*Crouching Woman* 1960–1961
burlap, plaster, wood platform
Gift of Foundation for Contemporary Arts, 2017

Matt Sheridan Smith
*Untitled* 2011
silver-plated bread
Gift of the Bronzini Vender Family Collection, 2017

Andra Ursuta
*Old iron leg* 2012
concrete, dust, wood, urethane, wire, rigid foam, stainless steel
Gift of the Bronzini Vender Family Collection, 2017

Unique Works on Paper
Siah Armajani
*Study for NOASS Bridge, Seattle* 1983
oil, paper collage, wood
Gift of Lise, Ceil and Zoe Friedman in loving memory of Mildred and Martin Friedman, 2017

Siah Armajani
*Study for Whitney Bridge (at Walker Art Center)* 1986
ink, graphite, paper collage on paper
Gift of Lise, Ceil and Zoe Friedman in loving memory of Mildred and Martin Friedman, 2017

Christian Holstad
*Happy Birthday* 2003
collage on paper
Gift of the Bronzini Vender Family Collection, 2017

Ian Tweedy
*Arrangement of Forgotten Stories #93* 2011
oil on book cover
Gift of the Bronzini Vender Family Collection, 2017

2017 COMMISSION

Sculpture
Nairy Baghramian
*Privileged Points* 2017
bronze, paint
Commissioned by the Walker Art Center with funds provided by the Heithoff Family, 2017

2017 PURCHASES

Drawings
Jason Moran
*Run 2* 2016
charcoal on paper
Butler Family Fund, 2017

Jason Moran
*Run 6* 2016
charcoal on paper
Butler Family Fund, 2017

Jason Moran
*Strutter’s Ball* 2016
charcoal on paper
Butler Family Fund, 2017

Sculpture
Philippe Parreno
*The Marquis and the Sisters* 2017
metal, glass, programmed lights
Funds provided by the Frederick R. Weisman Collection of Art, Thea Westreich and Ethan Wagner, 2017
2018 GIFTS

Décor
Ron Vawter
Set and costume from Roy Cohn/Jack Smith 1992
chaise, costume jewelry, fabric, found objects, lights
Gift of the Pomodori Foundation, 1995
Founders: Gregory Mehrten, Rosemary Quinn, and Ron Vawter
Transfer from Walker Archive, 2018

Editioned Prints
Stanley Brouwn
door: reguliersgracht 27 amsterdam 2088 mm x 1111 mm 1989
offset lithograph on paper; ed. of 250
Acquired by the Walker Art Center Library, transfer to Walker Art Center permanent collection, 2018

Multiples
Sharon Lockhart, Laura Owens, and Francis Stark
Untitled (Girl’s Boxes) 1997
watercolor on paper, chromogenic prints, announcement card, card, postcard, drawing on paper, offset lithograph on paper, videotape, data disk, paper board box, satin obi
Acquired by the Walker Art Center Library, transfer to Walker Art Center permanent collection, 2018

Ry Rocken
Trophy Modern 2013
trophy pieces, lamp
Gift of the Peter Norton Family, 2018

Paintings
John Armleder
Untitled 1998
acrylic, graphite on canvas
Gift of Massimo De Carlo, 2018

Stuart Nielsen
Birthing Yantra 1974
paint, ink, plaster on wood, fiberglass
Gift of Lise, Ceil and Zoe Friedman in loving memory of Mildred and Martin Friedman, 2018

Photographs
José A. Figueroa
Olga de la serie Exilio (Olga from the series Exile) 1967
gelatin silver print
Gift of the artist and Estudio Figueroa-Vives, Havana, in honor of Olga Viso, 2018

José A. Figueroa
Homenaje de la serie Exilio (Homage from the series Exile) 1993
gelatin silver print
Gift of the artist and Estudio Figueroa-Vives, Havana, in honor of Olga Viso, 2018

Alejandro González
inkjet print mounted to aluminum panel
Gift of the artist and Estudio Figueroa-Vives, Havana, in honor of Olga Viso, 2018

Alejandro González
inkjet print mounted to aluminum panel
Gift of the artist and Estudio Figueroa-Vives, Havana, in honor of Olga Viso, 2018

Stuart Klipper
I35–Rail Trestle–Minneapolis 1984
chromogenic print
Gift of Lise, Ceil and Zoe Friedman in loving memory of Mildred and Martin Friedman, 2018

Sculptures
Siah Armajani
Picnic Table (Moveable) 1993
recycled paper, plastic, glass, dye, concrete, aluminum
Gift of the artist, in honor of Olga Viso, 2018

Giulio Paolini
Early Dynastic (IV) 1978/2017
painted wood, vinyl flooring, video projection
Gift of Nicola and Beatrice Bulgari, 2018
Allen Ruppersberg
*Untitled (Aquarium from Al’s Cafe)* 1969
glass aquarium with light, cotton, box of Russell Stover chocolates
Gift of Barbara and Gary Krueger, 2018

Bosco Sodi
*Muro (Wall)*  2017
ceramic
Gift of the artist and Paul Kasmin Gallery, New York, 2018

**2018 COMMISSIONS**

*Multimedia*
Jason Moran
*STAGED: Slugs’ Saloon*  2018
mixed media, sound
Commissioned by the Walker Art Center
T. B. Walker Acquisition Fund, 2018

Allen Ruppersberg
*The Shoes Are Centered on the Shelf*  2018
unique photocopies, furniture, photomural, color photographs
Commissioned by the Walker Art Center
T. B. Walker Acquisition Fund, 2018

**2018 PURCHASES**

*Drawings*
Julie Buffalohead
*The Garden*  2017
acrylic, ink, graphite, chalk pencil, collage on paper
Julie and Babe Davis Acquisition Fund, 2018

*Editioned Prints*
Andrea Carlson
*Anti-Retro*  2018
screenprint on paper; ed. 1/20
McKnight Acquisition Fund, 2018
Views and performance in the exhibition Jason Moran
April 26–August 26, 2018
Photos (top): Galen Fletcher; (bottom): Nate Ryan
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July 1, 2017–June 30, 2018
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- Dr. William W. and Nadine M. McGuire
- Donald McNeil and Emily Galusha
- Allan E. “Pat” Mulligan*
- Will Nevers and LuAnn Nevers
- B.J. and Meg Nodzon
- Heather Nordstrom
- Richardson and Susan Okie*
- Karen L. Peterson
- Brian J. Pietsch
- Patrick B. Porter Educational Fund
- Jody Post
- Dr.* and Mrs. Stacy Roback
Lucy Rogers and Larry Grant
Barbara and Tom Ruben
Berneen Rudolph
Richard Russell
Louis Safer
William Boss Sandberg*
Art and Nancy Schwalm
Craig Seacotte*
Drs. Phyllis K. Sher and Kenneth F. Swaiman
Alec Soth
Harriet and Edson Spencer
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Roman and Alice* Verostko
Joanne Von Blon
Marge and Irv Weiser
William Weisman
Mindy Wexler
Helen Winton Whitney
Darcy Winter
Brian Woolsey
Margaret and Angus* Wurtele
R.D. Zimmerman and Lars Peterssen
Shirley Zimmerman

*deceased

WALKER ART CENTER
CAPITAL CAMPAIGN

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

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Martha and John Gabbert
Kelen Family Foundation

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Kitty and David Crosby
Teri and Robert Crosby
Mary Dolan
Lucy and Robert Mitchell
Eleanor and Fred Winston
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 Niniv 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
Scott Dayton
Toby and Mae Dayton
Target
Annette and John Whaley

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Nor Hall and Roger Hale
Chris Killingstad
Linda and Lawrence Perlman
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Schwalm Revocable Trust
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UnitedHealth Group
U.S. Bank Foundation

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Edward R. Bazinet Family Foundation
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Margaret A. Cargill Foundation
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Sally Dayton Clement and Stephen M. Clement, III
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

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David Colburn
Driscoll Foundation
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Richard and Beverly Fink
Arnold Goldman Trust
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The Miller Family
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Linda and Jesse Singh
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Wim Stocks
Thrivent Financial Foundation
Unity Avenue Foundation
Wells Fargo
Wenger Foundation
Susan and Rob White
Frances and Frank Wilkinson Foundation
Wayne Zink and Christopher Schout

CONTRIBUTOR
Anonymous
Sally and Maurice Blanks
Beth Brill
Robert Burgett
Jodi and Ralph Chu
Jeanne Corwin
Dick and Susan Crockett
Douglas and Wendy Dayton Foundation
Edward and Sherry Ann 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*
Jefferson Lines
Jean Walker Lowell and Wayne Lowell
Carla McGrath and Cole Rogers
Medtronic
Lucy and Bob Mitchell - The 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.
### Walker Art Center

#### Condensed Statement of Financial Position

**June 30, 2018**

### Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$14,663,915</td>
</tr>
<tr>
<td>Investments held by others</td>
<td>$189,777,015</td>
</tr>
<tr>
<td>Beneficial interest in trust</td>
<td>$22,174,869</td>
</tr>
<tr>
<td>Receivables</td>
<td>$7,890,516</td>
</tr>
<tr>
<td>Derivative financial instrument asset</td>
<td>$26,831</td>
</tr>
<tr>
<td>Inventories</td>
<td>$359,164</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>$334,384</td>
</tr>
<tr>
<td>Property and equipment (net of depreciation)</td>
<td>$77,802,284</td>
</tr>
</tbody>
</table>

**Total Assets** $313,028,978

### Liabilities and Net Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables</td>
<td>$3,013,646</td>
</tr>
<tr>
<td>Deferred charge</td>
<td>$460,000</td>
</tr>
<tr>
<td>Unearned income</td>
<td>$274,642</td>
</tr>
<tr>
<td>Deferred rent</td>
<td>$238,738</td>
</tr>
<tr>
<td>Special assessment liability</td>
<td>$3,728,678</td>
</tr>
<tr>
<td>Asset retirement obligation</td>
<td>$686,605</td>
</tr>
<tr>
<td>Note payable</td>
<td>$387,772</td>
</tr>
</tbody>
</table>

**Total Liabilities** $8,790,081

### Net Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>$34,526,451</td>
</tr>
<tr>
<td>Board-designated endowment</td>
<td>$72,513,223</td>
</tr>
<tr>
<td>Property and equipment</td>
<td>$361,870</td>
</tr>
<tr>
<td>Operations</td>
<td>$107,401,544</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>$91,577,303</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>$105,260,050</td>
</tr>
</tbody>
</table>

**Total Net Assets** $304,238,897

### Total Liabilities and Net Assets

**Total Liabilities and Net Assets** $313,028,978

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, 2018, 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 2017–2018 is available upon request.

Mary M. Polta, CFO
Walker Art Center  
Condensed Statement of Operations  
June 30, 2018

Revenue

Program-earned Income

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions</td>
<td>$392,941</td>
</tr>
<tr>
<td>Education and Public Programs</td>
<td>27,838</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>295,985</td>
</tr>
<tr>
<td>Moving Image</td>
<td>389,940</td>
</tr>
<tr>
<td>Mini Golf</td>
<td>302,627</td>
</tr>
<tr>
<td>Rock the Garden</td>
<td>2,064,248</td>
</tr>
<tr>
<td>Museum Admissions, Walker Shop, Food Service/Facility Rental, Other</td>
<td>2,395,572</td>
</tr>
<tr>
<td>Gala-Avant Garden</td>
<td>1,199,835</td>
</tr>
<tr>
<td>Contributions, including net assets released</td>
<td>8,321,570</td>
</tr>
<tr>
<td>Endowment Draw</td>
<td>7,461,700</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td><strong>$22,852,256</strong></td>
</tr>
</tbody>
</table>

Expense

Programs

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions</td>
<td>$4,507,954</td>
</tr>
<tr>
<td>Education and Public Programs</td>
<td>1,382,074</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>1,819,214</td>
</tr>
<tr>
<td>Moving Image</td>
<td>971,345</td>
</tr>
<tr>
<td>Digital Media</td>
<td>562,299</td>
</tr>
<tr>
<td>Mini Golf</td>
<td>179,465</td>
</tr>
<tr>
<td>Rock the Garden</td>
<td>2,091,841</td>
</tr>
<tr>
<td>Walker Shop, Food Service/Facility Rental</td>
<td>1,183,285</td>
</tr>
<tr>
<td>Fund-raising/Membership</td>
<td>1,671,980</td>
</tr>
<tr>
<td>Administration</td>
<td>5,825,888</td>
</tr>
<tr>
<td>Building Operations</td>
<td>2,642,806</td>
</tr>
<tr>
<td><strong>Total Expense</strong></td>
<td><strong>$22,838,151</strong></td>
</tr>
</tbody>
</table>

Net Income from Operations $14,105
2017–2018
Income $22,852,256

- Endowment Draw: 33%
- Contributions: 37%
- Gala Avant Garden: 5%
- Museum Admissions, Walker Shop, Food Service/Facility Rental, Other: 10%
- Program-earned Income: 15%

2017–2018
Expense $22,838,151

- Programs: 50%
- Building Operations: 12%
- Administration: 26%
- Fund-raising/Membership: 7%
- Walker Shop, Food Service/Facility Rental: 5%
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VICE PRESIDENT
John Christakos

TREASURER
John P. Whaley

SECRETARY
Donna Pohlad

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Gil Roeder
Adrian Walker
Elaine B. Walker
Lindsey Walker

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Ralph Burnet
Julia W. Dayton
Roger Hale
Erwin Kelen
Lawrence Perlman
Steve Shank

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John Dayton
John Gabbert
Martha Gabbert
Jeanne Levitt
Mary and John Pappajohn
Mary and Dick Payne
Robert and Rebecca Pohlad
Lois and John Rogers
Forced Entertainment: Quizoolal, part of Out There 2018, Soap Factory, Minneapolis
January 27, 2018
Photo: Alice Gebura
Photos: Lindsey Kusterman
Carlos Martiel performs at the opening of the exhibition
Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950
November 10, 2017
Photo: Galen Fletcher