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Views of the exhibition *The Paradox of Stillness: Art, Object, and Performance*

Photos: Pierre Ware

*top:* Michelangelo Pistoletto, *La Venere e il grande Carro (Venus and the Big Dipper)*, 1980, Fondazione Pistoletto, Biella; *bottom:* Anthea Hamilton, *Cabbage Five Four Ways*, 2020, Commissioned by the Walker Art Center
View of the exhibition Rayyane Tabet: Deep Blues
Photo: Pierre Ware
What do you see when you imagine possible futures?

The past year has forced us all to ask challenging questions about our personal and collective futures. The Walker’s first exhibition to open during the pandemic—*Designs for Different Futures*—was a timely forum for investigating these ideas, featuring projects that dealt with everything from social distancing to the gig economy, racially biased data systems to environmentally responsive architecture.

View of the exhibition *Designs for Different Futures*  Photo: Peter VonDeLinde
Eero Lundén, Ron Aasholm, and Carmen Lee, *Another Generosity*, 2018
A Prayer for Now

“Body Prayers serves as a prayer as we continue to dismantle systems of hatred and corruption and acknowledge the urgency of rest, peace, liberation, and overall joy,” said guest curator DejaJoelle. Celebrating the Minnesota BIPOC dance community, this special edition of Choreographers’ Evening brought together audiences for a hybrid experience that included a virtual performance film, a live online artist conversation, and a virtual community gathering.
Free First Saturday: Welcome Back!
Photos: Carina Loignren
With the Walker Cinema closed, some screenings were canceled while others shifted into the lobby, outdoors, or the virtual realm, offering audiences from the area and around the world opportunities to connect with Walker programs. One of the highlights of this fiscal year was a live, online Walker Dialogue with the multiple award-winning director of *Nomadland*, Chloé Zhao (before many awards results were announced), in conversation with former senior curator Sheryl Mousley about her experiential approach to emotionally intimate, humanist filmmaking.
View of the exhibition Don’t let this be easy
Photo: Dylan James Nelson
Carolee Schneemann, Noise Bodies, 1965 (detail), T. B. Walker Acquisition Fund, 2019
Sarah Adel-Jelil, *La Napoule*, 2020, part of Walker Virtual Cinema: *We Take Everything with Us*
Photo courtesy the artist
Reframing the Mission

“The Walker Art Center empowers people to experience the transformative possibilities of the art and ideas of our time and to imagine the world in new ways.” As part of a comprehensive strategic planning process that centers audiences and builds community, we restated our mission to help clarify the focus and potential impact of Walker programs and activities.
FISCAL YEAR HIGHLIGHTS, CHALLENGES, AND LEARNINGS:

MESSAGE FROM THE EXECUTIVE DIRECTOR

As I think back on our 2020–2021 fiscal year, one of the most difficult years in our lifetimes, I am exceedingly proud of how the Walker Art Center remained both a steadfast cultural anchor in our community and a global leader in the contemporary art field. As we managed the many challenges of last year, I am deeply grateful for the participation and partnership of more than 909 artists and our 530,957 visitors; 24 community, civic, and copresenting partners; and 55 dedicated volunteers. With our combined efforts, the Walker was able to present 9 exhibitions and hosted some 80 virtual programs, including 15 performance events, 21 screenings, and 43 education and public programs. While the galleries, McGuire Theater, and Walker Cinema were inaccessible to visitors, the Minneapolis Sculpture Garden remained a safe and welcoming space for members of our community to engage with art and find respite, connectedness, and inspiration—with 449,123 people visiting during the fiscal year. We also welcomed 2,143,973 visitors to the Walker’s websites, walkerart.org and MnArtists.org. Across all of the Walker’s offerings, more than 60% of audiences participated free of charge.

As we weathered the COVID-19 crisis together, it was both humbling and heartening to witness—and be on the receiving end of—the outpouring of philanthropy from across the private and public sectors. I am deeply grateful for
the generosity of our 4,500 members and donors; 80-plus corporate and foundation partners, including Premier Partner Chase and Technology Partner Atomic Data; and 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. I also want to acknowledge the nearly two dozen emerging, BIPOC, local, and international artists in the Walker’s collection for contributing to our spring benefit event, Out of the Box: A Walker Night In. I am grateful to our co-chairs Michael Peterman and Meredith Ross Heithoff, sponsors Blu Dot and Taft Law, and all who participated for helping to raise more than $241,000 to support the Walker’s award-winning educational and artistic programs.

The many challenges and uncertainties of the pandemic were also met with extraordinary relief grants, often as a surprise and with flexibility to use the funds where they were most needed. I want to take this opportunity to recognize the Patrick and Aimee Butler Family Foundation, the Ellsworth Kelly Foundation, and the Terra Foundation for American Art for their responsiveness and generosity in this moment. I am touched by and deeply grateful to the many Walker members, donors, and trustees who increased their support last year in recognition of the pandemic’s impact on the Walker and the entire arts sector. I also want to acknowledge the critical support we received through the US Small Business Administration’s Paycheck Protection Program (PPP) and Shuttered Venues Operators Grant (SVOG), the latter of which was received in July 2021. These grants, which represented a literal life-line for so many organizations across the United States, resulted from countless hours of national organizing,
advocacy work, and bipartisan support to preserve and nurture the arts and culture ecosystem in our communities and across our country.

As a result of all of this extraordinary support, we were able to close the Walker’s 2020–2021 fiscal year with a balanced budget for the 40th consecutive year. The impact of this was felt at every level of the Walker—in our work to engage artists, audiences, and communities in new, safe, and innovative ways; to support and retain our exceptionally talented and dedicated staff; and to steward the Walker’s iconic building and world-renowned contemporary art collections in our care. For all that we accomplished and encountered during this unparalleled year, I am continually thankful for and in awe of our devoted staff and Board of Trustees.

COVID-19 Response and Impact

It is, of course, stating the obvious to say that the COVID-19 pandemic changed everything. The seismic shock wave was felt around the world, across the cultural sector, throughout our communities, and within our personal lives. Alongside the many losses, there was invaluable learning that led us to new kinds of thinking and ways of connecting, with each other and with artists and audiences. Through it all, I am exceedingly proud of how the Walker is managing through the COVID crisis—always with the utmost goal to ensure the health and wellness of artists, our visitors and communities, and our staff.

To help guide and connect us as we navigated the changing landscape created by the pandemic, the Walker organized an
informal consortium of arts and culture leaders from nearly 90 organizations across Minnesota. I want to thank our peers for rallying to support each other and our communities in this moment. This forum has played a critical role in helping us to share best practices, information about government policies and relief programs, and guest speakers—from Minnesota’s Governor Tim Walz to commissioners from the departments of Health, Education, and Employment and Economic Development. While serving as a critical point of connection during this crisis, I am excited about the potential for this new statewide network to serve our field, artists, and communities well beyond the pandemic.

Of course, our 2020–2021 fiscal year reflects the effect of the pandemic on the entire 12 months—including a second state-mandated building closure in Fall 2020; mask mandates and museum capacity restrictions; a reduction in hours that the Walker’s galleries were open to the public; fewer exhibitions on view within the year; and the complete closure of the McGuire Theater and Walker Cinema since March 2020. While these realities had a significant impact on our operations, programming, and fiscal year numbers, we know this only tells part of the story. Our annual report attempts to highlight the impact of our efforts, amidst all of the uncertainty, to leverage the power of art to connect and inspire us.

Program Highlights

I want to recognize and thank our staff, artists, and partners, whose collaborations enabled us to find new ways to bridge art and audiences last year. Looking back at
2020–2021, I am incredibly proud of how we experimented with and accelerated our use of digital platforms and virtual programs—from virtual talks with artists and curators, art-making workshops, and drawing classes to online articles by artists and creative makers. The series Art in Isolation featured 13 interpretive videos responding to artworks in the Walker’s collections through the lens of lived experience during the pandemic, which surfaced a range of themes relating to gender and racial identity, history and world events, and current politics. Cumulatively throughout the year, the Walker’s virtual and digital experiences were viewed, attended, or downloaded more than 36,125 times. The Walker also launched an online cinema with screenings of films from our collections and a greatest hits compilation of the popular British Arrows program across its 40-year history, viewed by more than 10,000 households in December. In addition, we redesigned Mn Artists as a platform that champions Minnesota’s artist community through regionally focused, interdisciplinary arts writing, with a new site launched in January 2021.

With the complete closure of the McGuire Theater since March 2020, we collaborated with our copresenting partner Northrop over several months to create our first-ever virtual performing arts residency with Kinetic Light, a collaboration of leading disability activists and artists Alice Sheppard and Laurel Lawson. Presented in December, the filmed performance DESCENT shared a visually stunning love story that tested the limits of dance, beauty, and disability. Extending the Walker’s commitment to accessibility, the presentation featured technology adapted for blind and nonvisual audiences and a film screening of disability art short films from the Walker’s Ruben/Bentson Moving Image Collection.
Venturing deeply into radical new approaches to theater during COVID-19, the Walker presented a new two-part theater experience by Obie Award-winning 600 Highwaymen in March. The one-on-one, socially distanced performance *A Thousand Ways* gained critical national attention as one of the most unique and moving theater experiments made during the pandemic. In June, we presented a special and timely edition of Choreographers’ Evening designed to celebrate, acknowledge, and centralize BIPOC choreographers who help fortify the Twin Cities dance ecosystem. Organized by DejaJoelle, the hybrid program *Body Prayers* featured a virtual filmed documentary by Adja Gildersleve preceded by a live online artist conversation and community gathering. DejaJoelle’s vision was to offer “a prayer as we continue to dismantle systems of hatred and corruption and acknowledge the urgency of rest, peace, liberation, and overall joy.”

With school closures in response to the pandemic, we created new digital resources and virtual tours to support K–12 teachers, families, and students as they shifted to distance learning. We hosted new virtual school field trips and interactive workshops on Zoom and offered art-making activities for free download on the Walker’s website; these new offerings also helped to expand the Walker’s reach to communities well beyond the Twin Cities metro area. We also created a centralized learning hub of more than 20 arts and culture groups across the state to provide teachers and families with online access to free activities and resources. In addition, the Walker partnered with Chase to create and distribute more than 8,000 free kits filled with art-making supplies and activities to K–8 students attending Minneapolis and St. Paul Public Schools. The art kits were designed to
help students navigate the challenges of distance learning and mitigate the lack of access to both hands-on cultural activities and reliable internet at home.

During the nine months that our galleries were open last year, I am incredibly proud of the groundbreaking exhibitions we presented and the steps we took to both ensure the safety of visitors to our galleries. In September, we were able to open *Designs for Different Futures*, a dynamic exhibition we co-organized with the Philadelphia Museum of Art and the Art Institute of Chicago, which had been postponed due to the pandemic. Assembled by a team of curators across the three organizing institutions, this large-scale show brought together more than 80 works by designers and architects that address the challenges and opportunities that humans may encounter in the future—from lab-grown food to textiles made of seaweed and an affordable gene-editing toolbox.

In May, after a yearlong delay due to COVID, we were able to open *The Paradox of Stillness: Art, Object, and Performance*. This Walker-organized exhibition featured more than 100 works from the early 20th century to today by an international and multigenerational roster of 60 artists. Encompassing performance, painting, sculpture, photography, and video, the presentation and its accompanying catalogue examined the notion of stillness as both a performative and visual gesture—from pictures that subtly come to life to actions staged by live performers. The final gallery hosted a changing series of choreographed performances. From the very start, when Walker curator Vincenzo de Bellis first conceived of the show, we knew it would be an ambitious undertaking. Opening and presenting it during the pandemic added to
the complexity, with innovative solutions needed in order to bring the gallery experience and 15 live performances in line with the Walker’s COVID safety protocols for artists, performers, volunteers, staff, and visitors. Throughout its 12-week run, this ever-changing exhibition was seen by more than 21,800 people.

We also presented the first US solo museum presentation for Berlin-based artist and writer Michaela Eichwald and the first commission at a US museum for Beirut-based architect and sculptor Rayyane Tabet. These projects exemplify the Walker’s ongoing commitments to emerging talent, introducing artists to US audiences, and bringing attention to young artists’ work.

While the pandemic prevented many people from traveling to Minneapolis to engage with Walker programming, we were delighted to be able to send artworks in our collections on the road. In celebration of renowned American artist Jasper John’s 90th birthday, we organized a survey of the artist’s prints from the Walker’s comprehensive collection and sent it on a national tour to the Carnegie Museum of Art, Pittsburgh; Tampa Art Museum, Florida; Grand Rapids Art Museum, Michigan; and Parrish Art Museum, Water Mill, New York. The presentation in Tampa, for example, was seen by more than 20,560 people. In May, we toured a large-scale presentation drawn from the Walker’s collections for the Fondazione Palazzo Strozzi in Florence—American Art 1961–2001: The Walker Art Center Collections from Andy Warhol to Kara Walker—considered one of the must-see exhibitions in Italy last summer. Sharing a new perspective on the history of contemporary art in the United States, the presentation featured works by more than 50 artists and
touched on critical ideas, innovations, and themes that are still relevant today—from the rise of the consumer society to feminism, race, and civil rights. More than 55,650 visitors experienced the show at the Palazzo Strozzi.

As we moved into the summer months, we looked eagerly forward to emerging from varying states of quarantine and the prospect of engaging our community with a robust schedule of summer activities—from outdoor concerts on our hillside to tours of the Minneapolis Sculpture Garden. Throughout the summer, visitors gathered to experience live music by some of today’s most innovative jazz musicians as well as dance performances, poetry readings, and art-making activities. Our one-of-a-kind artist-designed mini golf course also returned to the Walker terraces, with two new additions created in collaboration with the Native Youth Arts Collective.

Also this summer, we celebrated the culmination of Des Moines–based artist and activist Jordan Weber’s residency with the opening of Prototype for poetry vs rhetoric (deep roots) (2021). Developed over three years and in close partnership with the youth-development organization Youth Farm, environmental justice activists, academics, and city officials, this new public artwork transformed a vacant lot in the Hawthorne neighborhood of North Minneapolis into a rain garden and urban farm filled with fresh produce, pollution-mitigating plants, while also creating a gathering space for the local community. The project became a healing space for local residents in the wake of George Floyd’s murder and the subsequent uprisings, and brought critical attention to ways that government policies and urban planning have led to heavy pollution in primarily Black neighborhoods.
A Process of Structural Change

With the events of last year, the Walker’s Board of Trustees and staff recognized a renewed urgency to live up to our values of inclusion and equity, especially with regard to race. As part of this process, the board endorsed a commitment to creating an antiracist Walker culture, one that values a diversity of lived experiences and embraces inclusion and equity as critical to fulfilling our mission. As part of this, all trustees and staff underwent training. The board participated in Facing Change: Advancing Museum Board Diversity and Inclusion, an unprecedented national initiative aimed at diversifying museum boards and leadership. Backed by $4 million in funding from the Andrew W. Mellon Foundation, Alice L. Walton Foundation, and the Ford Foundation, Facing Change provided the framework, training, and resources for museum leaders to build inclusive cultures within their institutions that more accurately reflect the communities they serve. As a result of the Walker’s participation, the board created a Racial Equity Committee and drafted a specific action plan to increase BIPOC representation on the board and in leadership positions.

On the staff level, we worked with Seena Hodges, Founder and CEO of the Woke Coach, to conduct antiracism training, including From Ally to Accomplice, an in-depth, yearlong program for the Walker’s 15 most senior staff leaders. All Walker staff participated in sessions with Dr. Joi Lewis, CEO and Founder of Joi Unlimited Coaching & Consulting, who led us through her Orange Method of Radical Self-Care (Healing Justice) and Radical Hospitality (Social Justice) workshops. We also launched a deliberate process to deepen our understanding of both Indigenous
history and the Walker’s history and to critically examine where they connect. This practice—which includes in-depth research and consultation with Indigenous historians, knowledge keepers, and cultural leaders—is a step forward in our efforts to respect Indigenous peoples and recognize their enduring relationship to the land. Other critical steps we took last year include evaluating and redrafting our strategic priorities, operational practices, and hiring procedures, and increasing the Walker’s minimum wage to $15 per hour, ahead of both Minneapolis and Minnesota timelines. We also ended our practice of unpaid internships and began planning for a new paid internship program that will launch in 2022.

Like most collecting institutions, we recognize the Walker has considerable work to do in order to make its collections more reflective of the world in which we live. To advance this work last year, we participated in and led a series of conversations with colleagues from peer museums to address issues of diversity, equity, inclusion, and accessibility (DEIA) within museum collection holdings. We spearheaded a series of remote convenings with curatorial colleagues across the US on wide-ranging topics—from policies and best practices for acquisitions, gifts of art, and deaccessions to artist demographic data collection and transparency. The high level of interest in this work resulted in the Association of Art Museum Curators (AAMC) taking this topic on with a broader national scope, creating cross-institutional work groups to help develop best practices for the field.

As we deepened our understandings last year, we took steps toward supporting and remunerating artists for their work in new ways. In October, we announced our commitment
to diverting $120,000 of our acquisitions funds to support 20 BIPOC artists working in all disciplines. This initiative developed amidst the process of institutional reckoning following the murder of George Floyd and in response to the compounding public health and economic crises from the pandemic that disproportionately impacted communities of color. We greatly value the close partnership of the 10 Twin Cities–based BIPOC arts groups that provided vital help with this effort. We also launched a paid professional development course for early career BIPOC artists interested in developing their teaching artist practice, creating art experiences for families, and connecting to other artists and cultural organizations in the Twin Cities. These are but two small steps we took last year toward being a better, more responsive, and inclusive partner in our community.

Organizational Realignment:
Building the Leadership Team

Along with steps toward structural change, we made significant progress in realigning our organization and leadership team to support the Walker’s mission, vision, values, and priorities moving forward. In August, we announced the creation of a new department titled Public Engagement, Learning, and Impact (PELI) to center audience engagement and the impact of our programs on the communities we serve. We also created a new leadership position, Head of Content and Communications, responsible for refining and amplifying the public voice of the Walker through design and digital communications. In June, we welcomed Asli Altay to this role which oversees the Walker’s marketing,
public relations, communications, design, and digital teams. We are excited for her to bring new ideas and fresh approaches to the Walker’s brand and communications, drawing on her expertise and past experiences with leading companies such as Apple and prominent cultural institutions, including the Van Abbemuseum in Eindhoven, the Netherlands; SALT Istanbul; and the Istanbul Design Biennial.

Felicia O’Brien also joined the Walker in June as Director of Business Development, a new position responsible for identifying, developing, and maximizing sources of earned revenue to support the Walker’s operations and programs. This is a critical role both in the short and long term as we emerge from the pandemic and seek to enact more flexible and sustainable financial strategies that align with our institutional mission and values.

In April, we welcomed Pablo de Ocampo as our new Director and Curator of Moving Image. Pablo moved to Minneapolis this summer from Vancouver, British Columbia, where he was the Curator of Exhibitions for Western Front—Canada’s leading artist-run center for contemporary art and new music. Over the past 20 years, his practice has been rooted in artists’ film, while also engaging more broadly with the moving image across a wider field of performance, music, and contemporary art. With his deep commitment to artists, expertise in creating a context for their work, and experience forging lasting connections with audiences, we are eager to see how he will shape the moving image program at the Walker. It has been exciting and energizing to welcome new leaders and staff who are bringing fresh perspectives and new thinking and approaches to our work.
I also want to take this opportunity to acknowledge the critical contributions and extraordinary commitment and longevity of numerous Walker staff. We have a longstanding tradition of recognizing both new staff and anniversaries each month, and I am continually astounded and truly grateful to see our colleagues reach major milestones of 5, 10, 20, and even 30-plus years of dedication to advancing the Walker’s mission. Their institutional knowledge, expertise, and dedication provided a solid foundation for all of us as we worked together to navigate a year filled with so much uncertainty and change, and is a key asset as we prepare for the Walker’s next chapter.

Moving Forward with a Visionary New Strategic Plan

In Fall 2020 we commenced a strategic planning process in order to articulate a new vision and strategic direction for the Walker. For helping to steward this substantial and comprehensive effort, I want to thank trustee Jan Breyer for his support and close partnership as co-chair of the Strategic Planning Committee; our committee members for their intellectual contributions, time, and support; and everyone who participated in the process—from our trustees and staff to our patrons, artists, and community partners.

Embarking on strategic planning over the past year, in the midst of a pandemic and a long-overdue racial reckoning, brought focus to our work, honed our attention on the best possible ways to deliver on our mission, and affirmed our commitment to equity and inclusion. It also further exposed
the need for museums to embrace their potential as sites for imagination, creativity, connection, and community. The result of our efforts is an ambitious five-year strategic plan, approved by our Board of Trustees in September 2021, designed to both embrace and evolve our role as an international leader among contemporary art institutions and a cultural anchor within our Twin Cities community.

I am truly inspired and energized by our planning process and the clear road map we now have in hand. I am particularly excited that, for the first time in 28 years (since 1993), our strategic plan articulates a new mission statement: The Walker Art Center empowers people to experience the transformative possibilities of the art and ideas of our time and to imagine the world in new ways. This new mission—along with new vision and values statements—sets high expectations for the Walker to model and help pave the way toward a more just society. And we know it is critical that we not just articulate these commitments, but that we live them day to day.

Guided by our strategic plan over the next five years, we will center audiences and build community while continuing to support and present the most compelling artists, art, and ideas of our time. Our strategies will not only help us to rebound from the pandemic but also put the Walker on even more solid footing well into the future. It is with creativity, excitement, and intention that we move forward from here, and we invite you to join us as we work together to build a more inclusive and sustainable future.

Mary Ceruti
Executive Director
Free First Saturday: Welcome Back!
Photo: Carina Lofgren
A Paradox of Our Moment

In our present moment, time feels both slow and fast, nonexistent and beyond our control. We’re acutely aware of its passage, yet it can appear to stand still. The exhibition *The Paradox of Stillness: Art, Object, and Performance* engaged this phenomenon by asking “Is anything truly still?” The show explored movement itself through artworks and new commissions activated by live performances, mysterious devices, and forces of nature.
Views of the exhibition Designs for Different Futures
Photo: Peter VonDeLinde

top (center): Iris Van Herpen, Syntopia Finale Dress, 2018
View of the exhibition Rayyane Tabet: Deep Blues
Photo: Pierre Ware
While we were sheltering in place, we experimented with new ways to engage audiences with arts experiences, such as the video series Art in Isolation. In these 13 short spots hosted on social media, staff from areas across the institution responded to artworks in the Walker’s collections through the lens of lived experience during COVID-19. They talked about a range of themes related to gender, racial identity, history, world events, and current politics, nurturing personal connections in this challenging time.
Danez Smith and the Dark Noise Collective Virtual Performance and Live Conversation  Photo: Pierre Ware
The Power of Visibility

Can we trust the images that we see? Today, visibility—the state of being able to see or be seen—is a matter of both personal and global political urgency, catalyzed by developments in surveillance, the technology of war, and complex disinformation campaigns. Through works drawn from the Walker’s collection, the exhibition Low Visibility responded to the moment and considered ways that images help us conceal or uncover ourselves and our world.
Resident
Name: Tranae Moran
Building: B
Apartment: 3D
Rent Status: Paid
Infractions:
- Handing out fliers
- Late payment x3
- Loitering x2
Rini Yun Keagy, *Ordinal (SW/NW)*, 2018, part of Walker Virtual Cinema: Expanding the Frame
Photos courtesy the filmmaker
Target Free Thursday Nights: Winter at the Walker
Photos: Carina Lofgren
A Vital Contribution to Minnesota’s Arts Ecosystem

Re-envisioned and launched this fiscal year, Mn Artists champions the state’s artist community through locally focused, interdisciplinary arts writing. Evolving and responding to the present moment, the new digital publication features essays, reviews, news, and conversations that support a range of perspectives and nurture lively, professional discussions while highlighting the rigor and vitality of Minnesota’s local arts scene.
Views of the exhibition *The Paradox of Stillness: Art, Object, and Performance*  Photos: Pierre Ware

Hillside Jazz (Present Tense): Irreversible Entanglements
featuring Moor Mother   Photos: Pierre Ware
Views of the exhibition Michaela Eichwald
Photos: Cameron Wittig
Free Community Days

As the Twin Cities came together in May 2021 for memorial events in honor of George Floyd, Free Community Days at the Walker offered a place to gather and hold space during this time of healing, reflection, change, and action on the anniversary of his murder.
COMMUNITY IMPACT STORIES

Financially Supporting BIPOC Artists and Forming New Community Partnerships

Artist Jordan Weber’s Green Landscape of Resilience and Sustainability

Creating Equitable Artistic Experiences with Kinetic Light

Responding to the Pandemic: Connecting Minnesota Students, Teachers, and Families with Arts Resources

Walker on the Road: Exhibitions Travel Across the Country and Around the World
Financially Supporting BIPOC Artists and Forming New Community Partnerships

In an effort to better support and engage with artists and our community in the Twin Cities, the Walker diverted $120,000 of its acquisitions funds this past fiscal year to support 20 BIPOC artists working in all disciplines. For this initiative, the Walker partnered with 10 Twin Cities–based arts organizations that represent a diversity of artistic disciplines and cultural communities, who each selected two artists to receive individual grants in the amount of $5,000. Grant recipients used the funds to support their artistic practices or for any other financial needs; no post-grant report was required. Each partner organization also received $2,000 as compensation for their expertise, time, and labor.
The partnering organizations were: All My Relations Arts, Black Table Arts, Catalyst Arts, CLUES (Comunidades Latinas Unidas en Servicio), Juxtaposition Arts, Maia Maiden Productions, Mizna, Pillsbury House, Public Functionary, and the SEAD Project (Southeast Asian Diaspora Project).

“Over the past few months, artists in the Twin Cities have been working tirelessly on healing and recovery, creating artworks, and taking care of their communities. Most of this labor has been unpaid. We wanted to take a small step toward remunerating artists for their powerful work, and toward being a better partner to our community,” said Walker Chief Curator and Director of Curatorial Affairs Henriette Huldisch when the project launched in Fall 2020. “We’re deeply appreciative of our collaborating organizations and their vital help in this effort.”

In addition to strengthening our relationships with arts organizations from across the Twin Cities, the grants have also helped the Walker form new connections with artists, such as Cadex Herrera and Bereket Weddall, who were contracted as teaching artists and cofacilitated workshops for teens primarily from North Minneapolis this past summer. All participants were paid, received breakfast and lunch, bus tokens, and child or sibling care was available for anyone needing it.

Although we acknowledge that these one-time grants are not enough to sustain the hurting arts ecosystem in the long term, this is one concrete action the Walker was able to take to support artists in the community. As Mizna Executive Director Lana Barkawi described in a recent Star Tribune article, “It’s a minuscule percentage of the Walker’s budget,
but for artists, money with no strings attached is incredibly meaningful. It’s a small step toward repairing harm that has been done over the years when institutions take from the local BIPOC arts ecosystem and don’t give back.”

As we examine our own history of engagement with the local arts communities, the Walker is committed to creating space for more dialogue and mindful, reciprocal partnerships within the Twin Cities. We will continue to work with the artists and collaborating organizations to create opportunities that are equitable and sustainable. These artist grants were a first of many steps to further these initiatives.
“Gardening has long fulfilled many needs, desires, and functions—whether as an art form, food source, or a way in which to build community. Now, as Des Moines–based artist Jordan Weber is illustrating, a garden can do all of that while also being a public place for nourishment and healing.” —Midwest Home

When Jordan Weber’s public art project Prototype for poetry vs rhetoric (deep roots) opened in Summer 2021, people gathered to celebrate the new community garden in North Minneapolis with music, poetry performances, food, and workshops. Many of the community partners that participated in the project and the artist’s residency joined the festivities, including volunteers from Youth
Farm, Urban Research and Outreach-Engagement Center (UROC), the University of Minnesota, Juxtaposition Arts, and other organizations. Despite being beset by many challenges during the project due to the pandemic and following the murder of George Floyd, the artist and community persisted in realizing this vital public space for the neighborhood.

Weber is known for large-scale, socially engaged projects that support the struggle of BIPOC communities. His works establish healthy places to live and thrive through activism, while supporting green environments, food access, and well-being with public programs. Through this process, the artist builds spaces for people to find respite, healing, and care. “I have learned collaboratively with communities defined by geographic and economic disadvantage and I work against this to help create healthy regional landscapes of resilience and sustainability through the arts, supporting social programs that operate within oppressive systems,” shares the artist. “My projects seek to collectively open up community landscapes in restricted environments.”

Reflecting a deep collaboration with the local community, Weber’s Prototype for poetry vs rhetoric (deep roots) (2021) was developed during his two-year artist residency at the Walker and created in collaboration with Twin Cities organization Youth Farm and Aune Fernandez Landscape Architects. The site features an urban farm growing fresh produce available to local residents, rain gardens addressing the high pollution in North Minneapolis, and a public gathering space.

The design is based on the familiar form of a basketball court to visually invite young people to the garden.
Jordan Weber's Community Garden Opening-Day Celebration
Photos: Teddy Grimes

top: Jordan Weber, Prototype for poetry vs rhetoric (deep roots)
2021 (aerial view), Commissioned by the Walker Art Center
Several hoop-like sculptures help filter rainwater for the gardens below, while the perimeter is planted with fruiting shrubs, pollinators, and native grasses. Weber also included obsidian boulders, a rock known for its metaphysical healing properties, particularly the ability to draw out negative energy. Two of these feature bronze plaques that match a sister artwork held in the Walker’s collection titled *Obsidian Eagle* (2020). Reading “Inhale” and “Exhale,” the sculpture reminds us of the importance of breath, rest, meditation, and self-care in the ongoing fight for social justice.
Creating Equitable Artistic Experiences with Kinetic Light

In December 2020, the Walker partnered with Northrop at the University of Minnesota to present a virtual residency and filmed performance with Alice Sheppard and her company Kinetic Light, celebrated by critics and audiences alike as innovators in disability arts. Since the COVID-19 pandemic made an in-person residency impossible, the Walker engaged in its first-ever digital dance residency. This included a movement class, a discussion of stage craft design for disabled bodies and artists, and a film screening featuring selections chosen by the company along with works from the Walker’s Ruben/Bentson Moving Image collection.
During that weekend, the screening of *DESCENT* took place virtually for a ticketed local, national, and international audience. The visually stunning imagining of a queer, interracial love story of mythical figures Venus and Andromeda was a transformative ride testing the limits of what dance, beauty, and disability appear to be. The Walker’s unwavering commitment to the project during the pandemic was impactful; the company told us that every single engagement that they had in place for their 2020–2021 season had been canceled, except for ours.

An audience of 658 people watched the world premiere of the previously filmed performance from the comfort of their homes, which was a challenge for the three organizations to pull off remotely during the early stages of the pandemic. The digital workshops offered that week were sold-out and the post-performance discussion with the artists was robust and satisfying. We learned new ways of thinking about what is possible technologically and how to make compelling digital interfaces for live audiences. But of even more interest and import, both the Walker and Northrop had a truly eye-opening experience responding to the desires and needs of the company to make all the offerings as fully accessible as possible, for as many types of needs that exist.

Working closely with the company and the technical staff of Northrop, we incorporated Kinetic Light’s accessibility technology, which was developed for and with blind and nonvisual audiences and featured multitrack audio description, providing access and equitable artistic experiences. The Walker and Northrop teams both had to scramble (gladly) to meet the new challenges of this type
of deep dive into thoughtful accessibility. All three organizations received positive feedback from the local and national disabled communities. Kinetic Light, known as the vanguard of disability arts, asked us to see the world through their eyes and abilities. We accepted and found it to be a very productive exchange on all levels that also prompted positive improvements to our internal understanding and systemic support of accessibility throughout the museum.
Responding to the Pandemic: Connecting Minnesota Students, Teachers, and Families with Arts Resources

At the heart of the Walker’s work to create connections between the creativity of artists and the lived experience of our audiences and communities is the Public Engagement, Learning, and Impact (PELI) department. The PELI team works to center audiences’ experiences at the Walker—from welcoming first-time and returning visitors alike to delivering nationally recognized education programs that serve schools, families, and adults in the Twin Cities and across Minnesota. We develop educational resources in multiple languages, including Spanish, Hmong, and Somali, and PELI educators are specially trained to support visitors with a range of learning styles.
When COVID-19 hit in Spring 2020 and schools shut down, the Walker also paused all of its on-site school tours and family programs. In a typical year before the pandemic, more than 10,000 school children would visit the museum yearly, and another 25,000 visitors would attend Free First Saturday each year. As the pandemic presented challenges for visitors to engage with art and artists, we developed new online resources for K–12 students, families, and teachers to use at home. During fiscal year 2020–2021, children and families participated in free virtual workshops and downloadable art-making activities made available on the Walker’s website. Walker educators engaged K–12 teachers and students with virtual tours of the exhibitions and materials to support student learning at home.

Interactive and learner-centered, virtual programs for schools are responsive to the current concerns of teachers, who are increasingly seeking ways to integrate content addressing issues of racial and social justice and representation into their curricula. For example, Walker programs focusing on Black contemporary artists and Asian American Pacific Islander artists have become enormously popular; more than 1,000 students (28% of total virtual tour attendance in the 2020–2021 school year) have participated since launching these resources. In total, more than 3,500 students participated in virtual tours during the 2020–2021 school year.

As a complement to virtual field trips, the Walker also offered multidisciplinary lesson plans and exhibition guides on the website (walkerart.org/resources-for-teachers/). Additionally, the semi-annual Evening for Educators teacher event shifted into the virtual space, offering opportunities
Free First Saturday at Home: Walker Virtual Art Tours and Activities for Families

**I. COMMUNITY IMPACT STORIES**

**Free First Saturday at Home: Walker Virtual Art Tours and Activities for Families**

Pre-recorded videos for ages 4 and up, available in English and Spanish.

1. **Virtual Family Tour with Educator Billy (June)**
   - Art Tour (June)
   - This interactive presentation of three pieces of art explores how artists share love with the world through their work. All you need is a camera, marker, paper, and your imagination. Approximately 12 minutes.
   - You can also watch Keith Haring, one of the artists featured in the tour, create a mural at the Walker Art Center in 1984.

2. **Virtual Family Tour with Educator Billy (June)**
   - Tour de arte (June)
   - Esta presentación interactiva de tres obras de arte explora cómo los artistas comparten su amor con el mundo a través del arte. Todo lo que necesitas es una cámara, marcador, papel y tu imaginación. Aproximadamente 12 minutos.
   - También puedes ver a Keith Haring, uno de los artistas mencionados en el tour, crear un mural en el Walker en 1984.

3. **Short Films for Kids and Families**
   - For all ages.

   - **Wooo, Camera**
     - Clyde Peterson, with music by Shomandala Davis, 2008, 3 min.
     - This animated film features musician Shomandala Davis encountering a bird on the trail. They become friends.
     - Keep Exploring:
       - What does the bird bring to Shomandala? What is in the box? How do the characters show each other that they want to be friends? How do you show people you want to be their friend? What did you notice about the yellow bird? What about its home?
     - Try It at Home:
       - Make a paper bird using scissors, a paper bag, paint, tape, and string. Hang your bird in a window to share with your neighbors or find a box to make it a birdhouse.

   - **Soild and Strong**
     - Clyde Peterson, with music by Kimya Dawson, 2011, 2 min.
     - Musicians Kimya Dawson and friends head to the neighborhood aquatics center for fun and synchronized swimming.
     - Keep Exploring:
       - What does it mean to be "solid and strong"? What do these words mean for you and your family? What is your favorite part of the town you live in? Why do you like it?
     - Try It at Home:
       - Watch the video again and make up your own dance to represent your favorite part of town! Use whatever objects you have in your home and move your body in a way that reminds you of that place.
for teachers throughout Minnesota to stay connected to the Walker and to each other. The October 2020 event featured a conversation with Walker Design Curator Emmet Byrne on the exhibition *Designs for Different Futures*, and the March 2021 event featured Walker artist-in-residence Jordan Weber and his new public artwork *Prototype for poetry vs rhetoric (deep roots)* (2021) in North Minneapolis.

In addition to virtual programs, we also prioritized getting art supplies into children’s hands. More than 8,000 art kits were distributed to students in the St. Paul and Minneapolis Public Schools districts. The kits included high quality materials as well as instructions for engaging and fun art projects designed to allow students to learn and work independently. Starting in June, families were able to pick up art kits at the Walker during Free First Saturday to provide yet another way for families to engage with contemporary art from home through educational and inspiring creative experiences.
Three Walker-organized exhibitions went on tour this fiscal year, drawing audiences of more than 78,500 people to see *The Body Electric* at the Museum of Art and Design at Miami Dade College; *An Art of Changes: Jasper Johns Prints, 1960–2018* at the Tampa Museum of Art; and *American Art 1961–2001: The Walker Art Center Collections from Andy Warhol to Kara Walker* at Palazzo Strozzi in Florence, Italy.
With the presentation of *American Art 1961–2001* in Italy, major works from the Walker Collections toured outside of the United States for the first time in more than 75 years. This special exhibition, which featured more than 80 works by 53 artists, explored the role of American art as a powerful tool for addressing such topics as consumerism, mass production, feminism, gender identity, racial issues, and the struggle for civil rights over a span of some 40 years.
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 collections stewardship.

Artistic Leadership and Innovation

**Walker-Organized Exhibitions & Presentations**

<table>
<thead>
<tr>
<th>New Exhibitions</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don’t let this be easy</td>
<td></td>
</tr>
<tr>
<td>Designs for Different Futures (co-organized by the Walker Art Center, the Philadelphia Museum of Art, and the Art Institute of Chicago)</td>
<td></td>
</tr>
<tr>
<td>Michaela Eichwald</td>
<td></td>
</tr>
<tr>
<td>Low Visibility</td>
<td></td>
</tr>
<tr>
<td>The Paradox of Stillness: Art, Object, and Performance</td>
<td></td>
</tr>
<tr>
<td>Rayyane Tabet: Deep Blues</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ongoing Exhibitions</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>An Art of Changes: Jasper Johns Prints, 1960–2018</td>
<td></td>
</tr>
<tr>
<td>The Expressionist Figure: The Miriam and Erwin Kelen Collection of Drawings</td>
<td></td>
</tr>
<tr>
<td>Five Ways In: Themes from the Collection</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Presentations in the Best Buy Aperture</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Medium Is the Message: Correspondence Art at the Walker</td>
<td></td>
</tr>
<tr>
<td>System/Response: Art, Design, and the Invention of Systems</td>
<td></td>
</tr>
</tbody>
</table>
## Touring Exhibitions

<table>
<thead>
<tr>
<th>Title</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Body Electric</em>, Museum of Art and Design, Miami Dade College, Florida</td>
<td></td>
</tr>
</tbody>
</table>

## Walker Publications

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Paradox of Stillness: Art, Object, and Performance</em> (exhibition catalogue)</td>
<td>1</td>
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## Artists Presented in Exhibitions and Programs

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
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</thead>
<tbody>
<tr>
<td>Design</td>
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<tr>
<td>Education</td>
<td>145</td>
</tr>
<tr>
<td>Moving Image</td>
<td>95</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>231</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>435</td>
</tr>
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</table>

## Program Diversity

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Women Artists</td>
<td>34%</td>
</tr>
<tr>
<td>Minnesota Artists</td>
<td>21%</td>
</tr>
<tr>
<td>BIPOC Artists</td>
<td>40%</td>
</tr>
<tr>
<td>International Artists</td>
<td>22%</td>
</tr>
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</table>

## Artist Residencies

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performing Arts</td>
<td>1</td>
</tr>
<tr>
<td>Kinetic Light</td>
<td></td>
</tr>
<tr>
<td>Public Engagement, Learning, and Impact</td>
<td>3</td>
</tr>
<tr>
<td>Nancy Nowacek</td>
<td></td>
</tr>
<tr>
<td>Studio K.O.S.</td>
<td></td>
</tr>
<tr>
<td>Jordan Weber</td>
<td></td>
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## Audience Engagement and Civic Commitment

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
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</thead>
<tbody>
<tr>
<td>Total Walker Attendance</td>
<td>530,957</td>
</tr>
<tr>
<td>Garden Attendance</td>
<td>449,123</td>
</tr>
<tr>
<td>Free Gallery Visits</td>
<td>58%</td>
</tr>
<tr>
<td>BIPOC Visitors</td>
<td>27%</td>
</tr>
<tr>
<td>Teen and Youth Visitors</td>
<td>22%</td>
</tr>
<tr>
<td>Virtual Program Attendance</td>
<td>7%</td>
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</table>
## Total Web Sessions

<table>
<thead>
<tr>
<th>Session Source</th>
<th>Sessions</th>
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</thead>
<tbody>
<tr>
<td>walkerart.org Sessions</td>
<td>1,853,718</td>
</tr>
<tr>
<td>Walker Email Subscribers</td>
<td>39,140</td>
</tr>
<tr>
<td>mnartists.org Sessions</td>
<td>290,255</td>
</tr>
<tr>
<td>YouTube Views</td>
<td>1.4M</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Social Media</th>
<th>Followers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Twitter Followers</td>
<td>453,830</td>
</tr>
<tr>
<td>Facebook Followers</td>
<td>112,198</td>
</tr>
<tr>
<td>Instagram Followers</td>
<td>127,860</td>
</tr>
</tbody>
</table>

## Local Community Partnerships

### Moving Image
- FilmNorth

### Performing Arts
- The Cincinnati Symphony Orchestra
- Graywolf Press
- The Great Northern
- Northrop

### Public Engagement, Learning, and Impact
- Amazeworks
- Autism Society of Minnesota
- Bar La Grassa
- Center for Hmong Arts and Talent
- Coffee House Press
- The Coven
- East Side Arts Council
- Graywolf Press
- Henry and Son
- Milkweed Editions
- Mizna
- Native Youth Arts Collective
- Northside Achievement Zone
- Quiet Cat Bakery
- RARE Productions
- Union Hmong Kitchen
- Youth Farm

## Copresentations

### Design
- 1

### Moving Image
- 2

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performing Arts</td>
<td>3</td>
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<tr>
<td>Public Engagement, Learning, and Impact</td>
<td>7</td>
</tr>
</tbody>
</table>

## Collections Stewardship

### Artists in Permanent Collection

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women Artists</td>
<td>22%</td>
</tr>
<tr>
<td>Minnesota Artists</td>
<td>10%</td>
</tr>
<tr>
<td>Artists of Color (self-identified)</td>
<td>11%</td>
</tr>
<tr>
<td>International Artists</td>
<td>37%</td>
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## Works in Walker Collections

<table>
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<tr>
<th>Category</th>
<th>Count</th>
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</thead>
<tbody>
<tr>
<td>Artworks in Special Collections</td>
<td>2,569</td>
</tr>
<tr>
<td>Ruben/Bentson Moving Image Collection</td>
<td>1,383</td>
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</tbody>
</table>

(Rosemary Furtak Artists’ Book Collection, Study Collection, Digital Arts Collection, and Performing Arts Commissions Collection)

## New Acquisitions

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts Purchases</td>
<td>36</td>
</tr>
<tr>
<td>Visual Arts Gifts</td>
<td>43</td>
</tr>
<tr>
<td>Artists New to the Collection</td>
<td>32</td>
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<tr>
<td>Women Artists</td>
<td>67%</td>
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<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Minnesota Artists</td>
<td>33%</td>
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<tr>
<td>Artists of Color (self-identified)</td>
<td>61%</td>
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<tr>
<td>International Artists</td>
<td>19%</td>
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## Collection Works on View

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
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<tbody>
<tr>
<td>Permanent Collection Works</td>
<td>572</td>
</tr>
<tr>
<td>Ruben/Bentson Moving Image Collection</td>
<td>325</td>
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</table>

## Works on Loan

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museums</td>
<td>21</td>
</tr>
<tr>
<td>Countries</td>
<td>5</td>
</tr>
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</table>
EXHIBITIONS

New Exhibitions
Don’t let this be easy
Designs for Different Futures
(co-organized by the Walker Art Center, the Philadelphia Museum of Art, and the Art Institute of Chicago)
Michaela Eichwald
Low Visibility
The Paradox of Stillness: Art, Object, and Performance
Rayyane Tabet: Deep Blues

Ongoing Exhibitions
An Art of Changes: Jasper Johns Prints, 1960–2018
The Expressionist Figure: The Miriam and Erwin Kelen Collection of Drawings
Five Ways In: Themes from the Collection

Presentations in the Best Buy Aperture
The Medium Is the Message:
  Correspondence Art at the Walker (continued)
System/Response: Art, Design, and the Invention of Systems

Visual Arts Virtual and In-Person Events and Programs
Virtual Artist in Conversation: Stephanie Syjuco and Jadine Collingwood
Virtual Exhibition Talk: Laura Hoptman on Michaela Eichwald
In-Person Artist Talk: Rayyane Tabet and Victoria Sung
Online Series: Art in Isolation
Virtual Program: The Great Indoors

The Paradox of Stillness Performances
Francesco Arena, Angolo scontento (Hommage à la mort de Sigmund Freud) (Corner of discontent [Tribute to the death of Sigmund Freud]), 2019
Simone Forti, Cloths, 1967
Felix Gonzalez-Torres, “Untitled” (Go-Go Dancing Platform), 1991
Anthea Hamilton, Cabbage Four Ways, 2020
Maria Hassabi, STAGING: solo, 2017
Pierre Huyghe, Name Announcer, 2011
Anne Imhof, Sex, 2019
David Lamelas, Time, 1970
Goshka Macuga, Death of Marxism, Women of All Lands Unite, 2013
Paulina Olowska, Grotesque Alphabet (after Roland Topor), 2020
Michelangelo Pistoletto, La Venere e il grande Carro (Venus and the Big
**PERFORMING ARTS**

In-Person Performances

600 Highwaymen, A Thousand Ways (Part Two): An Encounter

Irreversible Entanglements featuring Moor Mother

Virtual Performances

Sound for Silents 2020: Beatrix*Jar, Andrew Broder, Lady Midnight, Cody McKinney, and DameunStrange**

Kinetic Light, DESCENT

Josh Fox, The Truth Has Changed

Expanding the Frame Live, featuring Lee Noble and Jay Afrisando

600 Highwaymen, A Thousand Ways (Part One): A Phone Call

Danez Smith and the Dark Noise Collective


**Walker commissions

Virtual Events and Programs

Artist Talk: Ralph Lemon

Virtual Producers’ Council and Patrons’ Circle: The Future of Performing Arts with Philip Bither

Disability Aesthetics for Design in Performance Workshop with Kinetic Light

Short Films featuring Kinetic Light’s Revel in Your Body

Post-show Q&A with Josh Fox, moderated by Jothsna Harris

Virtual Producers’ Council: Artist Talk with 600 Highwaymen

The Meta Simulacrum Vol. 1: Artist Talk with William Brittelle

Post-show Q&A with Kinetic Light, moderated by Kristen Brogdon and Philip Bither

Post-show Q&A with 600 Highwaymen, moderated by Philip Bither

Post-show Q&A with Danez Smith, Franny Choi, Nate Marshall, FatimahAsghar, Aaron Samuels, and Jamila Woods

Body Prayers: Breaking Bread

**MOVING IMAGE**

Presentations in the Main Lobby

Sky Hopinka, Visions of an Island, 2016; Yto Barrada, Ether Reveries, 2017; Harry Smith, Film No. 11 (Mirror Animations), 1979; James Richards, Radio at Night, 2015

Adebukola Buki Bodunrin, Gather + Listen, 2014; Marcel Broodthaers, Musée d’Art Moderne, 1968; Yoko Ono, Eye Blink 35, 1966

Cecilia Condit, Pizzly Bear, 2017; Peter Campus, Three Transitions, 1973; Adebukola Buki Bodunrin, Gather + Listen, 2014

Outdoor Presentations: Winter at the Walker

William Klein, Motion (Relentis), 1984; Ericka

**Virtual Cinema Screenings & Events**


**Virtual Performance:** Jay Afrisando and Lee Noble, *Expanding the Frame Live*

**British Arrows Greatest Hits**

Ephraim Asili, *The Inheritance*, 2020


**Virtual Performance:** Jay Afrisando and Lee Noble, *Expanding the Frame Live*

**Lynne Sachs, *Film About a Father Who*, 2020**


**Patrick Shen, *The Dawn Chorus*, 2020**

**Ruben/Bentson Moving Image Collection Playlists**

Hollis Frampton, *Surface Tension*, 1968; James Kienitz Wilkins, *This Action Lies*, 2018


**Virtual Artist Talks & Dialogues**

Instagram Live Talk: Rini Yun Keagy and Michael Walsh

Expanding the Frame Artist Talk: Cauleen Smith, Rini Yun Keagy, James N. Kienitz Wilkins

Walker Dialogue: Chloé Zhao with Sheryl Mousley
PUBLIC ENGAGEMENT, LEARNING, AND IMPACT PROGRAMS

Family Programs
Free First Saturday at Home (July): Move for Change! (with Ina-Yukka, Alanna Morris Van Tassel, film by Michael Fequiere)
Free First Saturday at Home (August): Plant Party! (with Maddy Bartsch, Gita Mazumdar, and Diane C. Mullen)
Virtual Free First Saturday (October): Reading and Book Launch, Kao Kalia Yang’s The Most Beautiful Thing, presented in partnership with AMAZEworks, Lerner Publishing Group, and the Summer Literacy Institute at Hamline University (with author Kao Kalia Yang and Illustrator Khoa Le)
Paj Ntaub Virtual Embroidery Workshops: Presented in Partnership with the Center for Hmong Arts and Talent (with Sue Vang and Yee Yang)
Online Family Art Workshop: Celebrate Spring!
Sensory Friendly Sunday (April)
Online Workshop for Families: Dance and Draw (with Michael Gaughan and Emma Eubanks)
Sensory Friendly Sunday (May)
Free First Saturday (June): Welcome Back! (with DJ Michel.Be, Doña Pepa, Old Man Zimmer, and Sid Sity)
Sensory Friendly Sunday (June)
Virtual Professional Development Series for Early Career BIPOC Artists Interested in Gaining Experience as Teaching Artists (with guest facilitators Aki Shibata, Kashimana Ahua, and Akiko Ostlund)

Gallery and Garden Tours
Designs for Different Futures
- Virtual Exhibition Exploration 1: Environments
- Virtual Exhibition Exploration 2: Economies
- Virtual Exhibition Exploration 3: Societies
Summer Tours in the Minneapolis Sculpture Garden

Mn Artists Programs
Virtual Mn Artists Presents: Alison Bergblom Johnson
Virtual Mn Artists Presents: Maia Maiden

Special Programs
Virtual Evening for Educators Fall 2020
Virtual Evening for Educators Spring 2021 (with Jordan Weber)

Talks, Lectures & Workshops
Virtual Wikipedia Edit-a-thon (with Teresa Audet)
Futures Focus: Foods (with Marcus Kar, Youth Farm; Jonathan Janssen, Liger Hospitality; Gretchen Skedsvold, Henry and Son; Vicki Tran, Bar La Grassa; and Yia Vang, Union Hmong Kitchen)
Design Lab: Tree Time (with Karen Lutsoky)
Futures Focus: Race and Technology (with Shalini Kantayy and Meredith Broussard; moderated by Valeria Lopez Torres)
Futures Focus: Mother Futures (with Michelle Millar Fisher; Aly Folm, North Star Midwifery; Gabriella A. Nelson, Maternity Care Coalition; Whitney Robinson, Make the Breast Pump Not Suck and The Renée; and Alex Steinman, The Coven)
Design Lab: Family Futures (with Alexis Hope)
Design Lab: Mary Maggic
Studio Visit: Parsons and Charlesworth
Workshop: Dance and Draw (with Emma Eubanks and Michael Gaughan)
Deep Dives: Don’t let this be easy (with Gretchen Gasterland-Gusta)
Artist in Conversation: Stephanie Syjuco
Tree Time: Take Two (with Karen Lutsoky)
SculpTour (with Annika Hansen and Abigail Whitmore)
Friday Art-Making in the Garden

Target Free Thursday Nights
Walker Winter Fun: Snowshoeing and Outdoor Films
Zoom Room Roulette (with Miriam Karraker; Mimi Roquemore and Yoni Light, New Black City; Zainab Youngmark, Quiet Cat Bakery; and Kassira Absar)

Teen Programs
Teen Takeover Fall 2020 (with theMARA), VIAL, and EVV)
Teen Takeover Spring 2021 (with Gully Boys and Human Error)
Summer Teen Arts Council June & July 2021 (with Cadex Hererra, Bereket Weddall, and Hibaaq Ibrahim)

DESIGN

Design Programs
Insights 2021 Online Events
Daniel DeSure, Commonwealth Projects/Total Luxury Spa
Heather Dewey-Hagborg and Chelsea Manning
Eric Timothy Carlson and Aaron Anderson (+ Friends)

Artist Conversations
Instagram Live: Parsons & Charlesworth
Instagram Live: Orkan Telhan

MEMBERSHIP AND DEVELOPMENT

Virtual Member Programs
Sound for Silents Preview
Fall Jewelry & Accessory Makers Mart Preview
Walker Shop Double Discount Days
Afternoon Tea with the Brits
Spring Jewelry & Accessory Makers Mart Preview
Inside Looks: Conservation

A THINK & A DRINK
The Expressionist Figure: The Miriam and Erwin Kelen Collection of Drawings
Don’t let this be easy
Designs for Different Futures
Michaela Eichwald
The Paradox of Stillness: Art, Object, and Performance

Contributing Member Programs

PREVIEWS AND LUNCHEONS
Exhibition Preview: Designs for Different Futures
Exhibition Preview: Michaela Eichwald
Virtual Tour and Luncheon: Designs for Different Futures
Virtual Tour and Luncheon: Michaela Eichwald

Exhibition Preview: The Paradox of Stillness: Art, Object, and Performance
Exhibition Preview: Rayanne Tabet: Deep Blues
Virtual Tour and Luncheon: The Paradox of Stillness: Art, Object, and Performance

VIRTUAL WALKER FORUM
Art x Social Change with Amplifier & Gregg Deal
Art x Democracy with Hank Willis Thomas & Muna Malik
Art x Sustainability with Iván Asin
Art x Decluttering with New Minimalism

Virtual Affinity Group Programs

CONTEMPORARIES
British Arrows Greatest Hits Screening

COLLECTORS’ COUNCIL
Institutional Diversity with Eugenie Tsai
Keith Rivers Private Collection Visit
Lamar Peterson Artist Studio Visit
Michaela Eichwald Gallery Talk
Suki Seokyeong Kang Artist Studio Visit
Pedro Barbosa Private Collection Visit

EDUCATION COUNCIL
Fall Event
Member Gathering
Marc Bamuthi Joseph Talk

PRODUCERS’ COUNCIL
The Future of Performing Arts Curator Conversation with Philip Bither
Artist Conversation with 600 Highwaymen

Corporate and Foundation Partner Programs
British Arrows Greatest Hits Screening
Corporate and Foundation Partners Appreciation Days

Annual Benefit
Out of the Box: A Walker Night In
In fiscal year 2020–2021 acquisitions have been centered on three key areas: (a) building depth in the representation of works by artists based in Minnesota; (b) championing emerging artists; and (c) building the collection through gifts. A highlight this past year includes the acquisition of Siah Armajani’s *Moon Landing* (1969), made possible thanks to Martha and Bruce Atwater, the Lannan Foundation, Judy Dayton, and Jennifer Martin, with additional funds from the T. B. Walker Acquisition Fund. A centerpiece of the Walker-organized retrospective *Siah Armajani: Follow This Line*, the work consists of a padlocked TV, on which the artist watched the Apollo 11 moon landing, as well as the *New York Times* special issue devoted to the event, in which Armajani used black ink to trace over every single word. This major work, acquired shortly after Armajani’s passing in 2020, was then accompanied by a generous gift of the artist’s library and archives from Barbara Armajani.

Made directly in response to the tumultuous events of the summer of last year, Ta-coumba T. Aiken’s triptych NO
WORDS (2020) was gifted anonymously in the memory of George Floyd. Combining a free-flowing abstraction with subtle nods to the human figure throughout, the paintings’ title reflects, as the artist has said, “not the inability to talk, but the disbelief that you need to say anything else.” We have continued to build depth in our holdings of works by Dyani White Hawk, adding the multichannel video installation LISTEN (2020) to the collection as well as the sculpture Carry II (2019), the latter thanks to funds gifted by Russell Cowles. LISTEN consists of eight portraits of women speaking Dakota, Ojibwe, Navajo, Seneca, Ho-Chunk, Tiwa, Quechan, and Cocopah to raise awareness of the crises facing the survival of these Indigenous languages. This past year we accessioned seven untitled 2019 photographs by St. Paul–based artist Pao Houa Her to the collection. Made following a recent trip to Laos, the works are rooted in the artist’s familial history, spurred by, as Her has said, “thinking about the usage of landscape and artifice in traditional Hmong studio portraiture to talk about an imagined landscape or geography within the context of the Hmong imagination.” The installation Scale Drawing (1975/2019) by James Byrne—one of the first moving image artists to be ever acquired by the Walker in the 1970s—was gifted to the collection by Carol Engebretson Byrne, following the work’s reprisal on occasion of the Walker-organized exhibition The Body Electric.

We have continued to champion works by emerging artists across a variety of media. We have accessioned paintings by Jadé Fadojutimi and Marcus Jahmal (both gifted by Jon and Jennifer Weaver); unique works on paper by Jonathan Lyndon Chase (gifted by Charlie Pohlad), Ellen Lesperance,
and Christine Sun Kim; and a photograph by Stephanie Syjuco (gifted by Jennifer Martin). The sculpture *Obsidian Eagle* (2020) by Jordan Weber, a Walker artist in residence in 2020–2021, marks his first museum purchase. The work takes its name after an individual Weber met while developing his Walker commission with Youth Farm in North Minneapolis. A number of ambitious, large-scale installations have entered the collection, such as Shen Xin’s *Brine Lake (A New Body)* (2020) and WangShui’s *Gardens of Perfect Exposure* (2016–2018), a habitat for pupating silkworms made of shower caddies, glass, glowing flatscreen TVs, and other materials. Midcareer practices are represented by acquisitions of works by Michael Dean (gifted by Elizabeth Redleaf) and Suki Seokyeong Kang, and we expanded our holdings of artists already represented in the collection, including works by Trisha Donnelly (gifted by Andrea Viliani), Haegue Yang (gifted by Jennifer Martin), Tala Madani and Mike Kelley (both gifted by Charlie Pohlad), and Julie Mehretu (gifted by Lindsey Christensen).

Interdisciplinary practices are a distinguishing feature of the Walker’s collection, and this past year we further enriched our holdings of works that sit between visual and performing arts. We purchased Jimmy Robert’s *Untitled (Plié IV)* (2020), and, together with the Hammer Museum, copurchased choreographer Ligia Lewis’s *deader than dead* (2020), the artist’s first work for the camera, which explores deadpan, stasis, immobility, looping, and repetition. While emerging voices have been key, we also acquired works by artists with long-standing relationships with the Walker. These include a range of assets such as décor, costumes, recordings, and photographs by
Siah Armajani, Moon Landing, 1969, Gift of Martha and Bruce Atwater, Lannan Foundation, Judy Dayton, and Jennifer Martin with additional funds from the T. B. Walker Acquisition Fund, 2021

IV. ACQUISITIONS

THIS T.V. SET HAS WITNESSED THE APOLLO 11 MISSION. (1)


(1) ARMSTRONG, ALDRIN, COLLINS
(2) LIFTOFF
(3) SPLASHDOWN
Robert Rauschenberg and Nancy Graves, made specifically for Trisha Brown’s stage works *Glacial Decoy* (1979) and *Lateral Pass* (1985), respectively. Both works had been presented at the Walker over the course of Brown’s nearly four-decades-long engagement with the museum. We also welcomed a gift by Andrew Ginzel and Kristin Jones of their studies for Merce Cunningham Dance Company’s *Fields and Figures* (1989), the sets for which are already part of our collection.

This fiscal year the Walker acquired 82 works by 56 artists, of whom 32 were new to the collection. Of the 36 pieces purchased, 24 works were by women artists, 9 by male artists, 2 by gender expansive artists, and 1 by an artist who preferred not to provide this information. Of all the purchases, 20 were by artists of color and 8 by artists living and working in Minnesota.

While gifts have continued to constitute approximately 55% of works acquired in the fiscal year, major purchases have included works by Liz Larner and Njideka Akunyili Crosby. Larner’s early sculpture *No M, No D, Only S & B* (1990) consists of jumbled, sand-filled and sewn leather bags that together can be read as a metaphor for complicated relationships, whether familial, sexual, and otherwise. Akunyili Crosby’s *The Beautyful Ones #8* (2018) belongs to an ongoing series of portraits of Nigerian children derived from photographs. The work’s title is derived from the 1968 novel *The Beautyful Ones Are Not Yet Born* by the Ghanaian writer Ayi Kwei Armah, a book whose influence endured during Crosby’s adolescence in the 1990s and is still felt today.

Of the total works acquired this past year, 46 were gifted by more 31 individual donors, providing a crucial means
by which to build the collection. We welcomed paintings by two peers who both grew from the 1990s Cologne art scene: Charline von Heyl’s *Children’s Encyclopedia* (2014), gifted by John Gabbert; and Michaela Eichwald’s *Gebet, so wird Euch genommen* (2019), gifted by Martha Gabbert. The TKMB Collection gifted Lynette Yiadom-Boakye’s *A Hatred in May* (2020), one of the artist’s very few works made during the pandemic lockdown, while a private donor gifted *Untitled* (2019) by Wade Guyton, an example of his recent studio paintings series.

We continued to build depth in the representation of the following artists: David Hammons (gifted by Michael Lowe and Kimberly Klosterman); Franz West (gifted by Alex Logsdail); and Rashid Johnson, with the moving image work *The Hikers* (2019), gifted by Candace Barasch, and the sculptural assemblage *The Treatment* (2010), gifted by Bronzini Vender Family Collection. In addition, we welcomed Paul Kos’s installation *Two Man Saw, Nuns Watching (Santa Madera, Ora Pro Nobis)* (1995), gifted by Ann Hatch, which marks the artist’s first work to enter the collection.
Franz West, Sisyphos IV, 2002, Gift of Alex Logsdail, 2021
2020 WORKS ACQUIRED THROUGH COMMISSION

Books
Reynier Leyva Novo
*El Peso de la Historia (The Weight of History)* 2014–2015/2018
offset lithograph, Matrix software, linen-covered box
Acquired through commission, 2020

Multiples
Seitu Jones
*We Shall Never Stop Planting* 2017
etched cottonwood and aspen, compost, clay, cottonwood seeds, paper
Acquired through Avant Garden Commission, 2020

2020 GIFTS

Drawings
Claes Oldenburg
*Study for Spoonbridge and Cherry* 1986
ink on paper
Gift of John C. Barnes, 2020

Multimedia
James Byrne
*Scale Drawing* 1975/2019
CRT monitor, video (black and white, sound), felt-tip pen on wall
Gift of Carol Engebretson Byrne, 2020

Multiples
Trisha Donnelly
*Oh Egypt* 2004
audio
Gift of Andrea Viliani in memory and honor of his father, Gino Viliani, and of Franca Baralis, Giuseppina Viliani, Antonella Franco Viliani, Francesca Viliani, Marina Buch Kristensen, Viggo Buch Viliani, 2020

Ai Weiwei
*Masks* 2020
screenprint on polypropylene masks
Gift of Anne Labovitz, 2020

Paintings
Ta-coumba T. Aiken
*NO WORDS* 2020
acrylic on canvas
Anonymous gift, in memory of George Floyd (10/14/1973–5/25/2020). May the wrongs committed against the Communities of Color and Indigenous peoples of Minnesota never be lost to history, 2020

Sadie Benning
*Untitled Red Monochrome* 2015
Medite, aqua resin, casein
Gift of Martha Gabbert, 2020

Jonathan Lyndon Chase
*blown out* 2020
wax, pastel, graphite on muslin
Gift of Charlie Pohlrad, 2020

Jadé Fadojutimi
*Transmission* 2020
oil, oil stick on canvas
Gift of Jon and Jennifer Weaver, 2020

Wade Guyton
*Untitled* 2019
inkjet on linen
Private donation, 2020

Tala Madani
*Untitled (The Grid)* 2013
oil on linen
Gift of Charlie Pohlrad, 2020

Ruben Nusz
*B.C. (Night Swim)* 2017
acrylic, plaster, glue, metal frame
Gift of Leslie Hammons, 2020

Reena Spaulings
*Dans La Rue (yellow)* 2006
acrylic on canvas
Gift of James Cahn and Jeremiah Collatz, 2020

Charline von Heyl
*Children’s Encyclopedia* 2014
oil on canvas
Gift of John Gabbert, 2020

IV. ACQUISITIONS
Photographs
Stuart Klipper
_Snake River Gorge Bridge, Twin Falls, Idaho_ 1990
inkjet print
Gift of the artist, in memory of Siah Armajani—to bridge the years, 2020

Stephanie Syjuco
_Chromakey Aftermath (Standard Bearers)_ 2019
archival pigment print
Gift of Jennifer Martin, 2020

Prints
Edith Chavez
_Ejambre_ 2013
woodblock on paper
Gift of Jennifer Martin, 2020

Edith Chavez
_Altea_ 2015
woodblock on paper
Gift of Jennifer Martin, 2020

Edith Chavez
_Nala_ 2015
woodblock on paper
Gift of Jennifer Martin, 2020

Edith Chavez
_Rosa Espina_ 2015
woodblock on paper
Gift of Jennifer Martin, 2020

Parastou Forouhar
_Water Mark_ 2015
hand-colored lithograph on paper
Gift of Jennifer Martin, 2020

Julie Mehretu
_Six Bards: Dream State_ 2019
aquatint on paper
Gift of Lindsey Christensen, 2020

May Stevens
_Big Daddy with Hats_ 1971
screenprint on paper
Gift of Jennifer Martin, 2020

Sculptures
David Hammons
_Untitled_ c. 1990
wire, hair, rubber, string, cord, feathers, linoleum
Gift of Michael Lowe and Kimberly Klosterman, 2020

Rashid Johnson
_The Treatment_ 2010
white ceramic, steel, space rock, shea butter, books, paint
Gift of the Bronzini Vender Family Collection, 2020

Dyani White Hawk
_Carry II_ 2019
buckskin, synthetic sinew, glass beads, brass sequins, copper vessel, copper ladle
Gift of Russell Cowles, 2020

Baseera Khan
_Restrained Frame_ 2019
acrylic, chromatic prints, custom Kashmir silk rugs pieces
Gift of the artist and Simone Subal Gallery, New York, 2020

Alison Knowles
_White Bean Turner Drawing_ 2002
acrylic over cyanotype on cloth
Gift of Joan Rothfuss and Paul Shambroom, 2020

Jeff Sonhouse
_Untitled_ 2001
watercolor on paper
Gift of Matthew Bakkom, 2020

May Stevens
_Confrontation_ 1970
gouache, ink, graphite on paper
Gift of Jennifer Martin, 2020
2020 PURCHASES

Books
Rosemary Soyini Guyton
Shadows at the Crossroads: Poems by Soyini Guyton 2019
letterpress on handmade paper
McKnight Acquisition Fund, 2020

Moving Image
Suki Seokyeong Kang
Black Mat Oriole 2016–2017
three-channel video (color, sound)
Butler Family Fund, 2020

Multimedia
Wang Shui
Gardens of Perfect Exposure 2016–2018
chrome bath fixtures, silkworms, roofing-repair fabric, glass globs, television, selfie ring lights, plexiglass, earrings, HD camcorders, rehydrated mulberry leaves, silk, magnets
Clinton and Della Walker Acquisition Fund, 2020

Photographs
Pao Houa Her
Untitled 2019
inkjet print mounted to aluminum
McKnight Acquisition Fund, 2020

Pao Houa Her
Untitled 2019
inkjet print mounted to aluminum
McKnight Acquisition Fund, 2020

Pao Houa Her
Untitled 2019
inkjet print mounted to aluminum
McKnight Acquisition Fund, 2020

Pao Houa Her
Untitled 2019
inkjet print mounted to aluminum
McKnight Acquisition Fund, 2020

Sculptures
Suki Seokyeong Kang
Circled Stairs #18–01 2016–2018
painted steel, wooden wheels, thread
Butler Family Fund, 2020

Baseera Khan
Column 1 2019
Pink Panther Foamular, plywood, resin dye, handmade Kashmir silk rugs
Butler Family Fund, 2020

Liz Larner
No M, No D, Only S & B 1990
sand, stone, bark, painted leather
T. B. Walker Acquisition Fund, 2020

2021 GIFTS

Drawings
Andrew Ginzel and Kristin Jones
Studies for Merce Cunningham Dance Company’s Fields and Figures 1989
graphite, colored pencil on paper
Gift of the artists, 2021

Moving Image
Rashid Johnson
The Hikers 2019
video (color, sound)
Gift of Candace Barasch, 2021

Paintings
Michaela Eichwald
Gebet, so wird Euch genommen (Giveth, and It Will Be Taken from You) 2019
acrylic, lacquer, ink on polyurethane fabric
Gift of Martha Gabbert in honor of Pavel Pyš, 2021
Njideka Akunyili Crosby, *The Beautiful Ones #8*, 2018,
T. B. Walker Acquisition Fund, 2021

### IV. ACQUISITIONS
Marcus Jahmal
Windows 2020
oil, oil stick on canvas
Gift of Jon and Jennifer Weaver, 2021

Lynette Yiadom-Boakye
A Hatred in May 2020
oil on linen
Gift of the TKMB Collection, 2021

Prints
Mike Marks
Remainder 2020
woodcut on paper
Gift of the Dave and Leni Moore Family Foundation, 2021

Sculptures
Siah Armajani
Moon Landing 1969
stenciled television, lock, ink on five double-sided sheets of newspaper
Gift of Martha and Bruce Atwater, Lannan Foundation, Judy Dayton, and Jennifer Martin with additional funds from the T. B. Walker Acquisition Fund, 2021

Michael Dean
home (working title) 2012–2016
concrete, printed paper
Gift of Elizabeth Redleaf, 2021

Paul Kos
Two Man Saw, Nuns Watching (Santa Madera, Ora Pro Nobis) 1995
saw, log, 18th-century convent chairs
Gift of Ann Hatch, 2021

Franz West
Sisyphos IV 2002
papier-mâché, Styrofoam, cardboard, lacquer, acrylic
Gift of Alex Logsdail, 2021

Unique Works on Paper
Kenturah Davis
Limen IV 2020
shifu weaving (kozo paper thread weaving, with inked text); inscribed text, pencil rubbing on kozo paper, artist frame
Gift of Jon and Jennifer Weaver, 2021

Haegue Yang
Contiguous Prismatic Pulsing Sparkies – Trustworthy #339 2018
security envelopes, graph paper, origami paper, sandpaper, vinyl film on cardboard, vinyl film on wall
Gift of Jennifer Martin, 2021

2021 PURCHASES

Costumes
Nancy Graves
Costumes for Trisha Brown Dance Company's Lateral Pass 1985
unitards, leotards, jumpers, vests, dresses, leggings, pants, tutus, accessories
Justin Smith Purchase Fund, 2021

Robert Rauschenberg
Costumes for Trisha Brown Dance Company's Glacial Decoy c. 1980
dresses, sleeves
Justin Smith Purchase Fund, 2021

Robert Rauschenberg
Costumes for Trisha Brown Dance Company's Lateral Pass 1987
unitards, scarves
Justin Smith Purchase Fund, 2021

Décor
Robert Rauschenberg
Décor for Trisha Brown Dance Company's Glacial Decoy 1979
35mm slides
Justin Smith Purchase Fund, 2021

Drawings
Christine Sun Kim
The Star-Spangled Banner 2020
charcoal on paper
Miriam and Erwin Kelen Acquisition Fund for Drawings, 2021
Moving Image
Ligia Lewis
deader than dead 2020
video (color, sound)
Purchased jointly by the Walker Art Center (with funds provided by the T. B. Walker Acquisition Fund, 2021) and the Hammer Museum, Los Angeles

Dyani White Hawk
LISTEN 2020
eight-channel HD video (color, sound)
Clinton and Della Walker and T. B. Walker Acquisition Funds, 2021

Shen Xin
Brine Lake (A New Body) 2020
five-channel video installation (color, sound)
T. B. Walker Acquisition Fund, 2021

Photographs
Jimmy Robert
Untitled (Plié IV) 2020
archival inkjet prints, wooden pedestal
Miriam and Erwin Kelen Acquisition Fund for Drawings, 2021

Prints
Sadie Barnette
Untitled (People’s World) 2018
archival pigment print
McKnight Acquisition Fund, 2021

Lara Favaretto
Momentary Monument 2012
offset lithograph on perforated sheet, hand-bound folder
McKnight Acquisition Fund, 2021

Ellen Lesperance
Who Killed Karen Silkwood? 2020
lithograph, chine collé, knit silk yarn, silver leaf on paper
McKnight Acquisition Fund, 2021

Sculptures
Jordan Weber
Obsidian Eagle 2020
obsidian, bronze
Julie and Babe Davis Acquisition Fund, 2021

Unique Works on Paper
Njideka Akunyili Crosby
The Beautyful Ones #8 2018
acrylic, colored pencil, transfers on paper
T. B. Walker Acquisition Fund, 2021

Kelly Nipper with Geoff Kaplan
Selections from the series costumes, stages and tanks 2020–2021
screenprint on five sheets of paper, folders
McKnight Acquisition Fund, 2021
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July 1, 2020–June 30, 2021
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Sue and Al Zelickson
Susan Ziel and Daniel Pesut
Bobo Zinn
Bruce J. and Ilene S. Zwick

F. Michael Streitz
Betty and Robert Van Tassel
Mary Wurtele Vaughan

Erica Bergsland in memory of Benita Raphan

Dr. Jaci Leigh Eisenberg in memory of Bryan Kramer

Anne Wilson Grant in memory of Joan Freese Grant

Willow Kreibach and Willow Rheault Kreibich in honor of our wedding in front of the fish

Jaime Marie Sahlstrom in honor of Michael Davis

In memory of Marian Schneck:
Linda and Eli Frank
Ellen and Larry Grossman
Melissa and Sheldon Silberman

Stanley and Wendy Sloan in memory of in memory of Dr. Kenneth Swaiman

In memory of Jane E. Trosdahl:
Axtell, Haller, and Slachta
June Brochman
Della Hodler
Carolyn Minor
Dr. Michele Stake
Claudia Stenerson Swendseid

Jeanne Walker Harvey in memory of Amy Walker Filice

MEMORIAL GIFTS / HONORARY GIFTS
In memory of Siah Armajani:
Ann Bauleke
Kristie Bretzke
John Dayton
Dolores DeFore
James T. Demetrion
Christine and Jon Galloway
Scotty and Peter Gillette
A. Malcom and Jackie Gimse
Miriam and Erwin Kelen
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Meredith Ross Heithoff

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Blu Dot
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Elizabeth and Chuck Mooty
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Bill and Michelle Pohlad
Donna and Jim Pohlad
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Rosina Lee Yue

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July 1, 2020–June 30, 2021

The Walker Art Center gratefully acknowledges the following donors for restricted program gifts during the past fiscal year.

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Miriam and Erwin Kelen
The Andy Warhol Foundation for the Visual Arts

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Reena Spaulings Fine Art

WALKER FORUM
Bank of America Private Bank

VISUAL ARTS ACQUISITIONS AND COMMISSIONS
Anonymous gift, in memory of George Floyd (10/14/1973–5/25/2020). May the wrongs committed against the Communities of Color and Indigenous peoples of Minnesota never be lost to history.
Martha and H. Bruce Atwater
Matthew Bakkom
Candace Barasch
John C. Barnes
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Carol Engebretson Byrne
James Cahn and Jeremiah Collatz
Lindsey Christensen
Russell Cowles
Judy Dayton
Friends of the Falls
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Martha Gabbert
Martha Gabbert in honor of Pavel Pyš
Andrew Ginzel and Kristin Jones
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Ann Hatch
Morris A. Hazan Family Foundation
Baseera Khan and Simone Subal Gallery, New York
Stuart Klipper, in memory of Siah Armajani—to bridge the years
Anne Labovitz
Lannan Foundation
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Jennifer L. Martin
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Joan Rothfuss and Paul Shambroom
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Bronzini Vender Family Collection
Andrea Viliani in memory and honor of his father, Gino Viliani, and of Franca Baralis, Giuseppina Viliani, Antonella Franco Viliani, Francesca Viliani, Marina Buch Kristensen, Viggo Buch Viliani
Jon and Jennifer Weaver

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

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Annie and Peter Remes
Therese Saxe and David Hage
Mike and Elizabeth Sweeney
NAMED ENDOWMENT FUNDS FOR OPERATIONS AND PROGRAMS

The following individuals, families, and organizations are gratefully acknowledged for their named endowment funds that provide ongoing support for Walker Art Center operations and programs (market value as of June 30, 2021).

Funds of $2,000,000–$5,000,000
- Target Foundation Fund for Education Programs
- 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
- Frederick R. Weisman Fund for the Minneapolis Sculpture Garden
- John Cowles Family Trust Internship Fund
- Virginia Dwan Registration Fund for Care of the Permanent Collection

Funds of $500,000–$999,999
- Aaron and Carol Mack Fund for the Mack Lecture Series
- Ruben/Bentson Fund for the Acquisition, Conservation, and Presentation of Media
- N. Bud Grossman Fund for the Minneapolis Sculpture Garden

Funds of $100,000–$499,999
- Hearst Endowed Fund for Education and Community Programs
- Ted Mann Fund for Education
- The Andrew W. Mellon Foundation Fund for Publications
- Susan Mary Shuman Okie Fund for Library and Archives

Funds of up to $99,999
- Alma Walker Fund for Library and Archives

NAMED ENDOWMENT FUNDS FOR ART ACQUISITION

The following individuals, families, and organizations are gratefully acknowledged for their named endowment funds that provide an ongoing source of income for the acquisition of new works of art and continual growth of the Walker Art Center’s permanent collection (market value as of June 30, 2021).

Funds of $2,000,000–$5,000,000
- Justin Smith Purchase Fund
- T. B. Walker Acquisition Fund

Funds of $1,000,000–$1,999,999
- Frederick R. Weisman Sculpture Acquisition Fund
- Butler Family Fund
- Clinton and Della Walker Acquisition Fund

Funds of $100,000–$999,999
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- Miriam and Erwin Kelen Acquisition Fund for Drawings
- The McKnight Acquisition Fund

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Brian Woolsey
Margaret and Angus* Wurtele
Rosina Lee Yue
Shirley Zimmerman
*deceased
# FINANCIAL STATEMENT

Walker Art Center  
Condensed Statement of Financial Position  
June 30, 2021

## Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$16,134,035</td>
</tr>
<tr>
<td>Investments held by others</td>
<td>$291,465,728</td>
</tr>
<tr>
<td>Receivables</td>
<td>$3,557,343</td>
</tr>
<tr>
<td>Inventories</td>
<td>$299,884</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>$301,712</td>
</tr>
<tr>
<td>Property and equipment (net of depreciation)</td>
<td>$67,455,042</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$379,213,744</strong></td>
</tr>
</tbody>
</table>

## Liabilities and Net Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables and accruals</td>
<td>$2,448,374</td>
</tr>
<tr>
<td>Deferred charge</td>
<td>$250,000</td>
</tr>
<tr>
<td>Unearned income</td>
<td>$424,296</td>
</tr>
<tr>
<td>Deferred rent</td>
<td>$47,309</td>
</tr>
<tr>
<td>Special assessment liability</td>
<td>$2,585,144</td>
</tr>
<tr>
<td>Asset retirement obligation</td>
<td>$747,952</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>$6,503,075</strong></td>
</tr>
</tbody>
</table>

## Net Assets

### Without donor restrictions

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undesignated</td>
<td>$65,172,169</td>
</tr>
<tr>
<td>Board-designated endowment</td>
<td>$47,402,926</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>$372,710,669</strong></td>
</tr>
</tbody>
</table>

### With donor restrictions

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board-designated endowment</td>
<td>$112,575,095</td>
</tr>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td><strong>$379,213,744</strong></td>
</tr>
</tbody>
</table>

The condensed statement of operations and the condensed statement of financial position are derived from the financial statements of the Walker Art Center as of June 30, 2021, which have been audited by RSM US LLP. The statement of operations does not include non-operating activities or 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 Walker’s audited financial statements for 2020–2021 is available upon request.

Mary M. Polta, CFO
Walker Art Center  
Condensed Statement of Operations  
June 30, 2021

Revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program earned income</td>
<td>$833,003</td>
</tr>
<tr>
<td>Museum Admissions, Walker Shop, Food Service/Facility Rental/Other</td>
<td>967,670</td>
</tr>
<tr>
<td>Contributions and net assets released from restrictions</td>
<td>6,623,765</td>
</tr>
<tr>
<td>Payroll Protection Program Contribution</td>
<td>2,014,700</td>
</tr>
<tr>
<td>Endowment Draw</td>
<td>5,872,400</td>
</tr>
<tr>
<td>Total Revenue</td>
<td>$16,311,538</td>
</tr>
</tbody>
</table>

Expense

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs</td>
<td>$7,991,746</td>
</tr>
<tr>
<td>Walker Shop, Food Service/Facility Rental</td>
<td>522,934</td>
</tr>
<tr>
<td>Fundraising/Membership</td>
<td>1,283,203</td>
</tr>
<tr>
<td>Administration</td>
<td>4,127,496</td>
</tr>
<tr>
<td>Building Operations</td>
<td>2,373,983</td>
</tr>
<tr>
<td>Total Expense</td>
<td>$16,299,362</td>
</tr>
<tr>
<td>Net Income from Operations</td>
<td>$12,176</td>
</tr>
</tbody>
</table>
2020–2021
Income $16,311,538

- Contributions 53%
- Endowment Draw 36%
- Museum Admissions, Walker Shop, Food Service/Facility Rental, Other 6%
- Program-Earned Income 5%

2020–2021
Expense $16,299,362

- Building Operations 15%
- Fundraising/Membership 8%
- Walker Shop, Food Service/Facility Rental 3%
- Other 25%
EXECUTIVE DIRECTOR
Mary Ceruti

PRESIDENT
John Christakos

VICE PRESIDENTS
Karen Heithoff
Seena Hodges

TREASURER
John P. Whaley

SECRETARY
Teresa Rasmussen

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Mark Addicks
Simone Ahuja
Jan Breyer
Carlo Bronzini Vender
Patrick J. Denzer
Andrew S. Duff
Dayna Frank
Mark Greene
Sima Griffith
Daniel Grossman, MD
Lili Hall
Chris Haqq
Andrew Humphrey
Mark Jordahl
Chris Killingstad
Anne Labovitz
Valerie Lemaine, MD, MPH
John Liddicoat, MD
Muffy MacMillan
Jennifer Martin
David Moore, Jr.
Jim Murphy
Vikesh Nemani
Joan Nolan
Pilar Oppedisano
Sarah Lynn Oquist
Michael Peterman
Patrick Peyton
Brian Pietsch
Charlie Pohlad
Donna Pohlad
Peter Remes
Keith Rivers
Joel Ronning
Gayle Schueller
Gregory Stenmoe
Wim Stocks
Laura Taft
Susan White
D. Ellen Wilson

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Ann Hatch
Jean K. Walker Lowell
Adrian Walker

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

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John Dayton
Martha Gabbert
Jeanne Levitt
Jeanne Meyers
Mary and John Pappajohn
Mary and Richard Payne
Rebecca and Robert Pohlad
Lois and John Rogers
Judith and Steve Shank
Marge and Irv Weiser
Audrey Wilf
Margaret Wurtele