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The Walker Art Center is located on the contemporary, traditional, and ancestral homelands of the Dakota people. This site, which was once an expanse of marshland and meadow, holds meaning for Dakota, Ojibwe, and Indigenous people from other Native nations, who still live in the community today.

As part of an ongoing institutional acknowledgement process, led by an internal working group in consultation with Indigenous advisors, the Walker adopted a land acknowledgment statement in May 2022. The acknowledgment encourages us all to reflect on this area and its history as the homelands of the Dakota people, past, present, and future. It is also a statement of our resolve to work toward reconciliation, systemic changes, and healing in support of Dakota people and the land itself. As a cultural organization, the Walker works toward building relationships with Native American communities through artistic and educational programs, curatorial and community partnerships, and the presentation of new work.
Opening ceremony for Angela Two Stars, Okciyapi in the Minneapolis Sculpture Garden, 2021
Pictured (top): Angela Two Stars; (bottom): Members of the Kit Fox Society
Photos: Awa Mally
Refinishing the cherry from Claes Oldenburg and Coosje van Bruggen’s *Spoonbridge and Cherry*

Photo: Fine Art Finishes

With the help of seven crew members—including someone inside its hollow center—the freshly restored and repainted cherry of Claes Oldenburg and Coosje van Bruggen’s *Spoonbridge and Cherry* (1985–1988) was reinstalled in the Minneapolis Sculpture Garden in February 2022. The sculpture spent three months at Fine Art Finishes in Peekskill, New York. Known as leaders in the art restoration field, the shop was able to match the artist’s choice of red for this iconic work. The 1,200-pound ball, which needs a cleaning every decade to keep it crisp and glossy through all seasons, has been repainted five times since its arrival in Minneapolis for the Garden’s opening in 1988.
Free First Saturday: Move to the Music
Photos: Carina Lofgren
For the first time since 2020, our galleries were open year-round, and audiences celebrated our fall season with the opening of the major exhibition *Julie Mehretu*, a touring show organized by the Los Angeles County Museum of Art and the Whitney Museum of American Art, New York. Marking the 20-year anniversary of the Walker presenting her first-ever solo museum show, the artist returned with a career retrospective featuring more than 75 dynamic paintings, drawings, and prints. Paired with this career-deepening exhibition was a presentation of materials highlighting Mehretu’s 2001 Walker residency, *Minneapolis and St. Paul Are East African Cities*. For that unique project, the artist worked with 30 local teenagers of Somali, Eritrean, Oromo, and Ethiopian heritage to create ethnographies of their lives.
Views of the exhibition David Hockney: People, Places & Things
Photos: Pierre Ware
Views of the exhibition Liz Larner: Don’t put it back like it was
Photos: Eric Mueller
After a two-year hiatus due to the COVID-19 pandemic, live performance returned to the Walker. Highlights ranged from Kaneza Schaal’s KLII, exorcising the ghost of Belgium’s King Leopold II through a mytho-biographical performance, to the return of audience favorite Kronos Quartet with *Fifty for the Future*, an ambitious five-year commissioning and educational initiative comprised of 50 new works. The 2021/2022 Performing Arts Season both reassessed our collective past and gazed into bright new futures as we all emerged from lockdown and started gathering in-person once more.
Target Free Thursday Nights in the Walker Cinema
Photo: Carina Lofgren
Gathering a diverse group of musicians and bands, Rock the Garden—the Walker’s indie rock festival co-presented with Minnesota Public Radio’s The Current—returned in June 2022. Coheadliners Nathaniel Rateliff & The Night Sweats and legendary riot grrrl band Sleater-Kinney, plus a second stage curated by Duluth’s own Low, were just a few of the many highlights that welcomed thousands of Minnesotans back to the Walker and the Minneapolis Sculpture Garden.
FISCAL YEAR HIGHLIGHTS, CHALLENGES, AND LEARNINGS:

MESSAGE FROM THE EXECUTIVE DIRECTOR

One word comes to mind as I reflect on our 2021–2022 fiscal year: blossoming. After a quieter few years defined by the height of the coronavirus pandemic, I can confidently say that the Walker Art Center emerged with a robust hybrid calendar of events, celebrating an evocative and emotional return to programming that inspired our local and global audiences. I am pleased and forever grateful for the partnership of more than 660 artists; our 591,069 visitors (426,025 of whom visited the Minneapolis Sculpture Garden and 165,044 who attended programs in our building and off-site); our 52 community, civic, and copresenting partners; and our 391 volunteers. With their crucial collaboration, we shared 11 exhibitions, 18 live performances, 98 in-person screenings, and 63 public and education programs. We connected to our online audiences, with 20,611 attendees to our virtual programming, 6 of which were hybrid programs with a live component. We are thrilled to share that we reconnected on-site with audiences eager to reenter our doors to explore the galleries, attend a screening or performance, or participate in another indoor event. This year’s 144,433 visits to our building reflect an increase of nearly 70% from the previous year, marking both the reopening of our galleries and signaling audiences’ desire to reengage in communal art experiences. With these growing attendance numbers, the Walker welcomed Wednesday back to its standard
gallery hours and extended Friday evening hours. Online, the Walker’s websites had 2,169,440 sessions with visitors across walkerart.org and MnArtists.org. This fantastic year of programming occurred as the Walker welcomed crucial new hires throughout the organization, which both contributed to our programming growth and the incorporation of earned-revenue initiatives.

We know this blossoming does not occur without care and attention, and I am as ever filled with gratitude for the philanthropy offered from both private and public sectors. I am moved by the incredible generosity and steadfast support from our 5,273 members and donors; 75 corporate and foundation partners; 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 would also like to thank our 2021–2022 Premier Partner, Chase, and Technology Partner, Atomic Data.

Our annual benefit event returned in a new hybrid form, and I thank Party In/The Garden co-chairs Tara Dev, Lili Hall, and Linda Singh; our committee members; our sponsors, including lead sponsors the Creative Partners Group and Pohlad Companies; and all attendees who helped raise an incredible $988,101 to support the Walker’s award-winning artistic and educational programs.

I am pleased to share that we were able to close the 2021–2022 fiscal year with a balanced budget for the 41st consecutive year, and must underscore how this year was made possible thanks to the generosity from our Walker members, donors, Board of Trustees, and all who entered
our doors. I am inspired by the collective belief in our mission, and the ways that we, together, weathered a collective storm with a commitment to a shared artistic experience. I am honored to thank the artists, Twin Cities and global communities, our dedicated and brilliant staff, the devoted Board of Trustees, and all who contributed to this astounding year. As our organization continues to advance our five-year strategic plan, we are able to do so with additional stability and zeal.

Programming Highlights: A Return to Vibrant In-Person Activity

Though we began a return to in-person programs in the previous fiscal year, the 2021–2022 fiscal year saw an evolution of in-person programming thanks to the strength of our hybrid programing capabilities. I am proud of the radical nimbleness and collaboration across staff, partners, and artists. After a few long years, we celebrated the reopening of the McGuire Theater, and the return to live performances. Because of the uncertainties of COVID-19, our Performing Arts department presented separate Fall and Winter/Spring programs, allowing us to quickly respond to the ever-changing pandemic landscape. This flexibility allowed us to commit to safely present artists—and welcome guests—even through COVID-19 spikes.

The return of Walker-commissioned, cutting-edge performance works was a highlight. Our first international program in two years was held at the end of March, with the US debut of Akal, a Walker-commissioned solo for Rwandan/French performer Dorothée Munyaneza by
Belgian/Moroccan director Radouan Mriziga. Sold-out performances were bathed in glowing lights, providing a meditation on home, myth, song, and movement that ended with standing ovations. Contemporary theater artist Kaneza Schaal graced audiences with another McGuire Theater solo the following month. The world premiere of *KLII*, a theatrical exorcism of Belgium’s King Leopold II’s brutal reign, was a tour-de-force performance with intimate, onstage seating whose closeness captivated audiences. Also in April, Amir ElSaffar presented his 17-member Rivers of Sound Orchestra, featuring remarkable players from around the world. The ensemble performed from across the theater’s lower and upper balconies, creating an immersive sound experience for the 230 audience members who enjoyed ElSaffar’s new site-specific score *Emergence*.

On June 11, 2022, the indie rock festival Rock the Garden, copresented with Minnesota Public Radio’s The Current, came to the Minneapolis Sculpture Garden for the first time since 2019. The lineup featured legendary riot grrl band Sleater-Kinney and horn-based blues/R&B band Nathaniel Rateliff & The Night Sweats as coheadliners. The Walker and MPR/The Current spent a year programming and planning its warmly embraced return. This large-scale event was a significant undertaking from staff as well as our enthusiastic volunteers, and I thank them all for their dedication to reviving the tradition. I also thank our ticket buyers and event sponsors, including VIP sponsor Robins Kaplan LLP, lead sponsor Planned Parenthood North Central States, and zero-waste sponsor the AZEK Cares Foundation, for their fervent support. After years of COVID isolation, the gratitude, positive energy, and excitement of the featured musicians and our attendees were
palpable. This memorable day marked the final run of Rock the Garden, as both the Walker and the Current make a shift to conjure new opportunities and experiences that will bring audiences together across the Twin Cities’ communities. We look forward to partnering with our colleagues at Minnesota Public Radio again in the future.

Another much-loved tradition returned during this year in an exciting and evolved format. The British Arrows Awards debuted as a hybrid in-person and online program for its 35th anniversary at the Walker. We celebrated an astonishing 56 in-person screenings with more than 11,500 attendees throughout December 2021, and audiences laughed, cried, and delighted in this year-in-review as over 6,100 families tuned in from their watch parties across the country. With 14 years of Thomson Reuters’s sponsorship, it is so special for the Walker to be able to share this program, a staple of the Twin Cities holiday traditions, with an extended radius that strengthens our national reputation.

In May 2022 we received a major new grant from the Bentson Foundation to advance our work to increase access to the Ruben/Bentson Moving Image Collection for our audiences, students, and scholars. Over the next three years, the grant funds will support the Walker’s ongoing efforts to digitize and preserve the Ruben/Bentson Moving Image Collection of more than 1,400 titles, ranging from the early films of the Lumière Brothers in 1894 to the present. The grant will also support programming throughout the year featuring films from the collection along with strategic investments in the Bentson Mediatheque that will enhance the viewing experience for visitors.
For the first time since the 2018–2019 fiscal year, our galleries were open year-round, and our highly anticipated exhibitions sparked attendance throughout the peaks and valleys of COVID-19. Our fall season kicked off with the 75-plus work retrospective *Julie Mehretu*, featuring the artist’s dynamic, abstract canvases that draw from maps, architecture, and world events. This touring exhibition, organized by the Los Angeles County Museum of Art and Whitney Museum of American Art, New York, was a homecoming for Mehretu, whose first museum show was presented by the Walker in 2003. It was an occasion to celebrate, and we were delighted to welcome 659 attendees to the After Hours preview party, offering a chance to host audiences and deepen our connections to our members and friends once again.

Running concurrently with *Julie Mehretu* was a presentation from our archives of her residency from 2001. Presented in the Best Buy Aperture, Mehretu’s project *Minneapolis and St. Paul Are East African Cities* features an ethnographic survey of 30 then-teenagers who plotted their stories as immigrants from East African countries such as Somalia, Eritrea, and Ethiopia against their lived experiences in the Twin Cities. This powerful record of self-defined place-making sat in juxtaposition to Mehretu’s abstract work, connecting ties between her artistic interests of migration and histories while magnifying the story of her work bound to the geography of the Walker. Together, these programs define the Walker’s commitment to deeply championing the artists we work with throughout the years.

Shortly after *Julie Mehretu* opened, we presented the new exhibition *Candice Lin: Seeping, Rotting, Resting, Weeping*. 
Offering a richly tactile and open gathering place, this installation was composed of elements Lin created while sheltering at her home studio during the pandemic, including ceramics, indigo-dyed textiles, drawings, and video animation. Her work provided a beautiful poetry, as it beckoned us to reconnect with one another and our sense of touch, whether reclining on rugs in a tent, feeling the textured surface of a sculpture, or moving in unison through guided exercises. Lin creates multisensory environments layered with historical and cross-cultural imagery. As the artist created this work during our shared quarantine, it felt uniquely special to have one such environment where we could explore that unprecedented moment together in new ways. The exhibition *Seeping, Rotting, Resting, Weeping* and its accompanying catalogue were co-organized and copublished with the Carpenter Center for the Visual Arts at Harvard University.

We also presented two other surveys of work, *David Hockney: People, Places & Things* and *Liz Larner: Don’t put it back like it was*. The former, with lead sponsorship from RBC Wealth Management, uncovered the Walker’s deep holdings of Hockney’s prints, paintings, drawings, and digital works in an exuberant exhibition that brought color and liveliness into the galleries in winter (the exhibition opened December 2021). We were happily able to present the artist’s set design for Poulenc’s opera *Les Mamelles de Tiresias (The Breasts of Tiresias)* (1983), which had not been on view in nearly 40 years. The Larner exhibition, sponsored by J.P. Morgan Private Bank, commemorated three decades of work from an artist who pushes boundaries that traditionally define sculpture. Co-organized with SculptureCenter, the Walker’s exhibition underscored
the power of Larner’s work within constructions defined
(for example, the museum space) and undefined (such as
gender dynamics). We saw these at play with the irresistible
Corner Basher (1988), an artwork that threw itself against
the gallery walls at the will of the visitor. Some viewers
shied away from the confrontation, while others basked
in it. The exhibition was accompanied by a catalogue,
published by Dancing Foxes Press in collaboration with
the Walker and SculptureCenter, which includes contri­
butions from Connie Butler, chief curator at the Hammer
Museum, Los Angeles; and poet, playwright, and perfor­
mance artist Ariana Reines and a conversation between
me and the artist.

Also in the galleries, the Walker co-commissioned a new
exhibition from Carolyn Lazard, an artist and writer who
explores the intersections between disability, politics, race,
and gender. Referencing the 20th-century artistic prac­
tice of dance for the camera, Carolyn Lazard: Long Take
foregrounds text and sound as modes of experience and
questions the primacy of the visual art experience. The
project was an opportunity to align the artist’s advocacy
with the Walker’s efforts to make the museum experience
more accessible. The Walker supported their exploration
of an evolved gallery space: floors were covered with
sprung flooring mats; four gallery benches were altered
with cushioning, backs, and other adjustments; and gallery
labels and sound installations were made available in a
screenreader accessible doc and through digital braille.
The exhibition encouraged us to pursue ways that we
can provide accessibility throughout our campus and
offered prototypes for how we can improve engagement
for broader audiences. This exhibition will go on to tour
in 2023 at each of the co-commissioning organizations, visiting Nottingham Contemporary in Nottingham, UK, and the Institute of Contemporary Art in Philadelphia.

Thanks to a robust exhibition schedule, we welcomed 80,713 visitors to the galleries from around the globe, pointing to an engaged tourism audience. Our revenue of $20,310,876 showed 24.5% growth over the previous fiscal year. It is heartening to see this stepped growth, quarter by quarter, as another signal of emerging from the pandemic, reminiscent of a gradual spring.

In January 2019 we announced the selection of Angela Two Stars as the finalist for the Indigenous Public Art Commission, a project inviting an Indigenous artist to create a piece of public art for the Walker’s collection to be sited in the Minneapolis Sculpture Garden. Making poetic connections between land, water, language, and people, her new sculpture Okciyapi (2021) was unveiled to the public in October 2021. Okciyapi (which translates to “help each other” in English) was inspired by the legacies of Two Stars’s grandfather and Treasured Elders working in language revitalization efforts. The piece integrates Dakota words and phrases through both the physical sculpture and a set of audio recordings of fluent Dakota speakers sharing stories and memories. The opening ceremony was a reverent and joyous event, led by Dakota tribal leaders, celebrating the work as a gathering space, a welcome site of reflection, and place to learn about the Dakota language. In the sculpture’s center, a water dome mirrors the sky and makes a reference to the Dakota name Mni Sóta Makoce (Minnesota), or “land where the waters reflect the clouds.” Thank you to our Indigenous
Public Art Selection Committee, the Friends of the Falls, and Russell Cowles for your important contributions in making this piece a reality.

The Walker was the grateful recipient of two major grants last year authorized by the American Rescue Plan (ARP) Act, which supported the arts and culture sector with recovery from the pandemic. An ARP grant from the National Endowment for the Humanities launched a large-scale project to increase public access to the Walker’s special collections, which includes more than 8,800 works on paper and artists’ books spanning the early 20th century to the present day. Grant funds are supporting documentation of individual artworks along with extensive research on 2,400 artists, which will populate the collection website (walkerart.org/collections). As a result, educators and the general public will gain access to more information about the collection, and the Walker will support scholars as they pursue a number of research, publication, exhibition, and interpretation efforts. A second ARP grant from the Institute of Museum and Library Services is focused on how the Walker supports K–12 schools as they recover from the pandemic. New strategies are being developed to engage teachers and students through virtual and hybrid programs and digital formats for Walker field trips. The result will be expanded access to arts learning and resources for schools in the Twin Cities and beyond.

Building Our Leadership Team

In 2020 the Walker created the Public Engagement, Learning, and Impact (PELI) department to center the
role of engagement and learning at the Walker and to orient our resources toward impact and experience. In May 2022 Amanda Hunt joined the Walker as the head of PELI. With Amanda’s leadership, we will dig into the crucial work of centering audiences in the planning and presentation of programs to improve access and deepen engagement. In addition to her expertise in learning and engagement initiatives, she comes to the role with a background in commissioning artists and making exhibitions. This hire completes our Creative Leadership Team—which also includes Henriette Huldisch, our chief curator and director of Curatorial Affairs; and Asli Altay, head of Communications and Content. I am personally excited to work with this team to evolve our public-facing work and advance local and global communities into our shared physical and digital spaces.

In September 2021 we celebrated another leadership milestone when Seena Hodges was elected president of the Board of Trustees at the Walker Art Center. Seena’s exceptional leadership has radiated throughout the Walker since she joined the board in 2017 (after serving as an Avant Garden co-chair the previous year). It was Seena who initiated the BIPOC Artist Fund to ensure and encourage participation of BIPOC creatives in all aspects of the Walker, and her passion for art, equity, intersectional feminism, and access to brave spaces for all is core to her leadership. Seena is the first African American to serve as board president for the Walker, and for the first time in Walker history all of the board officers are women.
A Process of Structural Change

The Walker’s Board of Trustees and staff continue to uplift our values of inclusion and equity, with a particular focus on race. We continue to commit to creating an antiracist Walker culture valuing all lived experiences.

In Spring 2021 the Walker embarked on an institutional acknowledgement process led by an internal working group in consultation with Indigenous advisors. Among the outcomes of this process is a land acknowledgment statement that was shared with Walker staff in May 2022, and soon became part of the introductions to programs for audiences across the institution. The acknowledgment encourages us all to reflect on this area as the site of contemporary, traditional, and ancestral homelands of the Dakota people. It also is a statement of our resolve to work toward reconciliation, systemic change, and healing in support of Dakota people and the land itself. In addition to verbal statements, you will soon see signage in our building and in the Wurtele Upper Garden that reinforces our land acknowledgment. This will serve as concrete point of reference where all our visitors can confront the history through which the Walker came to be situated in our Lowry Hill neighborhood in Minneapolis. Our statement is a living document that will be adapted and updated over time, and it is available on our website at walkerart.org/about.

As we continue to deepen our understanding of the many facets of equity at the Walker, we kicked off a DEIA strategy and planning process with external consultants Creative Catalysts in May 2022. The result of the engagement with
Creative Catalysts will be a tactical institutional action plan, aligned with the previously drafted Racial Equity & Inclusion Action plan of the board, the Walker’s current strategic plan, and ongoing efforts of current DEI Working Group. This plan will be implemented in 2023.

These initiatives are steps in the process to become the Walker we aim to be, which reflects the communities within which we are situated, and allows us to deepen connections with thought leaders, artists, and other cultural organizations in the Twin Cities.

**Enhanced Experiences on Campus**

In July 2021 the Walker welcomed a new and celebrated restaurant and bar on campus: Cardamom. Created by renowned restaurateurs Daniel del Prado and Shawn McKenzie, it features dishes and drinks influenced by Mediterranean and Aegean cuisines. With a patio that stretches out into the greenspaces along the hillside, Cardamom marks a new opportunity (and expanded hours) for visitors to enjoy a Walker experience.

In line with unveiling the new sculpture Okciyapi, the hire of Amanda Hunt, and the opening of Cardamom, the time was right to purposefully invite the community into our combined outdoor spaces, the Minneapolis Sculpture Garden and the Wurtele Upper Garden. And so we saw the creation of our largest summer program series since the pandemic began. Summer Social was a weekly engagement in our gardens and galleries, which stretched across all the months of Summer 2022. The series began
with a tour of Okciyapi and talk by Angela Two Stars and Darlene St. Clair, and was followed a week later by an evening of poetry (Queering Juneteenth), which celebrated both Pride Month and Juneteenth. These two programs together brought more than 350 visitors to campus, for a joyful close of our fiscal year.

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.

Looking Forward

I want to acknowledge the crucial and significant support from the Walker staff, who make these exciting changes possible. As we embark on changes, both those outlined here and others, I am in awe of everyone’s continued dedication to advancing the Walker’s mission and increasing our positive impact at every level of engagement. Between exciting new commissions, deepened support of the artists with whom we work, increased and deliberate digital initiatives, and our vital work to increase diversity and equity across all facets of the Walker, we are well on our way to a reinvigorated organization.
One additional highlight last year was the conservation of the beloved steel cherry from Claes Oldenburg and Coosje van Bruggen’s fountain-sculpture *Spoonbridge and Cherry* (1985–1988). It was well due for a little love and care, and was chauffeured away to New York for a fresh coat of paint. The outpouring of well wishes, curiosities, and delight when it was safely returned to the Minneapolis Sculpture Garden (an in-person and virtual crowd cheered the reunion) was a sweet reminder of our connection to the lived experience of so many in the Twin Cities. Our mission statement remains forward-looking: “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,” while also reminding us that a shared experience and understanding is crucial to that next step. We are compelled to create meaning together, and without it, we could not transform.

I am so excited to continue building community and opportunities for those shared experiences with you. With new team members and new initiatives underway, I am confident in our ability to continue blossoming as we further champion the vision of artists and connect them to our on-site and online communities. Please join us.

Mary Ceruti
Executive Director
“Thank you for providing a safe, in-person experience.”
— Moving Image screening attendee

Sound for Silents 2021: Film + Music on the Walker Hillside, featuring new scores by artist/producer FPA and works from the Ruben/Bentson Moving Image Collection
Photo: Pierre Ware
Choreographers’ Evening 2021: Curated by Valerie Oliveiro
Pictured: Jessika Enoh Akpaka
Photo: Awa Mally

Third Coast Percussion with Movement Art Is: Metamorphosis
Photo: Emmet Kowler
“I was with the Asian American Organizing Project (AAOP) and worked with the Walker on a mini golf hole called Always Have Been Sewn. When the project was completed, I felt empowered seeing my group’s work in the Walker. It gave me a glimpse that the Walker truly values the voices of minorities and helps promote/uplift their work. The moment I saw the applications for WACTAC, I took the opportunity, and here I am! Thank you, Walker, for uplifting minority/youth voices.”

— Walker Art Center Teen Arts Council (WACTAC) participant who joined after collaborating on a new work for Skyline Mini Golf, the Walker’s artist-designed course

Skyline Mini Golf 2022, featuring the new hole based on a paj ntaub, or Hmong story cloth, designed by the Asian American Organizing Project’s Youth Action Team

Photo: Carina Lofgren
Target Free Thursday Nights, Green Roof Poetry: Queering Juneteenth, Curated by Free Black Dirt
Photo: Awa Mally

Target Free Thursday Nights, Summer Social: Common Ground
Photo: Carina Lofgren
“My students liked seeing artwork by folks who look like them. That was by far their favorite part of the field trip. My Hmong students were absolutely thrilled to see themselves in your museum. One of them, who is super shy and seldom even speaks, quietly sidled up to me, put his arm around my waist, and told me, ‘Ms. Kate, this is the best day of school I have ever had in my life.’ I asked him why? ‘Cause I have never seen my people in a museum before. All I knew about was our story cloths.’”

— Kate Olsen Birner, Ray Huegel Elementary School
Views of the exhibition Shen Xin: Brine Lake (A New Body)
Photos: Pierre Ware
“Some of my students who are largely underrepresented felt empowered by the Mehretu exhibit.”

— Shelly Chambers, Sauk Rapids Rice High School
View of the exhibition Candice Lin: Seeping, Rotting, Resting, Weeping  Photo: Awa Mally

View of the exhibition Carolyn Lazard: Long Take  Photo: Awa Mally
“My son and I had a very nice time at Sensory Friendly Sunday! He has ADHD and sensitivity to loud noises. Actually, focusing on art is practically impossible in a normal busy/noisy environment. This was such a great way to give him an advantage for once! The staff was great. The golf attendant even let me know what to expect on the second half of the course, which helped immensely to avoid a meltdown (if we didn’t know one of the holes takes the ball), thank you! We will be back!”

— Parent attending Sensory Friendly Sunday
Free First Saturday: Friend Fest
Photos: Carina Lofgren
“Honestly, WACTAC (Walker Art Center Teen Arts Council) has shown me that you don’t have to fit into any box when it comes to being an artist. For the longest time, I was insecure about calling myself an artist but through WACTAC I’ve met many, many people just like me!”

— Walker Art Center Teen Arts Council (WACTAC) participant

“I really loved working with everyone. It was like a little escape from the real world to think about deeper meanings and to see how other people have put that into physical pieces.”

— Prairie Teen Arts Council (PTAC) participant, a new Walker program for high school students from Southwest Minnesota
In July 2021 the Walker teamed with renowned Twin Cities chefs/restaurateurs Daniel del Prado and Shawn McKenzie to create Cardamom, a new restaurant influenced by the cuisine of the Aegean and Mediterranean Seas. Further enlivening the Walker’s Vineland Street entrance, Cardamom offers visitors a chance to enjoy topnotch cuisine, drinks, and experiences like an ice bar during winter months.

“Beautiful spot that extends the museum experience! Yummy plates, unique cocktails, and on-trend ambiance.”

—Review of Cardamom on Google
Mn Artists is distinct because the writing being published is simultaneously wide and niche. While there are a lot of topics and themes covered across the essays, there isn’t another writing platform like it in Minnesota.”

— Mn Artists Reader/Writer Survey respondent
I

COMMUNITY IMPACT STORIES

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Okciyapi (pronounced “oak-chee-YAH-pea”)—the first commissioned work by a Native artist to have a permanent home in the Minneapolis Sculpture Garden—opened to the public in October 2021.

Both a gathering place and participatory work, the sculpture is composed of rings of seating elements surrounding a central water feature and was inspired by the legacy of Dakota Language in the Minneapolis Sculpture Garden.
Two Stars’s grandfather and other teachers working in Dakota language revitalization. The curved benches reference the ripple effect caused by a drop of water in a pond and represent language knowledge spreading across generations of speakers. The water vessel also serves as a reminder that the name Minnesota comes from the Dakota name Mni Sota Makoce, which translates to “land where the water reflects the clouds.”

Visitors experiencing the sculpture encounter Dakota words and phrases on the benches and can listen via cellphone to recorded stories told by fluent speakers. “Language revitalization is a healing medicine for Dakota people,” says Two Stars (Dakota, Sisseton Wahpeton Oyate, b. 1982). “Our identity is grounded in our language.
Our ceremonies, songs, and stories are rooted in language. Without our language, we would lose an integral part of who we are as Dakota people.”

More than 700 people of all ages joined in the opening-weekend celebration and activities at the Walker, which is located on the traditional, ancestral, and contemporary homelands of the Dakota people. Offering a place to gather, play, and learn about the Dakota language, this newest addition to the Minneapolis Sculpture Garden offers encouragement to all on a language journey of discovery.
I. COMMUNITY IMPACT STORIES

Expanding Learning Resources to Greater Minnesota and Beyond

This fiscal year included the culmination of a three-year Family at the Center grant from the Institute of Museum and Library Services. The grant supported the expansion of efforts that ensure Walker Family Programs are responsive, inclusive, and reflective of Twin Cities communities. To work toward these goals, the Walker increased efforts to solicit feedback from families from culturally and linguistically diverse communities as well as from community partners.

The Family at the Center grant has also resulted in an expansion of culturally relevant multilingual programming.
for families, positioning the Walker as part of a local network of organizations dedicated to increasing opportunities for families to engage with art.

As the pandemic continued to present challenges for visitors to engage with art and artists, the Walker’s Public Engagement, Learning, and Impact team (PELI) created new resources to use at home. Students and families participated in free virtual workshops, and downloadable art-making activities were made available on the Walker’s website. Walker educators led virtual exhibition tours for K–12 teachers and students and shared materials to support learning at home. Students participating in free lunch programs in Minneapolis and St. Paul received free kits filled with art supplies and activities.

Additionally, in February PELI launched its first iteration of the Prairie Teen Arts Council (PTAC). An expansion of the Walker’s industry leading teen program Walker Art Center Teen Arts Council (WACTAC), PTAC is aimed at creating exchange between the Walker and youth living in Greater Minnesota. Made up of teens from the state’s southwestern prairie region, the group met virtually on a weekly basis to discuss art and learn about the inner workings of a museum. A paid opportunity, the program supports the teens in developing skills necessary to lead civic art projects in their own towns through collaborative art-making projects with artists, event planning, and conversations about art and social justice.
Free First Saturday: Friend Fest
Photos: Carina Lofgren

I. COMMUNITY IMPACT STORIES
Teen Takeover Spring 2022: Summer-ween, screenprinting activities with Highpoint Center for Printmaking
Photo: Awa Mally
Connecting with communities is a cornerstone of our work to create greater access to art. Being located in a multilingual metropolis, the Walker has developed a variety of multilingual resources that welcome our neighbors whose first language is not English. These include interpretive labels for collection exhibitions such as *Five Ways In: Themes from the Collection* and Family Guides all of which are produced in English, Somali, Hmong, and Spanish.
Expanding these efforts outside of our campus walls, this year the Walker developed its first-ever fund focused specifically on purchasing advertisements through local BIPOC-owned magazines and other media outlets. Through this endeavor, the Walker produced multilingual ads in Hmong, Spanish, and Somali languages, which were placed directly in media outlets whose readership includes high percentages of speakers of those same languages.

This work deepened through collaborations with the staff of these outlets. A major result of this was the Walker’s first multilingual billboard and bus shelter campaigns for our popular Skyline Mini Golf as well as free summer activities. These additional language placements joined those in English across the Twin Cities for three plus months. Working with our partners, placement of these outdoor media focused on neighborhoods where these languages are most spoken.

The success of this pilot program only deepens the Walker’s resolve to act as a civic institution for all, not only to deepen connections with thought leaders, artists, and other cultural organizations in the Twin Cities but also to be a welcoming destination to all Minnesotans.
An Expansive Effort to Bring the Collection Online

The Walker’s collections include more than 14,000 works across a variety of disciplines and providing access to these artworks is a critical part of the museum’s mission. In the early days of the pandemic, the Walker pivoted to offer virtual programs and digital content, providing exciting ways for audiences to connect with the Walker’s collections, even when they were unable to enter the building.
The Ruben/Bentson Moving Image Collection, which includes more than 1,400 moving image works spanning the full history of film, could previously only be accessed on-site in the Bentson Mediatheque. Thanks to the support of the Bentson Foundation, the process of digitizing these works had been underway for much of the past decade, creating the possibility of streaming certain films online. “The ability to stream collection titles was crucial in staying connected to audiences over the course of the last two years,” says Pablo de Ocampo, director and curator of Moving Image. He adds, “We are enormously grateful to the Bentson Foundation for having the foresight to devote resources to digitization.”
The Walker has also recently embarked on an exciting new effort to increase access to more of its collection by making resources available on walkerart.org. Thanks to an American Rescue Plan grant from the National Endowment for the Humanities, the Walker has begun a large-scale project to document more than 6,000 objects, particularly its special collections of works on paper such as prints, photography and drawings, and works in the Rosemary Furtak Artists’ Book Collection.

Additionally, the grant allowed the museum to launch demographic research on the collections, including the hiring of a one-year fellow in the Visual Arts department dedicated to this vital endeavor. “This much-needed work will create more comprehensive information for use by the public, the scholarly community, and Walker staff,” shares Joe King, director of collections and exhibition management. “We have a responsibility to ensure that our collections remain a resource for generations to come.”
In November 2021, the Moving Image department partnered with Sound Unseen Film Festival and FilmNorth for a special local screening of Emily Branham’s *Being BeBe* (2021). An intimate documentary portrait of drag performer Marshall Ngwa (aka BeBe Zahara Benet), *Being BeBe* traces Ngwa’s first-generation immigrant experiences of relocating to the Twin Cities from Cameroon, their rise in the local drag scene, and explosion onto the worldwide stage as a performer, musician, and artist after becoming the first-ever winner of the cultural phenomenon *RuPaul’s Drag Race*. The film concludes with Ngwa’s return to Minneapolis from New York and their experiences of the COVID-19 lockdown and uprising following the murder of George Floyd.
For this sold-out event, both the filmmaker and the artist were in attendance, with the Walker Cinema packed with many luminaries from the local BIPOC queer community. Making the night truly once in a lifetime, Ngwa was onstage when they received the announcement of “BeBe Zahara Benet Day” from the Minneapolis mayor’s office.

Presented with local partners to celebrate the story of a Twin Cities immigrant artist whose trajectory has had a global influence, this Walker program highlights the impact that the collaborative experience of watching cinema in a theater can have on each of us as well as our communities—something we look forward to in the coming days, months, and 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

<table>
<thead>
<tr>
<th>Walker-Organized Exhibitions &amp; Presentations</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Exhibitions</td>
<td>6</td>
</tr>
<tr>
<td>Candice Lin: Seeping, Rotting, Resting, Weeping (co-organized with Carpenter Center for the Visual Arts at Harvard University)</td>
<td></td>
</tr>
<tr>
<td>Julie Mehretu (borrowed exhibition; organized by Los Angeles County Museum of Art and Whitney Museum of American Art, New York)</td>
<td></td>
</tr>
<tr>
<td>Shen Xin: Brine Lake (A New Body)</td>
<td></td>
</tr>
<tr>
<td>David Hockney: People, Places &amp; Things</td>
<td></td>
</tr>
<tr>
<td>Carolyn Lazard: Long Take (co-commissioned with the Institute of Contemporary Art, University of Pennsylvania and Nottingham Contemporary)</td>
<td></td>
</tr>
<tr>
<td>Liz Larner: Don’t put it back like it was (co-organized with SculptureCenter)</td>
<td></td>
</tr>
<tr>
<td>Ongoing Exhibitions</td>
<td>4</td>
</tr>
<tr>
<td>The Paradox of Stillness: Art, Object, and Performance</td>
<td></td>
</tr>
<tr>
<td>Low Visibility</td>
<td></td>
</tr>
<tr>
<td>Rayyane Tabet: Deep Blues</td>
<td></td>
</tr>
<tr>
<td>Five Ways In: Themes from the Collection</td>
<td></td>
</tr>
<tr>
<td>Presentations in the Best Buy Aperture</td>
<td>2</td>
</tr>
<tr>
<td>System/Response: Art, Design, and the Invention of Systems</td>
<td></td>
</tr>
<tr>
<td>Minneapolis and St. Paul Are East African Cities</td>
<td></td>
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</table>
### Touring Exhibitions

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Location Details</th>
</tr>
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<tbody>
<tr>
<td>Liz Larner: <em>Don’t put it back like it was</em></td>
<td>SculptureCenter, New York</td>
</tr>
<tr>
<td>Candice Lin: <em>Seeping, Rotting, Resting, Weeping</em></td>
<td>Carpenter Center for the Visual Arts, Cambridge, Massachusetts; Berkeley Art Museum and Pacific Film Archive, California</td>
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</tbody>
</table>

### Walker Publications

<table>
<thead>
<tr>
<th>Book Title</th>
<th>Institution Details</th>
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<tbody>
<tr>
<td>Liz Larner: <em>Don’t put it back like it was</em> (exhibition catalogue; copublished with SculptureCenter, New York)</td>
<td></td>
</tr>
<tr>
<td>Candice Lin: <em>Seeping, Rotting, Resting, Weeping</em> (exhibition catalogue; copublished with Carpenter Center for the Visual Arts at Harvard University)</td>
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</tbody>
</table>

### Special Projects

<table>
<thead>
<tr>
<th>Artist Name</th>
<th>Location Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Julie Mehretu, <em>Corner of Lake and Minnehaha</em></td>
<td>SculptureCenter, New York</td>
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### Artists Presented in Exhibitions and Programs

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
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<tbody>
<tr>
<td>Design</td>
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<tr>
<td>Membership</td>
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<tr>
<td>Moving Image</td>
<td>56</td>
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<tr>
<td>Performing Arts</td>
<td>154</td>
</tr>
<tr>
<td>Public Engagement, Learning, and Impact</td>
<td>151</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>229</td>
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### Program Diversity

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Women Artists</td>
<td>38%</td>
</tr>
<tr>
<td>Minnesota Artists</td>
<td>25%</td>
</tr>
<tr>
<td>BIPOC Artists</td>
<td>41%</td>
</tr>
<tr>
<td>International Artists</td>
<td>21%</td>
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### Artist Residencies

<table>
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<th>Category</th>
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<tr>
<td>Performing Arts</td>
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<tr>
<td>Moving Image</td>
<td>1</td>
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</table>

- Heather Kravas and Victoria Haven
- Leslie Parker
- The ERA Footwork Crew
- Anocha Suwichakornpong
## Audience Engagement and Civic Commitment

<table>
<thead>
<tr>
<th>Total Walker Attendance</th>
<th>591,069</th>
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<tr>
<td>Garden Attendance</td>
<td>426,025</td>
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<td>Gallery Attendance</td>
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<tr>
<td>Off-site/Virtual Attendance</td>
<td>20,611</td>
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<tr>
<td>Event and Rental Attendance (excluding gallery and garden)</td>
<td>63,720</td>
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<tr>
<td>Free Gallery Visits</td>
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<tr>
<td>BIPOC Visitors</td>
<td>27%</td>
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<tr>
<td>Teen and Youth Visitors</td>
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<table>
<thead>
<tr>
<th>Total Web Sessions</th>
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<tbody>
<tr>
<td>walkerart.org Sessions</td>
<td>1,987,329</td>
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<tr>
<td>mnartists.org Sessions</td>
<td>182,111</td>
</tr>
<tr>
<td>YouTube and Vimeo Views</td>
<td>614,561</td>
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<tr>
<td>Twitter Followers</td>
<td>450,000</td>
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<td>Facebook Followers</td>
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<td>Instagram Followers</td>
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<table>
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<tr>
<th>Local Community Partnerships</th>
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<tbody>
<tr>
<td>Design</td>
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<tr>
<td>Moving Image</td>
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<tr>
<td>Performing Arts</td>
<td>14</td>
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<tr>
<td>Public Engagement, Learning, and Impact</td>
<td>9</td>
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<tr>
<td>Visual Arts</td>
<td>3</td>
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<table>
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<th>Copresentations</th>
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<td>Design</td>
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<tr>
<td>Moving Image</td>
<td>5</td>
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<tr>
<td>Performing Arts</td>
<td>6</td>
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<tr>
<td>Public Engagement, Learning, and Impact</td>
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<tr>
<td>Visual Arts</td>
<td>3</td>
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</tbody>
</table>
## Collections Stewardship

### Artists in Visual Arts Collection

<table>
<thead>
<tr>
<th>Role</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women Artists</td>
<td>22%</td>
</tr>
<tr>
<td>Minnesota Artists</td>
<td>9%</td>
</tr>
<tr>
<td>Artists of Color (self-identified)</td>
<td>12%</td>
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<tr>
<td>International Artists</td>
<td>30%</td>
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### Works in Walker Collections

<table>
<thead>
<tr>
<th>Collection</th>
<th>Count</th>
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<tbody>
<tr>
<td>Artworks in Visual Arts Collection</td>
<td>11,716</td>
</tr>
<tr>
<td>Rosemary Furtak Artists’ Book Collection</td>
<td>2,090</td>
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<tr>
<td>Ruben/Bentson Moving Image Collection</td>
<td>1,413</td>
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<tr>
<td>Visual Arts Study Collection</td>
<td>388</td>
</tr>
<tr>
<td>Digital Arts Study Collection</td>
<td>56</td>
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</table>

### New Acquisitions, Visual Arts Collection

<table>
<thead>
<tr>
<th>Acquisition Type</th>
<th>Count</th>
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<tbody>
<tr>
<td>Visual Arts Purchases</td>
<td>28</td>
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<tr>
<td>Visual Arts Gifts</td>
<td>50</td>
</tr>
<tr>
<td>Artists New to the Collection</td>
<td>44</td>
</tr>
<tr>
<td>Women Artists</td>
<td>41%</td>
</tr>
<tr>
<td>Minnesota Artists</td>
<td>23%</td>
</tr>
<tr>
<td>Artists of Color (self-identified)</td>
<td>41%</td>
</tr>
<tr>
<td>International Artists</td>
<td>39%</td>
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</tbody>
</table>

### Collection Works on View

<table>
<thead>
<tr>
<th>Work Type</th>
<th>Count</th>
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</thead>
<tbody>
<tr>
<td>Permanent Collection Works</td>
<td>555</td>
</tr>
<tr>
<td>Ruben/Bentson Moving Image Collection</td>
<td>339</td>
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</tbody>
</table>

### Visual Arts Works on Loan

<table>
<thead>
<tr>
<th>Location</th>
<th>Count</th>
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</thead>
<tbody>
<tr>
<td>Museums</td>
<td>27</td>
</tr>
<tr>
<td>Countries</td>
<td>8</td>
</tr>
</tbody>
</table>
EXHIBITIONS

Walker-Organized Exhibitions & Presentations

Candice Lin: Seeping, Rotting, Resting, Weeping (co-organized with Carpenter Center for the Visual Arts at Harvard University)

Julie Mehretu (borrowed exhibition; organized by Los Angeles County Museum of Art and Whitney Museum of American Art, New York)

Shen Xin: Brine Lake (A New Body)

David Hockney: People, Places & Things

Carolyn Lazard: Long Take (co-commissioned with the Institute of Contemporary Art, University of Pennsylvania and Nottingham Contemporary)

Liz Larner: Don’t put it back like it was (co-organized with SculptureCenter)

Ongoing Exhibitions

The Paradox of Stillness: Art, Object, and Performance

Low Visibility

Rayyane Tabet: Deep Blues

Five Ways In: Themes from the Collection

Presentations in the Best Buy Aperture

System/Response: Art, Design, and the Invention of Systems (ongoing)

Minneapolis and St. Paul Are East African Cities

Touring Exhibitions

Liz Larner: Don’t put it back like it was (co-organized with SculptureCenter)

An Art of Changes: Jasper Johns Prints, 1960–2018

Grand Rapids Museum of Art, Michigan

Parrish Art Museum, Watermill, New York

Candice Lin: Seeping, Rotting, Weeping (co-organized with Carpenter Center for the Visual Arts at Harvard University)

Carpenter Center for the Visual Arts, Cambridge, Massachusetts

Berkeley Art Museum and Pacific Film Archive, California

Publications

Candice Lin: Seeping, Rotting, Resting, Weeping (exhibition catalogue; copublished with Carpenter Center for the Visual Arts at Harvard University)

Liz Larner: Don’t put it back like it was (exhibition catalogue; copublished with SculptureCenter)
Special Projects
Julie Mehretu: Corner of Lake and Minnehaha, print copublished by the Walker Art Center and Highpoint Editions, Minneapolis

Visual Arts Virtual and In-Person Events and Programs
Virtual Artist Conversation: Candice Lin
Angela Two Stars: Okciyapi Opening Celebration in the Minneapolis Sculpture Garden
Opening-Day Talk: Julie Mehretu in Conversation with Glenn Ligon and Kemi Illesanmi
Opening-Day Talk: Shen Xin
The Consonant Unknown: Film Screening Curated by Shen Xin [in conjunction with the exhibition Shen Xin: Brine Lake (A New Body)]
Virtual Guided Movement Workshop with Kayla Hamilton [in conjunction with the exhibition Carolyn Lazard: Long Take]
Opening-Day Talk: Liz Larner with Mary Ceruti

PERFORMING ARTS

In-Person Performances
Hillside Jazz (Present Tense): Joel Ross Good Vibes
Hillside Jazz (Present Tense): jaimie branch’s FLY or DIE
Sound for Silents 2021: FPA**
The Era Footwork Crew: IN THE WURKZ
Kayhan Kalhor and Brooklyn Rider
Bill T. Jones/Arnie Zane Company: Afterwardsness
Choreographers’ Evening 2021: Curated by Valerie Oliveiro
Kronos Quartet: Fifty for the Future
Radouan Mriziga: Akal**
Arooj Aftab
Kaneza Schaal: KLII**
Amir ElSaffar’s Rivers of Sound Orchestra**
Third Coast Percussion with Movement Art Is: Metamorphosis
Kassa Overall with opener Sarah Maricha White
Heather Kravas and Victoria Haven: solid objects: sandwich**
Heather Kravas and Victoria Haven: solid objects: voids**

Zeitgeist and Friends with special guest George Lewis: The Music of George Lewis**

**Walker Commissions

In-Person Events and Programs
The Era Footwork Crew: Artist Talk at the Capri Theater
The Era Footwork Crew: Target Free Thursday Nights Workshop Presentation
The Era Footwork Crew: Post-show Q&A with the company and guest artists
Bill T. Jones; Post-show Q&A
Leslie Parker Residency
Radouan Mriziga: Post-show Q&A with Radouan Mriziga and Dorothée Munyaneza
George Lewis and Zeitgeist Lecture/Demonstration at Walker West
Movement Art Is: Dance Workshop
Third Coast Percussion with Movement Art Is: Metamorphosis Student Matinee

Virtual Events and Programs
Talking Dance: Choreographer Bill T. Jones and Curator Philip Bither Discuss Afterwardsness
Choreographers’ Evening 2021: Curated by Valerie Oliveiro (live-streamed performance)
Third Coast Percussion with Movement Art Is: Metamorphosis Student Matinee (live-streamed performance)

MOVING IMAGE

Outdoor Presentation: Sound for Silents 2022
Suzan Pitt, Jefferson Circus Songs, 1973
Shu Lea Cheang, Bowling Alley, 1995
Pat O’Neill, Horizontal Boundaries, 2008

Ruben/Bentson Moving Image Collection Presentations: Online and in the Mediatheque
Benita Raphan, The Immediate Subject, 1986;
Benita Raphan, Within/Without, 1994;
Benita Raphan, Absence Stronger Than Presence, 1996;
Benita Raphan, 2+2, 2002;
Benita Raphan, The Critical Path, 2003;
Benita Raphan, Great Genius and Profound Stupidity, 2007
Jack Smith, Flaming Creatures, 1963; Shu Lea Cheang, Sex Fish, 1993

Moving Image Screenings in the Cinema
Stephen Arnold, *Luminous Procuress*, 1973
Shirley Clarke, *Portrait of Jason*, 1967
Derek Jarman, *Blue*, 1993
Emily Branham, *Being BeBe*, 2021
British Arrows Awards 2021
Tsai Ming-liang, *Days*, 2020
Michael Snow, *La Region Centrale*, 1971
Sarah Maldoror, *Sambizanga*, 1972
Courtney Stephens, *Terra Femme*, 2021
SodaJerk, *Terror Nullius*, 2018
Rhayne Vermette, Ste. Anne, 2021
Payal Kapadia, *A Night of Knowing Nothing*, 2021
Ed Lachman, *Songs for Drella*, 1990
Apichatpong Weerathekul, *Memoria*, 2021
McKnight Media Artist Fellows

Moving Image Residency: Screenings & Performance in the Cinema
Anocha Suwichakornpong, *By the Time it Gets Dark*, 2016
Anocha Suwichakornpong, *Come Here*, 2021
Anocha Suwichakornpong, *FREETIME*, 202

Film Independent Spirit Awards 2022
Amir “Questlove” Thompson, *Summer of Soul*, 2021
Nanfu Wang, *In the Same Breath*, 2021
Maggie Gyllenhaal, *The Lost Daughter*, 2021

Jonas Carpignano, *A Chiara*, 2021
Robert Greene, *Procession*, 2021
Roshan Sethi, *7 Days*, 2021
Mike Mills, *C’mon C’mon*, 2021
Jessica Kingdon, *Ascension*, 2021
Nicole Riegel, *Holier*, 2021
Shatara Michelle Ford, *Test Pattern*, 2021
Lyle Mitchell Corbine Jr., *Wild Indian*, 2021
Jonas Poher Rasmussen, *Flee*, 2021
Janicza Bravo, *Zola*, 2020
Lauren Hadaway, *The Novice*, 2021
Nana Mensah, *Queen of Glory*, 2021

Special Presentation in the Mediatheque
Film in the Cities: Radical Youth Media, Daniel Bergin, 2022

PUBLIC ENGAGEMENT, LEARNING, AND IMPACT

Family Programs
Friday Art-Making in the Garden 2021
(9 programs, including 2 canceled due to weather)
Friday Art-Making in the Garden 2022
(1 program in June)
Free First Saturday (July): Move to the Music
(with Chamindika Wanduragala, Laura Emiola, and Shannon Xhola)
Free First Saturday (August): Garden Party
(with Méлина Mangal and Alma Andina)
Free First Saturday (September): Celebrate Summer (with Cypher Side Dance School and Koo Koo Kanga Roo)
Free First Saturday (October): Explore (with Nils Hedinger)
Free First Saturday (November)
Free First Saturday (December) (with Tsuneo Goda)
Free First Saturday (January): Here’s Hockney
(with Minato Matsuda, Haruna Ueno, and Tomoko Taiga)
Free First Saturday (February): Brrrrr, Zoom, Zzzzzz (with Nina Bisiarina)
Free First Saturday (March): Kids’ Film Fair 2022 (with Ho Tsz Wing, Sonja Rohleder, Edumunds Jansons, Reinis Petersons, Ineses Zandere, Kati Egely, Claudia Ruiz, Helen Ducrocq, Nicolas Deveaux)
Free First Saturday (April): Hello Poet (with May Lee-Yang and Nancy Kangas)
Free First Saturday (May): Care to Share (with Alonzo Pantoja and Giselle Perez)
Free First Saturday (June): Friend Fest (with Young Dance and Douala Soul Collective)
Art-Making Project at Brooklyn Park Arts Festival
Sensory Friendly Sunday (July)
Sensory Friendly Sunday (August)
Sensory Friendly Sunday (September)
Sensory Friendly Sunday (October)
Sensory Friendly Sunday (November) (with Jordan Bruner)
Sensory Friendly Sunday (December)
Sensory Friendly Sunday (January) (with Nils Hedinger)
Sensory Friendly Sunday (February) (with Hanna Kim)
Sensory Friendly Sunday (March) (with Nicolas Deveaux)
Sensory Friendly Sunday (April) (with Nancy Kangas)
Sensory Friendly Sunday (May) (with Nicole Thomas and Lena von Dohren)
Sensory Friendly Sunday (June) (with Akiko Ostlund and Alicia Scott Nichols)

**Gallery and Garden Tours**

**Virtual School Tours**
Intro to Contemporary Art
- K–5: Art Investigators!
- 6–12: Making Meaning

**STEAM**
- English Language Arts
- Social Studies
- Contemporary Black Artists
- Asian American & Pacific Islander Artists (AAPI)
- LGBTQIA+ Artists
- LatinX Artists
- Sustainability

**Julie Mehretu**

**Virtual Adult Tour Programs**
A Think & A Drink: *Julie Mehretu*
A Think & A Drink: *David Hockney: People, Places & Things*

**On-site Tours**
*Julie Mehretu*
Five Ways In: Themes from the Collection
*David Hockney: People, Places & Things*
Minneapolis Sculpture Garden

**Third Thursday Evening Summer Public Tours in the Minneapolis Sculpture Garden**
Free First Saturday Summer Public Tours of the Minneapolis Sculpture Garden

**Mn Artists Programs**
Mn Artists Presents: Annie Dugan

**Special Programs**
Jordan Weber Community Garden Opening-Day Celebration (with Jordan Weber)
Public Opening Ceremony for Angela Two Stars’s Okciyapi (with Angela Two Stars)
Evening for Educators Fall 2021
Evening for Educators Spring 2022
Virtual Workshop for Teachers: Resources for Integrating Contemporary Art into K–12 Classrooms

**Talks, Lectures & Workshops**
Virtual Artist Conversation: Candice Lin with Dan Byers and Victoria Sung
Opening-Day Talk: Shen Xin with Victoria Sung and William Hernández Luege
Virtual Guided Movement Workshop with Kayla Hamilton
Virtual Opening-Day Talk: Carolyn Lazard with Pavel Pyš
Opening-Day Talk: Liz Larner with Mary Ceruti
Artist Talk and Tour: Angela Two Stars in Conversation with Darlene St. Clair

**Target Free Thursday Nights**
Hillside Beats: Honey + Fresh Fruit (with Roxanne Anderson, Quinn Villagomez, Scott Stafford | Honey: Adam Salame, Scott Stafford, Timo Wagner, Performers: Gabbie Abram, Rachel Clark, Domino D’Lorion, Brian J. Evans, Kimberlina, Tristen Sanborn)

Hillside Soul: PaviElle + Ahanti + Tiyo (with PaviElle, Ahanti Young, Tiyo Siyolo) (canceled)
SculpTour (July) (with Annika Hansen and Abigail Whitmore)
SculpTour (August) (with Annika Hansen and Abigail Whitmore)
Open Air Art for All (July) (with Cadex Herrera, Claudia Valentino, Fireweed Community Woodshop, Tachianna Charpenter)
Open Air Art for All (August) (with Cadex Herrera, Claudia Valentino, Fireweed Community Woodshop, Tachianna Charpenter)
Green Roof Poetry (August) (with Coffee House Press, Graywolf Press, Milkweed Editions, Mizna, Su Hwang, Jim Moore, Sagirah Shahid, Moheb Soliman) (canceled)
Conversations in Equity and Design: Sekou Cooke on Hip-Hop Architecture (with Sekou Cooke and Paul Bauknight)
Teen Programs
Summer Teen Arts Council (with Cadex Herrera, Bereket Weddall)
Teen Takeover November 2021 (with Mothra, Kids Ski Free)
Teen Takeover May 2022 (with Mystery Meat, RiGBY)

DESIGN
Conversations in Equity and Design 2021 Ron Rael on the Borderlands Sekou Cooke on Hip-Hop Architecture Sarah Zewde on the Aesthetics of Being Majora Carter on Talent Retention in Low Status America
Insights 2022 Design Lecture Series Piotr Szyhalski, Labor Camp Wael Morcos and Jonathan Key, Morcos Key Danielle Aubert Tracy Ma, Homer

MEMBERSHIP AND DEVELOPMENT
Virtual Basic Member Programs
Fall Jewelry & Accessory Makers Mart Preview

A THINK & A DRINK
Julie Mehretu David Hockney: People, Places & Things

In-Person Basic Member Programs
After Hours: Julie Mehretu Film Independent Spirit Awards Member Appreciation Days Members Night: Mini Golf

A THINK & A DRINK
Julie Mehretu David Hockney: People, Places & Things Radouan Mriziga, Akal

Virtual Contributing Member Programs Collection Visit: Jim Amberson

In-Person Contributing Member Programs
Collection Visit: Jori and Rob Sherer Frieze Los Angeles: Keith Rivers Open House Twin Cities Gallery Crawl

PREVIEWS AND LUNCHEONS
Contributing Members’ Luncheon and Tour: Julie Mehretu
Contributing Members’ Reception: Shen Xin: Brine Lake (A New Body) Contributing Members’ Luncheon and Tour: David Hockney: People, Places & Things Contributing Members’ Luncheon and Tour: Liz Larner: Don’t put it back like it was

Affinity Group Programs
IN-PERSON CONTEMPORARIES
Contemporaries: Holiday Party and British Arrows Awards Screening

IN-PERSON COLLECTORS’ COUNCIL
Highpoint Center for Printmaking Field Trip Reception and Tour: David Hockney: People, Places & Things

IN-PERSON DIRECTOR’S CIRCLE
Director’s Circle Trip to New York
IN-PERSON PATRONS’ CIRCLE
Patrons’ Circle Dinner: Julie Mehretu
Patrons’ Circle Dinner: Liz Larner: Don’t put it back like it was
Patrons’ Circle Trip to Portugal

IN-PERSON EDUCATION COUNCIL
Jordan Weber Site Visit

IN-PERSON WALKER FORUM
Walker Forum: Houston White

VIRTUAL WALKER FORUM
Art x Apothecary with Margo Roberts

Corporate and Foundation Partner Programs
Corporate and Foundation Partners Mini Golf
Summer Corporate and Foundation Partners Appreciation Days
Winter Corporate and Foundation Partners Appreciation Days

Virtual Corporate and Foundation Partner Programs
Corporate and Foundation Partners British Arrows Screening

Annual Benefit
Party In/The Garden (hybrid virtual/in-person event)
In fiscal year 2021–2022, acquisitions for the Walker’s collection have been centered on three key areas: (a) ambitious Minneapolis Sculpture Garden commissions; (b) collecting through the program; and (c) building representation of Minnesota artists. Angela Two Stars’s Okciyapi (2021) stands as the most ambitious commission in this fiscal year, made possible with funds from the T. B. Walker Acquisition Fund, the Friends of the Falls, and Russell Cowles. “Language revitalization is a healing medicine for Dakota people,” Two Stars has remarked, and visitors experiencing the sculpture encounter Dakota words and phrases on its surfaces as well as in a series of audio recordings by Treasured Elders and the artist. Rings of seating elements surround a dome-shaped fountain, symbolizing relationships between individuals and communities. Glow-in-the-dark pebbles cover the ground, making a reference to the Milky Way, while beds of native plants line the work’s outer edge.
Simone Fattal’s *Adam and Eve* (2021) also joined the Garden this year, marking the artist’s first permanent outdoor work in the United States. Informed by the artist’s lifelong experiences of travel and migration between the Middle East, Western Europe, and the United States, the commission bridges abstraction and figuration, drawing from Fattal’s interest in ancient history, mythology, philosophy, and Islamic scripture.

Many acquisitions stem from long-term dialogue with artists whose work we present across our platforms. For our summer program Sound for Silents 2020, Kara Walker approved the suggestion by Minneapolis-based vocalist and performance artist Lady Midnight (Adriana Rimpel) to create a score for her film *Testimony: Narrative of a Negress Burdened by Good Intentions* (2004), a work in our collection. Lady Midnight shared that visiting Walker’s 2007 exhibition here was a formative experience affirming her own decision to become an artist. Walker, upon watching the newly scored version of her work, responded that Lady Midnight’s soundtrack “made the film come alive.” Fast forward to 2020, when Walker reached out to Lady Midnight to collaborate on her new stop-motion animation *Prince McVeigh and the Turner Blasphemies* (2021), which scrutinizes the 1995 Oklahoma City bombing by Timothy McVeigh and the 1998 murder of James Byrd, Jr. by white supremacists in Jasper, Texas. This new addition to the collection features Lady Midnight’s unique musicianship and marks Walker’s first color film and first collaboration with a sound artist.

We are thrilled to have brought into the collection two full exhibitions by artists Candice Lin and Carolyn Lazard.
Thanks to the generosity of the artists and their representatives François Ghebaly Gallery and Maxwell Graham Fine Art, respectively, we have been able to accession their entire Walker solo exhibitions to the collection. Lin’s *Seeping, Rotting, Resting, Weeping* proposes an animist worldview populated by feline protagonists who appear across a range of hand-drawn and hand-printed indigo textiles, rugs, ceramic sculptures, video animations, and “tactile theater” sculptures, one of which was acquired in part through funds gifted by Miyoung Lee. Lazard’s *Long Take* explores the legacy of dance for the camera, considered through the lens of accessibility as a creative tool. Blurring the boundaries of instruction, description, and translation, *Long Take* presents dance sonically rather than visually, asking how a performance might be communicated beyond its image.

Three acquisitions resulted from the Walker exhibition *The Paradox of Stillness: Art, Object, and Performance*, adding depth to our interdisciplinary holdings that sit between visual and performing arts. Marking the artist’s first acquisition of a performance work, Anthea Hamilton’s *Cabbage Five Four Ways* (2021) references the common cabbage (*Brassica oleracea*), which provides the structure for both the choreography and formal design; Francesco Arena’s *Corner of Discontent (Tribute to the Death of Sigmund Freud)* (2019) (gifted by Gianfranco D’Amato), reflects on aging and the legacy of World War II; while Paulina Olowska’s *Grotesque Alphabet (After Roland Topor)* (2021) references Topor’s typographic design in the form of letter-shaped pillows arranged by performers to visualize his poems.
Angela Two Stars, Okciyapi, 2021
Commissioned by the Walker Art Center, with funds from the T. B. Walker Acquisition Fund, the Friends of the Falls, and Russell Cowles, 2021
This past year, we also welcomed Olowska’s *Natascha* (2010) (gifted by the artist); and *Ela* (2010) (gifted by Sonia and Christian Zugel), building depth of the artist’s practice in our collection. Other acquisitions that draw from the exhibition program include Elizabeth Price’s *Felt Tip* (2018), Rayyane Tabet’s *Curtain Wall* (2021), and Dennis Oppenheim’s *Theme for a Major Hit* (1974) (gifted by Amy V. Oppenheim, in honor of Dennis Oppenheim). More than a quarter of works acquired in fiscal year 2021–2022 were by artists living and working in Minnesota. In addition to Two Stars’s commission, a significant acquisition includes a group of three paintings and two works on paper made between 1972 and 1974 by Frank Big Bear (gifted by Kirk Nelson). While the Walker held examples of the more recent exuberant and colorful works Big Bear is known for, this acquisition represents an earlier and much more somber body of work. We have also added an earlier piece by Harriet Bart, the cut-linen work *Penumbra* (1976–1977), made the same year that the artist graduated with a degree in textiles from the University of Minnesota. We have added depth to our holdings of works by Alec Soth by accessioning the recent photograph *Tim and Vanessa’s, Gilbertsville, Pennsylvania* (2019) from his *Pound of Pictures* series; Steven Woodward’s *Twister* (1987) (gifted by Tom, Caroline, and Charley Owens in memory of Stephanie Prem); and Jay Heikes, adding two works (gifted by Julie and Shane Campbell): *So There’s This Pirate … Live From Minneapolis (Speaker)* (2006) and *Daydream Nation* (2000). Six drawings from Clarence Morgan’s *Linear Fictions* (2020) series attest to a period of enforced pandemic lockdown in California as wildfires raged nearby, while Chase Hall’s *The Furnace of Adversity*
(2021) (gifted by Kimberly and Ben Gould) marks the St. Paul–born artist’s first work to enter the collection.

We are committed to acquiring works by emerging artists, this year accessioning paintings by Julien Nguyen (with funds offered by the Bazinet Foundation), Lauren Quin (gifted by Harry Hu), and Jiab Prachaukul (gifted by Jonathan Berkenstadt); moving image works by Jacolby Satterwhite and Formafantasma (accompanied by a gift of the artists’); sculptures by Constantina Zavitsanos, Prem Sahib (gifted by Ed Tang and John Auerbach), and Nevine Mahmoud (with funds gifted by Yasmin Kazeminy); and works on paper by Adler Guerrier (with funds provided by the Northern Trust Purchase Prize at Expo Chicago).

We have balanced acquisitions of younger voices with purchases of works by under recognized artists. David Diao’s *Dancing 2* (2002) shows the artist posing in front of a major work by Henri Matisse, asking how artists become towering canonical figures, while Julia Scher’s *Mothers Under Surveillance* (1993) offers a critique of surveillance and systems of power. Patty Chang’s captivating video *Eels* (2001) also joined the collection. Thanks to gifts offered by Charlotte Ford, we have been able to build greater depth in the collection of work by Gedi Sibony, accessioning *Untitled (PS1 Spider)* (2005), as well as the collaborative installation *Who Attracts All That is Named* (2010), created together with Diana Lyon Sibony. We have continued to co-acquire works with other institutions this past year, such as Park Chan-Kyong’s *Citizen’s Forest* (2016) with Tate.

In fiscal year 2021–2022, the Walker acquired 78 works by 51 artists, of whom 27 were new to the collection.
Of the 28 pieces purchased in this fiscal year, 11 works were by women artists, 16 by male artists, and 1 by a gender expansive artist. Of all the purchases, 15 were by artists of color and 10 by artists living and working in Minnesota. Of the 78 works acquired through gifts this past year, 50 were gifted by 30 individual donors, providing a crucial means by which to build the collection. Major gifts include Robert Rauschenberg’s *Tracer* (1962), a mechanized wheel prop for a choreography by Paul Taylor (gifted by Pace Gallery); Etel Adnan’s painting *Untitled* (2015) (gifted by Laura and John Taft); and Jennifer Packer’s *Holding Pattern* (2021) (purchased with funds from the T. B. Walker Acquisition Fund, partial, with additional funds gifted by Lindsey Christensen and Keith Rivers). Walker trustees Marjorie and Irving Weiser gifted a group of five works by Sigmar Polke, Kiki Smith, Stephan Balkenhol, Susan Rothenberg, and Jannis Kounellis. Several gifts have been of works by artists with ties to the Walker’s program, such as Jeff Elrod (gifted by Norman Dubrow in honor of Pat Hearn); Jim Hodges (gifted by Rosina Lee Yue); and Paul Chan (gifted by Eleanor and Bobby Cayre). We have welcomed to the collection voices of significant sculptors with works by Kathryn Andrews (gifted by Avedis Tavitian); Berlinde de Bruyckere (gifted by Tony Podesta); Jean-Luc Moulène (gifted by Lewis S. Baskerville); Rona Pondick (gifted by Antonio Homem); and Isa Genzken (gifted by Sonia and Christian Zugel).
2021 WORKS ACQUIRED THROUGH COMMISSION

Action/Performance
Paulina Olowska
Grotesque Alphabet (after Roland Topor) 2021
30-minute performance with sculptural elements
T. B. Walker Acquisition Fund, 2021

Moving Image
Elizabeth Price
Felt Tip 2018
two-channel video installation (color, sound)
Butler Family Fund, 2021

Photographs
Wing Young Huie
The Future is Here 1998
black-and-white inkjet print
Acquired through Party in the Garden commission, 2021

Sculptures
Angela Two Stars
Okciyapi 2021
cast concrete engraved with Dakota language, enamel on steel, fountain, bound aggregate with embedded luminescent pebbles, native plantings (Artemisia ludoviciana ‘Valerie Finnis,’ Sporobolus heterolepis), audio recordings
Commissioned by the Walker Art Center, with funds from the T. B. Walker Acquisition Fund, the Friends of the Falls, and Russell Cowles, 2021

2021 GIFTS

Drawings
Frank Big Bear
The End of a Takeover 1973
graphite on paper
Gift of Kirk Nelson, 2021

Frank Big Bear
Tormented, Bonded, and Forgotten 1973
graphite on paper
Gift of Kirk Nelson, 2021

Frank Big Bear
Indian Bar c. 1972
oil on canvas
Gift of Kirk Nelson, 2021

Frank Big Bear
Sorcerer’s c. 1972
acrylic on canvas
Gift of Kirk Nelson, 2021

Frank Big Bear
The Warrior and the Ant 1974
acrylic on canvas
Gift of Kirk Nelson, 2021

Kiki Smith
Girl with Roses and Bird 2003
ink on Nepal paper
Gift of Marjorie and Irving Weiser, 2021

Models
Steven Woodward
Twister 1987
laminated clear pine, Baltic birch, paint, varnish
Gift of Tom, Caroline, and Charley Owens, in Memory of Stephanie Prem, 2021

Moving Image
Jay Heikes
Daydream Nation 2000
digital video
Gift of Julie and Shane Campbell, Chicago, 2021

Paintings
Etel Adnan
Untitled 2015
oil on canvas
Gift of Laura Delaney Taft and John Taft, 2021

Kathryn Andrews
WEE MAN FOR PRESIDENT aka Historical Campaign Poster Painting (The Bird to Bet On) 2015
aluminum, ink, paint, plexiglass, certified film costume
Gift of Avedis Tavitian, 2021

Frank Big Bear
Indian Bar c. 1972
oil on canvas
Gift of Kirk Nelson, 2021

Frank Big Bear
Sorcerer’s c. 1972
acrylic on canvas
Gift of Kirk Nelson, 2021

Frank Big Bear
The Warrior and the Ant 1974
acrylic on canvas
Gift of Kirk Nelson, 2021
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Gift Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jeff Elrod</td>
<td>Split Second</td>
<td>1997</td>
<td>acrylic on canvas</td>
<td>Gift of Norman Dubrow, in honor of Pat Hearn, 2021</td>
</tr>
<tr>
<td>Chase Hall</td>
<td>The Furnace of Adversity</td>
<td>2021</td>
<td>acrylic, coffee on canvas</td>
<td>Gift of Kimberly and Ben Gould, 2021</td>
</tr>
<tr>
<td>Julien Nguyen</td>
<td>Ave Maria</td>
<td>2020</td>
<td>oil on panel</td>
<td>Edward R. Bazinet Charitable Foundation, 2021</td>
</tr>
<tr>
<td>Jiab Prachakul</td>
<td>3 Brothers</td>
<td>2020</td>
<td>acrylic on canvas</td>
<td>Gift of Jonathan Berkenstadt, 2021</td>
</tr>
<tr>
<td>Lauren Quin</td>
<td>Moiré/Melee</td>
<td>2021</td>
<td>oil on canvas</td>
<td>Gift of Harry Hu, 2021</td>
</tr>
<tr>
<td>Kathryn Andrews</td>
<td>American Claw Game (Good Kill Management</td>
<td></td>
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<td></td>
<td>Executive Decision The Gunman Dead</td>
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<td>Presidents Red Dawn Captain America True</td>
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<td>Lies Soldier The Campaign Delivery... Man</td>
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<tr>
<td></td>
<td>Born Free License to Kill Man Down The World is Not Enough Man Down The World is Not Enough Point Break We Were Soldiers Antitrust Kill Bill Assassins Homeland The Happytime Murders The Invasion To Kill a King Unlawful Entry Scream Monuments Men The Ugly Truth War Machine The Foreigner American Pie Viva Rock Vegas Halloween Il Spy Game Robocop Heroes 3000 Miles to Graceland The Dukes of Hazzard The Killer Inside Me Conspiracy Theory The Search For Vengeance), 2 2019 stainless steel, aluminum, plexiglass, ink, found objects, certified film props Gift of Avedis Tavitian, 2021</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stephan Balkenhol</td>
<td>Figura femenina de pie con pantalon café</td>
<td>1997</td>
<td>wood, paint</td>
<td>Gift of Marjorie and Irving Weiser, 2021</td>
</tr>
<tr>
<td>Jay Heikes</td>
<td>So There's This Pirate ... Live from Minneapolis (Speaker)</td>
<td>2006</td>
<td>wood, paint, paper, hardware</td>
<td>Gift of Julie and Shane Campbell, Chicago, 2021</td>
</tr>
<tr>
<td>Jim Hodges</td>
<td>Cut Through</td>
<td>2002</td>
<td>wood, electrical wiring and sockets, light bulbs</td>
<td>Gift of Rosina Lee Yue, 2021</td>
</tr>
<tr>
<td>Jannis Kounellis</td>
<td>Untitled</td>
<td>2006</td>
<td>iron plates, lead, coat, wire</td>
<td>Gift of Marjorie and Irving Weiser, 2021</td>
</tr>
<tr>
<td>Paulina Olowska</td>
<td>Natascha</td>
<td>2010</td>
<td>neon</td>
<td></td>
</tr>
<tr>
<td>Dennis Oppenheim</td>
<td>Theme For A Major Hit</td>
<td>1974</td>
<td>motor driven marionettes, wood, cloth, felt, soundtrack, tape player, external speakers, spotlight</td>
<td>Gift of Amy V. Oppenheim, in honor of Dennis Oppenheim, 2021</td>
</tr>
<tr>
<td>Robert Rauschenberg</td>
<td>Tracer</td>
<td>1962</td>
<td>bicycle wheel, metal plate, electric motor, plexiglass, wood</td>
<td>Gift of Pace Gallery, New York, 2021</td>
</tr>
<tr>
<td>Eva Rothschild</td>
<td>Tombstones</td>
<td>2011</td>
<td>jesmonite, felt, aluminum, polystyrene, fiberglass</td>
<td>Gift of Eva Rothschild, 303 Gallery; New York and Modern Art; London, 2021</td>
</tr>
<tr>
<td>Diana Lyon Sibony and Gedi Sibony</td>
<td>Who Attracts All That is Named</td>
<td>2010</td>
<td>couch, bed, sheet, wool blanket, felt, tape, canvas, spraypaint</td>
<td>Gift of Charlotte Feng Ford, 2021</td>
</tr>
</tbody>
</table>
Gedi Sibony
*Disguised As Material Properties* 2005
sticks, cardboard, plastic, MDF
Gift of Charlotte Feng Ford, 2021

**Unique Works on Paper**
Sigmar Polke
*Untitled* 1999
acrylic, gouache on paper
Gift of Marjorie and Irving Weiser, 2021

Susan Rothenberg
*Untitled* 1985
oil, charcoal on paper
Gift of Marjorie and Irving Weiser, 2021

**2021 PURCHASES**

**Moving Image**
Kara Walker
*Prince McVeigh and the Turner Blasphemies* 2021
video (color, sound)
Score by Lady Midnight
T. B. Walker Acquisition Fund, 2021

**Multimedia**
Julia Scher
*Mothers Under Surveillance* 1993
live black-and-white camera with 16mm lens,
25 in. monitor, metal wall bracket, digital
video, time-lapse recorder, switch, cables
Clinton and Della Walker Acquisition Fund, 2021

**Sculptures**
Simone Fattal
*Adam and Eve* 2021
bronze
T. B. Walker Acquisition Fund 2021

**2022 GIFTS**

**Books**
Candice Lin
*A Journal of the Plague Year (Cat Demon Diary)* 2021
artist’s book, fabric bound
Gift of the artist and François Ghebaly, 2022

**Paintings**
Paulina Olowska
*Ela* 2010
oil on linen
Gift of Sonia and Christian Zugel, 2022

**Prints**
Paul Chan
*Barely Legal #1* 2004
archival inkjet print on paper
Gift of Eleanor and Bobby Cayre, 2022

Adler Guerrier
*Untitled (Forms–dodecagon, evening primrose, flânerie–brought to bear on a Texan landscape–San Antonio) GBY* 2021
lithograph on paper
Acquired with funds provided by the Northern Trust Purchase Prize at Expo Chicago, 2022

Adler Guerrier
*Untitled (Forms–dodecagon, evening primrose, flânerie–brought to bear on a Texan landscape–San Antonio) YGB* 2021
lithograph on paper
Acquired with funds provided by the Northern Trust Purchase Prize at Expo Chicago, 2022

Adler Guerrier
*Untitled (Wander and Errancies–memories within; citrus in Saint Augustine)* 2021
inkjet print on paper
Acquired with funds provided by the Northern Trust Purchase Prize at Expo Chicago, 2022
Jim Hodges  
*days: I-IV  2021*  
intaglio on paper  
Gift of Highpoint Center for Printmaking, 2022

**Sculptures**

Francesco Arena  
Angolo scontento (Hommage a la mort de Sigmund Freud) [Corner of Discontent (Tribute to the Death of Sigmund Freud)]  2019  
copper, marine-grade plywood, person born in 1939  
Gift of Gianfranco D’Amato, 2021

Berlind De Bruyckere  
Schmerzensmann III  2006  
epoxy, wax, iron  
Gift of the Tony Podesta Collection, Washington DC, 2022

Isa Genzken  
Untitled  2006  
jacket, foam, sponge, hairpiece, bank notes, metal  
Gift of Sonia and Christian Zugel, 2022

Carolyn Lazard  
Institutional Seat I  2022  
Walker Art Center Gallery bench, plywood, upholstery  
Gift of the artist, 2022

Carolyn Lazard  
Surround Sound  2022  
marley floor vinyl  
Gift of the artist, 2022

Candice Lin  
Tactile Theater #1 (After Noguchi)  2021  
concrete, steel  
Gift of Miyoung Lee, 2022

Candice Lin  
Tactile Theater #2 (After Švankmajer)  2021  
Scagliola plaster, steel  
Gift of the artist and François Ghebaly, 2022

Jean-Luc Moulène  
Météo (Weather)  2009  
plastic hoses  
Gift of Lewis S. Baskerville, 2022

Nevine Mahmoud  
Perfect Orifice  2020  
Portuguese marble, glass, acrylic  
Gift of Yasmin Kazeminy, 2021

Prem Sahib  
Ashes  2017  
stainless-steel drinking fountain, resin  
Gift of Ed Tang and John Auerbach, 2022

**2022 PURCHASES**

**Action/Performance**

Anthea Hamilton  
Cabbage Five Four Ways  2021  
performance, set, props, perfume  
T. B. Walker Acquisition Fund, 2022

Patty Chang  
(Untitled) Eels  2001  
digital video (color, sound)  
T. B. Walker Acquisition Fund, 2022

Formafantasma  
Cambio  2020  
digital video (color, sound)  
T. B. Walker Acquisition Fund, 2022

Formafantasma  
Quercus  2020  
digital video (color, sound)  
T. B. Walker Acquisition Fund, 2022

Formafantasma  
Seeing the wood for the trees  2020  
digital video (color, sound)  
T. B. Walker Acquisition Fund, 2022

Formafantasma  
The Archive of Lost Forests  2020  
digital video (color, sound)  
Gift of the artists, 2022

Carolyn Lazard  
Leans, Reverses  2022  
three-channel video (black and white, sound)  
T. B. Walker Acquisition and Justin Smith Purchase Funds, 2022
Park Chan-Kyong  
Citizen’s Forest 2016  
three-channel video (black and white, sound)  
Purchased jointly by the Walker Art Center, Minneapolis, T. B. Walker Acquisition Fund; and Tate, London, with funds provided by the Asia Pacific Acquisitions Committee, 2022

Jacoby Satterwhite  
We Are In Hell When We Hurt Each Other 2020  
HD 3D animation (color, sound), virtual reality  
T. B. Walker Acquisition Fund, 2022

Paintings  
David Diao  
Dancing 2 2000  
acrylic, screenprint on canvas  
T. B. Walker Acquisition Fund, 2022

Jennifer Packer  
Holding Pattern 2021  
oil on canvas  
T. B. Walker Acquisition Fund, partial gift of Lindsey Christensen and Keith Rivers, 2022

Photographs  
Alec Soth  
Tim and Vanessa’s, Gilbertsville, Pennsylvania 2019  
inkjet print on paper  
T. B. Walker Acquisition Fund, 2022

Sculptures  
Candice Lin  
Seeping, Rotting, Resting, Weeping 2021  
hand-printed (katzome) and hand-drawn (tsutsugaki) indigo-dyed cotton panels, steel, dyed rugs, block and digitally printed fabric, ceramic, epoxy resin, feathers, bells, tassels, variety of small objects  
Justin Smith Purchase Fund, 2022

Rayyane Tabet  
Curtain Wall 2021  
colored vinyl on glass  
T. B. Walker Acquisition Fund, 2022

Constantina Zavitsanos  
Specific Objects (stack) 2016  
disabled access grab bars  
Julie and Babe Davis Acquisition Fund, 2022

Textiles  
Harriet Bart  
Penumbra 1976–1977  
linen  
T. B. Walker Acquisition Fund, 2022

Unique Works on Paper  
Clarence Morgan  
Linear Fictions #111 2020  
ink, watercolor on paper  
Miriam and Erwin Kelen Acquisition Fund for Drawings, 2022

Clarence Morgan  
Linear Fictions #113 2020  
ink, watercolor on paper  
Miriam and Erwin Kelen Acquisition Fund for Drawings, 2022

Clarence Morgan  
Linear Fictions #118 2020  
ink, watercolor on paper  
Miriam and Erwin Kelen Acquisition Fund for Drawings, 2022

Clarence Morgan  
Linear Fictions #121 2020  
ink, watercolor on paper  
Miriam and Erwin Kelen Acquisition Fund for Drawings, 2022

Clarence Morgan  
Linear Fictions #122 2020  
ink, watercolor on paper  
Miriam and Erwin Kelen Acquisition Fund for Drawings, 2022

Clarence Morgan  
Linear Fictions #132 2020  
ink, watercolor on paper  
Miriam and Erwin Kelen Acquisition Fund for Drawings, 2022
Ruben/Bentson Moving Image Collection

Acquisitions

All works Ruben/Bentson Fund for the
Acquisition, Conservation, and
Presentation of Media

Peter Bundy, Wyoming Passage, 1980
Peter Bundy, To/From Childhood, date unknown
Peter Bundy, Gloucester Skipper, date unknown
Peter Bundy, Transition, 1979
Peter Bundy, Roan Mountain Eulogy, date
unknown
Peter Bundy, Summer Sketch, date unknown
Peter Bundy, Polar, 1975
Peter Bundy, Composition #321, date unknown
Peter Bundy, Underbridge, 1978
Nazli Dincel, Instructions on How to Make a
Film, 2018
Cameron Downey, Hymn of Dust, 2018
Dianne Kitchen, Wot the Ancient Sod, 2001
Beatriz Santiago Munoz, Otros usos, 2014
Tom Schroeder, A Plan, 2004
Tom Schroeder, Bike Race, 2010
Tom Schroeder, Bike Ride, 2000
Tom Schroeder, Bike Trip, 2018
Tom Schroeder, Desert Dive Inn, 1995
Tom Schroeder, Isola del Giglio, 2014
Tom Schroeder, Marcel, King of Tervuren, 2012
Tom Schroeder, Riding with Harv, 2002
Tom Schroeder, The Sparrows Flight, 2016
Tom Schroeder, The Wild Cow, 2021
Tom Schroeder, Yellow Bird, 2008
Missy Whiteman, The Coyote Way, 2020
ANNUAL FUND
July 1, 2021–June 30, 2022

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

GOVERNMENT SUPPORT
U.S. Small Business Administration: Shuttered Venue Operators Grant

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

INDIVIDUALS AND PRIVATE FOUNDATIONS

DIRECTOR’S CIRCLE
Benefactor ($25,000 and above)
Julia W. Dayton*
Andrew Duff
Beverly Fink
Karen and Ken Heithoff
Miriam and Erwin Kelen
Knox Foundation
Mary* and John Pappajohn
Patrick and Aimee Butler Family Foundation
Donna and Jim Pohlad
Robert and Rebecca Pohlad
Teresa Rasmussen and Jon Trangsrud
Rehael Fund-Nor Hall and Roger Hale of The Minneapolis Foundation
Judith and Stephen Shank
Jesse and Linda Singh
Weiser Family Foundation
Audrey and Zygi Wilf

Leader ($15,000–$24,999)
Martha and Bruce Atwater
Mark Addicks and Tom Hoch
Edward R. Bazinet Charitable Foundation
Ann Birks
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$100,000 and above
Doris Duke Charitable Foundation
The Andrew W. Mellon Foundation

$50,000–$99,999
Leni and David Moore, Jr./The David and Leni Moore Family Foundation

$25,000–$49,999
National Endowment for the Arts: Access to Artistic Excellence/Art Works

$10,000–$24,999
Nor Hall and Roger Hale
King’s Fountain/Barbara Watson Pillsbury
Dale Schatzlein and Emily Maltz Fund of The Minneapolis Foundation
New England Foundation for the Arts
Mike and Elizabeth Sweeney

$2,500–$9,999
Sarah Lutman and Rob Rudolph
National Performance Network
Peter and Annie Remes
Therese Sexe and David Hage

Up to $2,499
Frances and Frank Wilkinson

**PUBLIC ENGAGEMENT, LEARNING, AND IMPACT**
$100,000 and above
Patrick and Aimee Butler Family Foundation
Hearst Foundation
Institute of Museum and Library Services: American Rescue Plan
Target

$50,000–$99,999
Ann Hatch
United Health Foundation

Up to $9,999
Leni and David Moore, Jr./The David and Leni Moore Family Foundation

**ROCK THE GARDEN 2022**
$50,000 and above
Robins Kaplan LLP

$25,000–$49,999
Anonymous donor on behalf of Planned Parenthood North Central States
Atomic Data
The AZEK Cares Foundation

$10,000–$24,999
Etix
Squoze by Sociable Cider Werks
Summit Brewing Company
Tattersall Distilling
**SPECIAL INITIATIVES**
Deborah and John Christakos
Brian Pietsch and Christopher Hermann
Joel Ronning

**VISUAL ARTS**
$100,000 and above
Martha and Bruce Atwater
Edward R. Bazinet Charitable Foundation
Henry Luce Foundation
RBC Wealth Management
The Andy Warhol Foundation for the Visual Arts

$50,000–$99,999
Lisa and Pat Denzer
Karen and Ken Heithoff
Martin and Brown Foundation
Northern Trust
Donna and Jim Pohlad
John and Annette Whaley

$25,000–$49,999
James Amberson
J.P. Morgan Private Bank
Robert and Rebecca Pohlad

$10,000–$24,999
Candace Barasch
Carlo Bronzini Vender
Deborah and John Christakos
Sonia Regina De Alvares Otero Fernandes
Fisher Art Foundation
Ghebaly Gallery
Miriam and Erwin Kelen
David and Leni Moore Family Foundation
Poncher Foundation
Cindy and Howard Rachofsky
Danniel Rangel
Susan and Rob White
Margaret Wurtele

Up to $9,999
Malou Babilonia
Martin Z. Margulies
Joy Newman and David Schumeister
Aradhna and Kunal Patra

**WALKER FORUM**
Bank of America Private Bank

**VISUAL ARTS ACQUISITIONS AND COMMISSIONS**
303 Gallery, New York
Lewis S. Baskerville
Edward R. Bazinet Charitable Foundation
Jonathan Berkenstadt
Julie and Shane Campbell
Eleanor and Bobby Cayre
Lindsey Christensen
Russell Cowles
Gianfranco D'Amato
Norman Dubrow, in honor of Pat Hearn
Charlotte Feng Ford
Formafantasma
Friends of the Falls
François Ghebaly
Kimberly and Ben Gould
Highpoint Center for Printmaking
Antonio Homem
Harry Hu
Yasmin Kazeminy
Carolyn Lazard
Miyung Lee
Candice Lin
Modern Art, London
Kirk Nelson
Northern Trust Purchase Prize
Paulina Olowska
Amy V. Oppenheim, in honor of Dennis Oppenheim
Tom, Caroline, and Charley Owens, in Memory of Stephanie Prem
Pace Gallery, New York
Tony Podesta Collection
Keith Rivers
Eva Rothschild
Laura Delaney Taft and John Taft
Ed Tang and John Auerbach
Avedis Tavitian
Marjorie and Irving Weiser
Rosina Lee Yue
Sonia and Christian Zugel
**AFFINITY GROUPS**
The Walker gratefully acknowledges the following individuals for their service and support for Walker Art Center programs.

**COLLECTORS’ COUNCIL**
Chris Haqq, co-chair
Valerie Lemaine, co-chair

**PRODUCERS’ COUNCIL**
David Moore, Jr., co-chair
Peter Remes, co-chair
Nor Hall and Roger Hale
King’s Fountain/Barbara Watson Pillsbury
Sarah Lutman and Rob Rudolph
Emily Maltz
Leni and David Moore, Jr./The David and Leni Moore Family Foundation
Peter and Annie Remes
Therese Sexe 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, 2022).

**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, 2022).

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
Julie and Babe Davis Acquisition Fund
Miriam and Erwin Kelen Acquisition Fund for Drawings
The McKnight Acquisition Fund

THE LEGACY CIRCLE

We gratefully acknowledge the foresight and generosity of Legacy Circle members for remembering the Walker in their estate plans.

Anonymous (3)
Jeff Albrecht
Dennis Albrecht
Lawrence G. Anderson and Esperanza Guerrero-Anderson
Betty J. Anderson*
Martha and Bruce Atwater
Mike and Roz Baker*
Carol Vaughan Bemis
Antay S. Bilgutay
Edward H. Borkon
Peggy and Ralph Burnet
Ellen and Jan Breyer
Tom Burke
Darlene J. and Richard P. Carroll
Sage Cowles and John Cowles*
Merrie and Dave Dahlgren
Mrs. Julius E. Davis*
George D. Dayton III*
Julia W. and Kenneth Dayton*
Martha Dayton III and Thomas Nelson
Mary H. Dayton*
Violet Victoria Deiro*
Katharine DeShaw and Mark McConnell
Sally Foy Dixon*
Mary Anne Ebert and Paul Richard Stemble
Denise M. Engebretson*
Stephen Figlmiller
Dolly J. Fiterman*
Shirley and Miles* Fiterman
Dorothy Simpson Fobes*
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Martha Gabbert
Arnold and Sylvia Goldman*
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John and Deanne Greco
Ronya and Lawrence* Greenberg
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Eleanor L. Harris
Diane and Tony Hofstede
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Deborah Hopp
Erin Hutchinson
Mary F Jenn
Linda E. Johnson
Nancy Johnson
Sara Jones
Erwin and Miriam Kelen
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Will Nevers and LuAnn Nevers
B. J. and Meg Nodzon
Heather Nordstrom
Richardson and Susan Okie*
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Barbara and Tom* Ruben
Mr. and Mrs. Edmond R. Ruben*
Berneen Rose Rudolph
Richard Russell
Louis Safer*
William Boss Sandberg*
Art* and Nancy Schwalm
Craig Seacotte*
Drs. Phyllis K. Sher and Kenneth F.* Swaiman
Paul Simons*
Alec Soth
Harriet and Edson Spencer*
Shane Spencer
Edward O. Swanson*
John and Laura Taft
Roman and Alice* Verostko
Joanne and Philip* Von Blon
Archie D. Walker Jr. and Amy C. Walker*
John and Janet Watson
Marge and Irv Weiser
William Weisman
Steven and Mindy Wexler
Helen Winton Whitney*
Darcy Winter
Penny and Mike* Winton
Brian Woolsey
Margaret and Angus* Wurtele
Rosina Lee Yue
R.D. Zimmerman and Lars Peterssen*
Shirley Zimmerman
*deceased
Walker Art Center
Condensed Statement of Financial Position
June 30, 2022

Assets

Cash and cash equivalents $17,878,278
Investments held by others 270,615,658
Receivables 2,381,787
Inventories 139,319
Prepaid expenses 404,667
Property and equipment (net of depreciation) 64,074,873
Total Assets $355,494,582

Liabilities and Net Assets

Payables and accruals $1,989,938
Unearned income 284,387
Special assessment liability 2,164,605
Asset retirement obligation 768,401
Total Liabilities $5,207,331

Net Assets

Without donor restrictions

Undesignated 62,626,698
Board-designated endowment 43,456,783 106,083,481

With donor restrictions 244,203,770
Total Net Assets 350,287,251

Total Liabilities and Net Assets $355,494,582

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, 2022, 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 the Walker's audited financial statements for 2021–2022 is available upon request.

Mary M. Polta, CFO
Walker Art Center  
Condensed Statement of Operations  
June 30, 2022

<table>
<thead>
<tr>
<th>Revenue</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Program earned income</td>
<td>$1,966,000</td>
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<tr>
<td>Museum Admissions, Walker Shop, Food Service/Facility Rental/Other</td>
<td>1,309,810</td>
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<tr>
<td>Gala: Avant Garden</td>
<td>1,462,142</td>
</tr>
<tr>
<td>Contributions and net assets released from restrictions</td>
<td>7,090,141</td>
</tr>
<tr>
<td>Shuttered Venue Operators Grant Program</td>
<td>2,463,633</td>
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<tr>
<td>Endowment Draw</td>
<td>6,019,150</td>
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<tr>
<td><strong>Total Revenue</strong></td>
<td><strong>$20,310,876</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Expense</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs</td>
<td>$9,501,719</td>
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<tr>
<td>Walker Shop, Food Service/Facility Rental</td>
<td>630,503</td>
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<tr>
<td>Fundraising/Membership</td>
<td>2,315,123</td>
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<tr>
<td>Administration</td>
<td>4,934,132</td>
</tr>
<tr>
<td>Building Operations</td>
<td>2,908,178</td>
</tr>
<tr>
<td><strong>Total Expense</strong></td>
<td><strong>$20,289,655</strong></td>
</tr>
</tbody>
</table>

Net Income from Operations $21,221
2021–2022
Income $20,310,876

- Endowment Draw: 30%
- Contributions: 47%
- Museum Admissions, Walker Shop, Food Service/Facility Rental, Other: 13%
- Program-Earned Income: 10%
- Program-Earned Income: 10%

2021–2022
Expense $20,289,655

- Building Operations: 14%
- Administration: 24%
- Fundraising/Membership: 12%
- Walker Shop, Food Service/Facility Rental: 3%
- Programs: 47%
WALKER ART CENTER
2021–2022 BOARD OF TRUSTEES

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Simone Ahuja

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Audrey Wilf
Margaret Wurtele

*deceased