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Inventing the 21st-Century Arts Center

Walker Expansion Update

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What/Why

As we drive up Hennepin Avenue past the inviting face of the new Walker Art Center, we can't help but imagine ourselves in the space. With the opening of the 17-acre urban campus only a few months away, we can easily envision exploring the expansive galleries and the full depth of the permanent collection. We picture ourselves enjoying breathtaking views from the lounges, restaurant, and terraces. We imagine watching innovative performing artists in the new theater or a film from India in the remodeled cinema. We see ourselves making educational connections in one of the learning areas throughout the building—and afterward finding a special book or gift in the Shop.

This newsletter acknowledges the generous support of individuals, corporations, and foundations that have helped us get to this important point in the Capital Campaign. We are currently at the remarkable \$86,500,000 mark and need to raise \$5,500,000 in additional support to reach our campaign goal.

As we listen to our generous donors speak about why they have contributed to the Walker's expansion, we are struck once again by the deep passion they bring to this project: passion for this community's quality of life, for the Walker, and for the importance of art in both their personal and public lives. We are truly fortunate to have such active and involved supporters. These valuable partners are helping invent a new model for cultural institutions—one that places audience engagement and multiple artistic disciplines at the core. For the first time in the history of the Walker, visitors will be able to experience under one roof the relationships

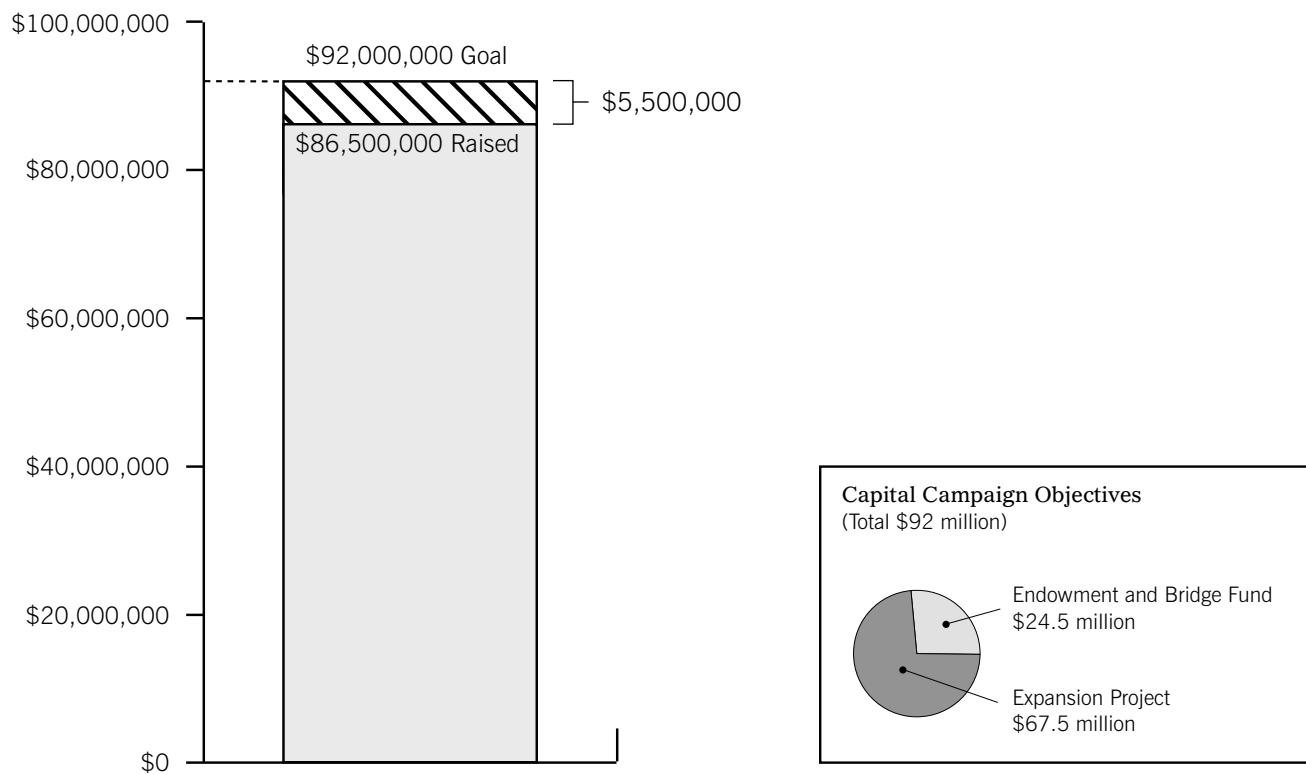
between the most innovative visual, performing, and media arts of our time. And the public spaces invite groups from 3 to 100 to gather for a conversation or a meal. No other major institution offers this artistic richness.

The new building comes at a critical juncture for the Walker. Since a modest expansion in 1984, our audience for programs has more than doubled—from 396,000 to nearly a million visitors in 1999–2000. Our rich permanent collection has grown by more than 40 percent during the past decade, yet only 2 percent of it could be on view at any one time. The Walker's nationally recognized Teen Programs had no facility within the institution, more than 60 percent of performing-arts events were presented off-site, and the Walker's library was bursting at its seams. Now we are nearly doubling the size of the existing facility by adding 130,000 square feet of interior space and four acres of green space. The potential of this expanded campus to meet the needs of both artists and audiences is incredible, and we are excited to see that potential realized.

We hope you will join us as we near the end of our Capital Campaign and prepare for April's grand opening of the new Walker—the 21st-century arts center.

Ralph Burnet and Andrew Duff
Co-chairs, Capital Campaign Committee

Capital Campaign Reaches \$86,500,000 Mark



A life full of passion is full of fervent beliefs, emotional responses, and deep enthusiasms. It's the opposite of a passive or submissive relationship to the world around us. A successful cultural institution both taps into and helps people locate the things and ideas that matter most. It's a place of passionate engagement.

—Kathy Halbreich, Director, Walker Art Center

The Kresge Foundation



Construction of the new Walker Art Center

In September, the Walker Capital Campaign received an extraordinary \$2 million challenge grant from the Kresge Foundation, one of the nation's most respected funders of capital projects. To meet the Kresge challenge, the Walker must secure \$5.5 million in contributions from other sources. Once this milestone has been reached, the Kresge Foundation will release its gift—the largest awarded to any Twin Cities organization.

The Kresge Foundation supports a wide range of organizations operating in fields of higher education, health care, long-term care, human

services, science, the environment, arts and humanities, and public affairs. Since its establishment, the Foundation has awarded a total of 8,222 grants for \$1.92 billion.

To date, individuals, foundations, and corporations have contributed a total of \$86.5 million to the Walker's Capital Campaign. The Walker currently has \$5.5 million to raise in order to meet the Kresge challenge and complete the campaign.

Best Buy



left to right: Paula Prahl, Susan Hoff, and Mike Linton Photo: Cameron Wittig



Jennifer Monson with students at the Battle Creek Environmental Magnet School, St. Paul, 2004

With its contribution to the Walker Capital Campaign, Best Buy continues its commitment to creating valuable experiences for area youth. "We've always been impressed by the way the Walker engages young people in its programming," says Michael Linton, Walker Board member and Best Buy Executive Vice-President and Chief Marketing Officer of Consumer and Brand Marketing. "We appreciate how educational experiences are woven throughout the new building and galleries with interactive stations, video, an expanded library, and a teen center. We believe this open, public atmosphere of the new building will continue to attract children and teens, and engage them with their world."

Generous contributions from Best Buy Children's Foundation have been instrumental in supporting and developing the Walker's teen programs, as well as a variety of educational initiatives. For more than 10 years, the Walker has been a leader in teen programming, providing cultural institutions around the world with a successful model for engaging adolescents and young adults. In fact, the Walker was the first art museum in the country to devote full-time staff to such programs. Nearly 70,000 teens—not including school groups—come to the Walker annually.

The Walker also has received substantial funds from Best Buy Co., Inc. to develop exhibitions, performing-arts programs, and special events. The exhibitions *One Planet under a Groove: Hip Hop and Contemporary Art* and *Walk Around Time: Selections from the Permanent Collection*, choreographer Jennifer Monson's *Bird Brain: Ducks and Geese* dance residency and performances, and the Minneapolis Sculpture Garden's 15th-anniversary celebration all have drawn audiences young and old to the Walker. "At Best Buy we believe that we learn from challenge and change," Linton explains. "Contemporary art challenges us to embrace the future while looking at new trends and ideas in innovative ways."

Best Buy donates 1.5 percent of pretax earnings to nonprofit organizations serving its communities, and supplements its financial commitment with an extensive employee-driven volunteer network. The Best Buy Children's Foundation is especially committed to supporting programs that creatively integrate interactive technology and learning. According to Susan Hoff, Senior Vice-President and Chief Communications Officer, "Best Buy Children's Foundation is now in its 10th year. As the company grows, so does our Foundation and our ability to have a positive impact on our community." Paula Prahl, Vice-President of Public Affairs and Community Relations, adds "We're proud to be a Twin Cities-based company and we know that a vibrant community is good for business. As one of the leading contemporary arts centers in the country, the Walker plays a core role in the vitality of our community."

Notes Walker Director Kathy Halbreich: "It has been heartening to work with a corporation that believes in the leadership capabilities of teens as strongly as we do and understands the necessity of giving voice to their dreams."

Kids learn best when they are actively engaged and excited about what they're learning. Today's kids are consumed by technology, be it PlayStation, cell phones, computers, or digital cameras. The Walker's teen programs help kids harness that knowledge and excitement about technology and create work that has meaning in their world.

—Michael Linton



Cargill



left to right: Warren Staley, Toni Green, and Mark Murphy Photo: Gene Pittman

Cargill, an international provider of food, agricultural, and risk-management products and services, has a vision to be the global leader in nourishing people. This goal reflects the company's agrifood origins—but for the corporate leadership and foundation trustees, “nourishing people” has a broader meaning.

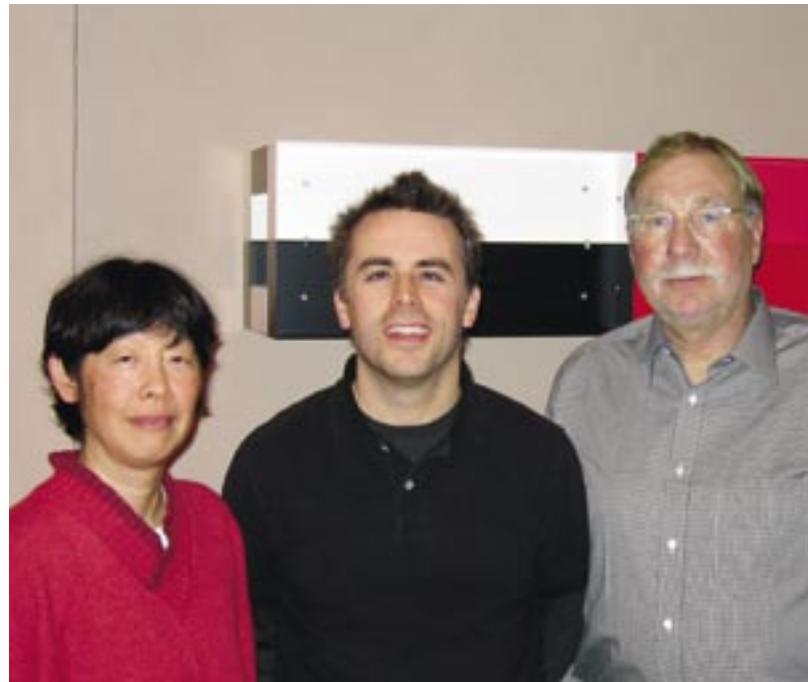
“‘Nourishment’ includes the many ways our arts and cultural institutions enrich our lives,” explains Mark Murphy, Executive Director of the Cargill Foundation and Manager of Corporate Citizenship. “It’s the way the Walker extends its global reach and brings the world to us here in the Twin Cities. It’s the Walker’s ability to serve children and underserved communities in innovative ways. Cargill has a civic obligation to support institutions in the city and help contribute to the quality of life here—and that’s why we’ve long supported the Walker and its important initiatives.”

More than a decade ago, Cargill gave \$300,000 to the fund for the Walker campaign—a sizable amount at that time. Currently Cargill contributes \$40,000 to the Walker’s general-operating fund annually, making it one of the largest corporate donors to the museum.

In recognition of a \$1 million gift to the Capital Campaign and Cargill’s long-standing and important support, the Walker will name one of the primary gathering places in the expanded facility the Cargill Lounge. With dramatic 26-foot-high floor-to-ceiling glass windows providing spectacular views of the new four-acre sculpture garden, the Cargill Lounge will enable visitors to relax and enjoy the outdoor landscape and sculptures—through the full range of Minnesota’s seasons.

But inspiring views are only part of what Cargill hopes to help create with the expansion, says Murphy. “We’re excited to see how the expanded Walker brings the life of the street into the building. Minneapolis is such a ‘skyway city,’ it’s sometimes hard for us to have gathering spaces. But that’s what the new Walker will provide us: new venues for community engagement.”

Rosina Yue and Bert Lies



left to right: Rosina Yue, Walker Curator Douglas Fogle, and Bert Lies Photo: Douglas Fogle

Born and raised in Minnesota, Rosina Yue began her association with the Walker by hanging around with “a cadre of characters, many of whom were budding artists disguised as guards.” Employed as a gallery guard in 1974, Yue credits the Walker for a substantial part of her art education. “Being a guard at the Walker gave me the opportunity to study contemporary art while in the galleries,” she says. “I always knew that I wanted to somehow participate in the arts; I just didn’t know where or how.”

Yue moved to California to study textile arts at Lone Mountain College in San Francisco, then to New York, where, she says, “I made art I couldn’t really put a name to and was included in some shows—but decided ultimately that this wasn’t my calling.” She went back to school to become a registered nurse.

Now living in New Mexico, Yue and her husband, Bert A. Lies, Jr., a retired orthopedic surgeon, enjoy collecting contemporary art and return occasionally to the Twin Cities to visit family and attend Walker exhibitions.

“As collectors,” Yue notes, “Bert and I decided to donate to the expansion because of the family ties, the Walker’s amazing legacy of presenting art to the community, and because of our acquaintance with Kathy Halbreich, Richard Flood, Douglas Fogle, and Philippe Vergne. It’s important to support the enormous efforts of these individuals because they really make things happen. And the Walker’s expansion will only strengthen its programs.”

Our company’s vision is to be the global leader in nourishing people. What better way to nourish and enrich our community than to help this preeminent contemporary arts institution expand its reach across our region and around the globe?

—Warren Staley, Chairman and CEO, Cargill

Ann Hatch



Ann Hatch Photo: Richard Barnes

Walker Board member Ann Hatch offers a unique and valuable perspective on the Walker's activities and current expansion. Founder of the Capp Street Project in San Francisco and, with Robert Mondavi, the Oxbow School in Napa, California, she draws important parallels and distinctions between Minneapolis' art community and her own experiences in the West Coast world of nonprofit art organizations. She also brings a historical perspective, as she is "hard-wired to the Walker by the genetic fact that my great-grandfather was T. B. Walker."

Raised in California in Pebble Beach and San Francisco, Hatch would occasionally return to Minneapolis with her mother or grandmother in the years when the Walker Art Center was operated through the family

foundation. In her early teens, Hatch first witnessed the workings of a nonprofit board of directors—an education, she says, that informed her career choices and continues to inspire her work.

"They're such a competent and accomplished group of people in their professions—and their civic involvement seems to just blend into that. This is not the way boards usually operate. Some of the others I've watched from a distance are committed and focused on the goals of the organization. With the Walker group, there's so much civic pride, and they're serious players, with a nice sense of humor, too. It was inspiring for me to watch that as a youth, and it continues to inspire."

That early experience at the Walker proved formative for Hatch. She has commented elsewhere that it helped her get in touch with "the legacy of T. B. Walker—a pretty unusual guy, one of these self-made individuals who got into real estate and made a ton of money and bought art with it. I realized that I was a part of that legacy. I watched the dynamic of these people in Minneapolis running this place and getting these marvelous shows and great living artists . . . and I thought, this is something! I think that was one of the times when art became real for me."

Hatch's familial association with the Walker continued to inspire her professionally: "When I started the Capp Street Project in the early '80s, I really threw myself into the world of the nonprofits, and in so many ways I always ended up returning to the Walker. It was the Walker that interested me most. We'd reference their shows—wonderful, timely, poignant exhibits—their different galleries, their *Design Quarterly*, the architecture exhibitions, and the big blockbuster shows. Always something resonated with me."

Speaking of her early contribution to the Walker's Capital Campaign, Hatch says: "Over the years, you see museums get bigger, more awesome in their gift shops and their membership presentations—and yet, sometimes the exhibitions are quite hollow, almost looking like something that was bought by catalogue. But at the Walker, you have a staff of people who are constantly coming up with new ideas. That's what interests me about the expansion. Museums have to expand, so why not make that expansion something different, something more? That's the Walker's 'town square' idea. The museum has to work now for a lot of different people, and to have that at the forefront of the equation is just brilliant."

Summarizing her own long and complex connection to the Walker, Hatch says simply: "I love the work, and the people are always excellent. And then, of course, there's always this connecting tissue. . . ."

The Walker—as quiet and steady as it is—always manages to get there first.

—Ann Hatch

Carol Bemis, Susan White, Marge Heithoff, Karen Heithoff



left to right: Carol Bemis, Karen Heithoff, Marge Weiser, and Susan White Photo: Cameron Wittig

"This may sound strange," Carol Bemis begins, "but when you talk to Walker Board members, many of us will tell you that being a part of the Walker has been a life-changing experience. Especially for many whose eyes were just starting to open to art. . . . It truly is life-changing."

Sitting comfortably around Bemis' living room, her Board colleagues and friends Karen Heithoff, Marge Weiser, and Susan White enthusiastically agree. The four come to the world of contemporary art from different perspectives and backgrounds, but nonetheless share a passion that is borne out in their active involvement with the Walker. They travel together on Director's Circle trips or to art fairs in Europe and the United States. They volunteer and serve on Board committees; three of the women are current or past chairs of the Acquisitions Committee. And they share with each other enthusiasm and advice regarding their personal art collections.

Susan White, who grew up in Chicago and has served on the Board for 12 years, notes: "My parents collected art, so I knew about the Walker when I moved here. I immediately dove in, volunteered, got to know people there. If you ask what really got me started in collecting, how I got my confidence, it was the Director's Circle trips: traveling with curators and the director, seeing artists and beginning to create a vocabulary of artists that I liked. The Walker curators are very interested in helping people who want to learn about collecting. And if you see something in a gallery and you want to ask their opinion, they're willing to offer that."

"I pushed ahead on my own, probably to the curators' annoyance," jokes Bemis, a Board member since 1999. Originally from Deephaven, Minnesota, with childhood memories of attending "happenings" at the Walker, she didn't become seriously interested in art until college. Gesturing to her eclectic and impressive collection of contemporary photography, she says, "There's got to be an aesthetic here somewhere. I've hosted open houses for the Walker's Collector's group, and I love it when the curators walk me through my collection, pulling it together in so many ways."

Karen Heithoff, also an admirer of contemporary photography and a Board member since 2001, became interested in art when her daughter was a junior in college. "I started learning from her," she says. "It's only

been 10 or 11 years since I began collecting, and for me, the Walker has provided validation of the works I'm attracted to—works that she and I see in galleries, then note in the Walker's collection. It's been an incredible educational resource."

Marge Weiser, who joined the Board in 2002, also credits her daughter with encouraging her art education. "It was one of my first visits to the Walker, and she was only five at the time," Weiser says. "Soon after, we also visited MoMA and my daughter pointed to a large black piece with wooden spools (I didn't know then it was by Louise Nevelson) and she said, 'Mom! We saw something like this at the Walker.' I thought, 'I've got to take her to the Walker more often.' Since then, that's what the Walker has been for me—a place to have family experiences, a place to learn. And it's opened me up to disciplines other than the visual arts."

Proud and vocal ambassadors for the Walker and its mission, the four view the expansion as a means of making the institution a more inviting and vibrant site for the community while simultaneously articulating the Walker's world-class reputation here at home. "The interesting thing about the Walker is that in many ways, it's much more highly regarded around the United States and the world than it is here," White explains. "There are a lot of cities with contemporary art museums that don't have the quality of staff that we have at the Walker, the collections, the support. I'm so thrilled that with the new expansion more people are going to be able to see that, to realize how lucky we are."

Bemis adds, "I'm particularly excited by the concept of the town square, making the Walker more than a place where we attend openings, but a place we go a few times each month." "People are going to feel more welcome," says Weiser. And Heithoff concludes, "The Walker can be so much more for members of this community. I'd like more people to know what's inside these walls."

In addition to offering their time to the Walker, the four have contributed to important recent exhibitions. Heithoff and Bemis supported *The Last Picture Show: Artists Using Photography, 1960–1982*; Bemis also contributed to *Vital Forms: American Art and Design in the Atomic Age* and has made partial gifts from her collection, including works by Thomas Struth and Shirin Neshat. White helped the Walker secure new storage shelving for the permanent collection, and has promised a drawing by Gordon Matta as a gift to the Walker's collection.

When the women are asked to identify significant moments in their Walker experiences, Bemis recalls "having the opportunity to talk to the artists, having conversations about the art," and Weiser remembers "many moments in the Sculpture Garden with my kids. What a friendly place to explore art." Heithoff, too, points to "the times my children have been here and when we've gone to an exhibition together. For me, that's the big thing—moments when I can share the Walker with them are the most meaningful times for me."

White echoes the important link between art and family: "My children, all of a sudden, want art in their rooms. I've been collecting art since they were babies. Now they're teenagers and they're asking, 'Can I have a piece of art in my room?' My daughter is finishing high school and for her graduation present, instead of a trip or a car or the kinds of things I'd expect her to want, she wants a piece of art." White smiles as Heithoff observes, "That's three generations of collectors. Your mother should feel wonderful about that."

The exciting potential of this new building lies in its ability to bring the community in more.

—Marge Weiser





Jody Weisman



Jody Weisman Photo: Cameron Wittig

Jody Weisman's early relationship with the Walker Art Center began with her work as a guide in the permanent collection galleries, giving tours to school-age children. "Franz Marc's *The Large Blue Horses* was one of my favorite to show the kids, and Claes Oldenburg's *Shoestring Potatoes Spilling from a Bag*," she recalls. "And Jasper Johns' *Flag*—hearing their astonishment as they looked away from the work: 'Wow! It's red, white, and blue!'"

A member of the committee that is helping to plan the opening celebration for the new expansion, Weisman recently gave an informal tour of the art around her home. "The works I collect are romantic—with a twist," says the longtime Walker supporter. "They can't be too easygoing; they have to have an edge." As she points to works by Carrie Mae Weems, Kiki Smith, Jane Hammond, and Michael Rover, she reveals a passionate attention, playful engagement, and emotional connection to art: "This one was supposed to bring me good luck. . . . I see something different in this one each time I look at it. . . . I got this when my daughter was born. If there were a fire, that would be the piece I'd run in after. . . ."

Weisman speaks as passionately about works she has encountered recently at the Walker: "By far the most profound exhibit I've seen in my life was at the Walker: the *Shirin Neshat* exhibition in 2002. I was

Shirin Neshat *Logic of Birds* 2002 Courtesy Barbara Gladstone Photo: Kevin Kennefick

blown away. I think about it all the time. The video, the photographs—an absolutely amazing, life-changing, exhibition." So powerful was the exhibition for Weisman that she recently purchased a Neshat piece that fondly reminds her of the Walker show every time she looks at it.

Dedicated to the whole of the Twin Cities' cultural life—she has served on the board of the Frederick R. Weisman Art Museum for six years—Weisman brings the same enthusiasm to discussions of the region's cultural vitality: "Each of the Twin Cities' museums has its own niche in the community. The Walker does an unbelievable job of bringing cutting-edge works here. The Minneapolis Institute of Arts houses the masters and offers us the opportunity to see them. The Weisman, because it's affiliated with the University, is a teaching museum. We're very fortunate to have this variety, and I'm passionate about all of our museums. But," she adds, "in a sense, they're all teaching museums." Pointing to the Carrie Mae Weems portrait that hangs in her living room, Weisman says, "I would never have known who that artist was had it not been for the Walker."

Of her contribution to the Walker's Capital Campaign, she says, "I wanted to put money and time into both the Walker and the Weisman. It's really good for us to support several institutions. Passion is passion."

What do you need in order to appreciate contemporary art? You need to have an open mind and curiosity; to let your experience be what it is—to find what you like, what you don't. The more you see, the more your eye develops.

—Jody Weisman

Larry and Linda Perlman



Larry and Linda Perlman Photo: Cameron Wittig

Larry and Linda Perlman know that the philanthropic choices they make are ultimately personal. It's their passionate sense of responsibility as well as pleasure that motivates them. "This is a generational issue," Larry says. "We've all benefited from what the people before us have done, and each generation has a duty to preserve and enhance the cultural resources of the community. It's our responsibility to the next generation. We want to provide something our children and their generation can benefit from. Cultural institutions provide both a sense of continuity and a place to experience values other than our own."

Over the years, the Perlmans have demonstrated their commitment and belief in many ways. Larry has been a Walker Board member for 26 years, and served as president from 1992 to 1994. The Perlmans have donated or helped to acquire works in the Walker collection, including the 1965 *Lyric Suite* by Robert Motherwell and the 1997 *Unpainted*

Sculpture by Charles Ray. Demonstrating their interest in the work of women artists and their commitment to diversity, the Perlmans have also contributed to the Alice Neel and Shirin Neshat exhibitions.

In recognition of the Perlmans' ongoing dedication to the Walker's permanent collection, a new double-height gallery in the Barnes building will be named in honor of their gift to the Capital Campaign. The Linda and Lawrence Perlman Gallery will open in April with an exhibition featuring some of the more monumental works in the collection.

The couple further expresses their community commitment with generous contributions of time. Larry has chaired the Walker's Long-Range Planning Committee and is also a trustee of the Jackson Center for the Arts in Wyoming, where the Perlmans maintain a second home. Linda serves on the board of the Minneapolis Institute of Arts. "Everyone needs to think of themselves as trustees," she explains, "because if you are going to remain connected to the community, you must support it and encourage others to do so, to get your children and grandchildren involved."

Avid collectors of visual artworks, with additional interests in architecture and the performing arts, the Perlmans are equally passionate about the role the contemporary arts play in a community's vibrancy. "One of the difficulties that many communities have is maintaining a place where one's children can find meaningful lives, a place where they can be stimulated," says Larry, a St. Paul native. "Minnesota isn't a place that people move to for the weather, but our cultural attractions provide a reason to come here and stay. The Walker is a place where you can expand your horizons, a tremendous community resource that we all benefit from, a part of the fabric." Linda adds, "We travel and see many magnificent museums, but we are always in wonderment at what we have here. We do take these things for granted sometimes."

Deeply involved with the Walker expansion as a member of the Board Construction Committee, Larry again underscores its long-range significance: "To me, it's not just one feature of the building that's exciting. It's that we're creating 'more than a museum,' a physical manifestation of a programmatic vision, a place where the community can come together around art. Construction projects, expansions, these truly are things that one generation does for the future."

Mythologies Linda and Lawrence Perlman Gallery

The first show in the newly created Perlman Gallery, *Mythologies* is built around some of the most important pieces in the Walker's collection and will include works by Matthew Barney, Joseph Beuys, Christine Borland, Katharina Fritsch, Anselm Kiefer, Kerry James Marshall, Sigmar Polke, Charles Ray, and Thomas Schütte. The exhibition will gather a variety of media—including painting, photography, and sound installation—around the idea of historical or contemporary mythologies.

It is such mythologies that Beuys, Kiefer, and Polke are questioning when reflecting on their recent troubled history and the notion of national identity; mythology again when Ray shapes a conflicted monument to the late 20th century; mythology when Barney follows the lead of Norman Mailer in exploring the tension, violence, and complexity of American culture.



Charles Ray *Unpainted Sculpture* 1997 Gift of Bruce and Martha Atwater, Ann and Barrie Birks, Dolly Fiterman, Erwin and Miriam Kelen, Larry Perlman and Linda Peterson Perlman, Harriet and Edson Spencer with additional funds from the T. B. Walker Acquisition Fund, 1998

We think it's important to make a statement of leadership so others will step up and make a contribution, and so our children's generation, the people who come after us, can look at the Walker and say, "Well, they did it, and now we need to keep this going."

—Larry Perlman



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