

# Inventing the 21st-Century Arts Center

## Walker Expansion Update

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# What/Why

Our Twin Cities community has been built by a remarkably generous and forward-looking group of individuals, corporations, and foundations. Happily, this philanthropic tradition continues. In this issue of the newsletter, we say “thank you” to some who have helped us reach the remarkable \$82,800,000 mark in our Capital Campaign. Currently we need to raise an additional \$9,200,000 to reach our goal. Because we will not be seeking state support, we are calling on the community to help ensure the future of one of our nation’s most prized cultural institutions.

As Walker Board member Larry Perlman recently pointed out, “Support for the new Walker is a recognition that there were people who came before us and built this institution, and there are people who will come after us. Our support isn’t about today; it’s about making certain the Walker’s future is a vital one and that our children and grandchildren have access to the best artistic and educational opportunities.” Your support will enable the Walker Art Center to remain one of the great contemporary art centers in the world and a valuable cultural resource in Minnesota.

Doubling the size of the existing facility by adding 130,000 square feet of interior space and 4 acres of green space, the new 17-acre Walker campus becomes a new model for cultural institutions—placing audience engagement and multiple artistic disciplines at its center. 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. No other major institution offers this artistic richness.

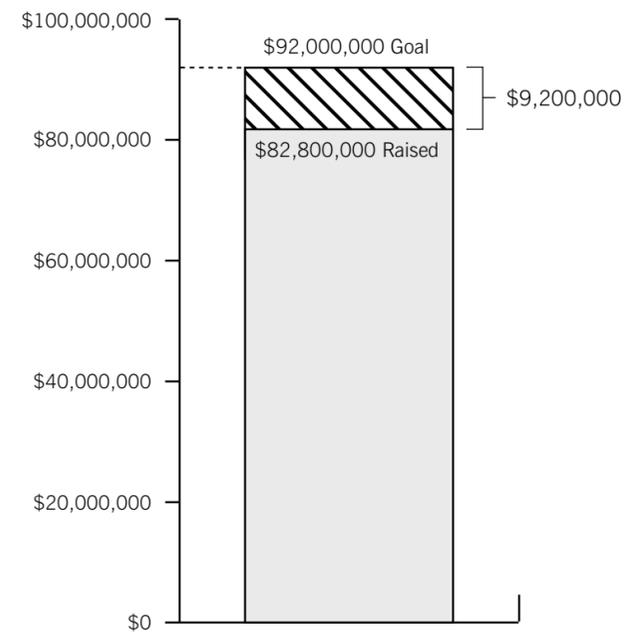
It’s time for the Walker Art Center to grow. Since a modest expansion in 1984, our audience for programs has more than doubled: from 396,000 to nearly a million visitors in 1999–2000. Our rich permanent collection has grown by more than 40 percent during the past decade, yet only 2 percent of it could be on view at any one time. The Walker’s nationally recognized teen program has no facility within the institution, more than 60 percent of current performing arts events are presented off-site, and the Walker’s library is bursting at its seams. This all will change when we open the new Walker in April 2005, just a few months from now!

The expansion will feature 50 percent more exhibition space; a new 385-seat theater; more education space, including a larger hands-on Art Lab; an expanded library; public terraces and interactive lounges with breathtaking views; a new public park; a café and restaurant by Wolfgang Puck; a bookstore and gift shop; and convenient parking.

With continuing support from community and corporate partners, we’re confident we’ll realize the incredible potential of the new Walker—the 21st-century arts center. We hope you will join us.

Ralph Burnet and Steve Watson  
Co-chairs, Capital Campaign Committee

## Capital Campaign Reaches \$82,800,000 Mark



*In order to invent a new model appropriate to the 21st century, we want to create an uplifting destination—perhaps the best public gathering space in the Twin Cities—while expanding the range of artistic, educational, and social experiences offered on a daily basis.*

—Kathy Halbreich, Walker Art Center Director

## Walker Capital Campaign Advisory Committee



Mike Winton, Julia W. Dayton, and Philip Von Blon Photo: Cameron Wittig

Julia W. Dayton, Chair  
Mike Winton, Chair  
H. B. Atwater  
Harriet S. Spencer  
Philip Von Blon  
C. Angus Wurtele

A devoted Walker patron for more than 30 years, Judy Dayton can, like many longtime supporters, trace the origins of her commitment back to a single aesthetic encounter. "It started in the old T. B. Walker building, which I first knew in the mid-'60s," she relates. "We attended an event there—for Twiggy—and I spoke to Jan Vandermark, chief curator at the time. I said, 'So, what happens here?' He took me upstairs, switched on the lights to illuminate the galleries, and showed me the Charles Biederman exhibition that was on view. It opened a whole new world to me. Contemporary art does that: lifts you to a new level of appreciation, makes you aware, elevates your spirit."

For Dayton and the other members of the Capital Campaign Advisory Committee, that appreciation has led to many years of dedication to the Walker and its mission. This committed group and their Board colleagues have provided the museum with decades of exceptional stewardship and assistance—helping set its course as a public institution, guiding the organization through the construction of the Barnes building in the late 1960s, establishing and growing the Walker endowment, making the Minneapolis Sculpture Garden a reality, and providing numerous gifts of art and financial support. Tireless advisers and advocates for the importance of contemporary expression, they continue to devote themselves to the Walker's future, bringing not only enormous hands-on experience to the current capital campaign, but unique and valuable historical perspectives.

Phil Von Blon, who joined the Walker Board in 1956, remembers a time in the 1930s when the number of visitors in one year was 360. "You'd be astonished at how many people hadn't heard of the Walker Art Center, how few people understood the value of contemporary art," he says. Mike Winton, Board member since 1959 and chair of the museum's first capital campaign, concurs: "In the early '60s and '70s, modern art was subjected to no small amount of derision. Today everyone wants a piece of it. That wasn't as true 40, 50 years ago."

Sharing organizational visions with Walker directors Martin Friedman and Kathy Halbreich, the people who make up the Capital Campaign

Advisory Committee have contributed countless hours to broadening the audience for contemporary arts and enabling more people to experience what Harriet Spencer calls "the excitement of the new—some of which you may not enjoy, but much of which you will. But always new and challenging." Spencer credits her friend Mike Winton with getting her involved with contemporary art in the '70s. "There's a thrill the moment you enter a new exhibition," Winton explains, "and you see how it's presented and begin to get an idea of who this person is, what the ideas are behind the work, seeing how the staff has figured it out. My early excitement about the Walker was in coming to new shows and having my eyes opened. And I still do that, asking, 'What's the idea? Is it just about beauty? Is there something else going on here?' All art, for me, is about ideas."

Angus Wurtele, who joined the Walker Board in 1971, has "a very vivid memory of meeting and listening to Robert Motherwell when he had a major show at the Walker Art Center in the late 1960s or early 1970s. I have always loved his work and when I heard him speak, he really opened my thoughts on some of the processes an artist goes through. He was a very thoughtful and articulate man who made a great impression on me and made me even more committed to the Walker for providing an opportunity to listen to and see the works of some of the great abstract artists of our time." Angus and Margaret Wurtele have since contributed to the purchase of or given more than 300 pieces of Motherwell's art to the Walker.

In a very real sense, it was through this group's passion and efforts that public attention toward contemporary artists increased. Together they are responsible for contributing to the purchase or making gifts of nearly 700 works of art in the Walker collection, including those by David Hockney, Anselm Kiefer, Richard Serra, Ellsworth Kelly, Robert Motherwell, Scott Burton, Robert Gober, Sigmar Polke, Siah Armajani, Charles Ray, Deborah Butterfield, Brice Marden, Brower Hatcher, Joan Mitchell, Richard Diebenkorn, Jennifer Bartlett, Robert Rauschenberg, and Martin Puryear. All six committee members also have contributed generously to individual exhibitions, making it possible for the Walker to bring some of the most important and groundbreaking artists and their work to the Twin Cities.

Walker Director Kathy Halbreich explains the additional, valuable contributions these Board members make: "What I've come to understand over the years is that the extraordinary support of Walker Board members can't be measured simply by the dollars contributed, although their gifts have allowed this institution to both balance its budget and grow artistically for many years. They care about this community in a more profound way than I have ever experienced; there's truly nothing self-serving about the ways in which they contribute and their reasons for giving. They also care deeply about the staff that helps craft and realize those dreams of excellence, and they recognize the importance of giving artists the opportunity to create new work rather than simply present time-tested achievements."

Andrew Duff, current Board member, agrees. "It's phenomenal what they've done. I'm honored to pick up the legacy that the generations before us have so consistently created." That legacy, Von Blon points out, is what will ensure the Walker's future. "The Walker should be for young people," he says. "There must be more in the museum, more on the Board. They're the ones who should be making long-term plans for this organization. They're the future of the Walker. They all share a pioneering spirit which, happily, keeps me on my toes."

*Kathy's done a really good job of focusing on accessibility—making art more available, making the building more inviting for everyone, avoiding the elitism that too often is associated with these organizations. That drops away especially nicely at the Walker.*

—Mike Winton



Walker Art Center building and entry, 1971

## Walker Campaign History

Reflecting on the design for the Walker's expanded campus, Mike Winton, co-chair of the Capital Campaign Advisory Committee, notes the originality of the "town square" approach to the design. "I don't know another museum that's done this or even thought of it. It's a ten-strike for the Walker. It's about making the building user-friendly—a place not only where you can encounter art, but also sit and stop and eat and think."

Co-chair Judy Dayton points to the harmony of the existing and new structures. "The older Barnes building is quite introspective and a wonderful place to show art. You can't get lost in it as you spiral up along this fantastic path through the galleries. The new building, by contrast, is outward-looking and extroverted. It brings the museum out into the community, out into the face of life. The two make a wonderful combination."

Both Dayton and Winton, along with their colleagues on the Capital Campaign Advisory Committee, have been involved in some of the Walker's most significant historical developments of the past few decades; they've led and contributed to four distinct campaigns between 1968 and 1992.

The first campaign, chaired by Mike Winton, raised \$6.2 million between 1968 and 1970 and resulted in the creation of the current facility, which replaced a Moorish two-story building from 1927 with its entrance on Hennepin Avenue. Designed by Edward Larrabee Barnes, the new Walker opened to the public on May 15, 1971, and was immediately recognized as a landmark. The *New York Times*, for example, wrote: "One of the best contemporary art exhibition facilities in the world, . . . the Walker's special qualities are grace, flexibility, and aesthetic tact."

In 1976, the T. B. Walker Foundation transferred \$12 million of its assets plus land, building, and collection, to the Walker Art Center on the condition that the center raise \$6 million in public funds. Foundation President Justin V. Smith stated at the time: "The transfer of assets reflects the desire of the Foundation to insure that the art center will remain an important cultural institution in the region. The Foundation hopes that its gesture in giving control of the fund to the community will assist the community in continuing to support the art center." Recognizing that only with a significant endowment could the Walker hold to its mission in supporting cutting-edge art, Board members have been instrumental in establishing—and managing—a secure endowment that allows the Walker to take artistic risks. As required by the T. B. Walker Foundation, the Walker raised \$6 million for endowment funds between 1974 and 1978.

In 1980 and 1981, the Walker successfully completed a \$10 million capital campaign that resulted in the modest expansion of the center's physical plant, including the creation of one additional gallery, the Library, Lecture Room, and Print Study Room.

Due in large part to the enthusiasm and commitment of Ken and Judy Dayton, the Walker raised \$34 million to create (and quickly expand) the Minneapolis Sculpture Garden and add to the center's endowment between 1984 and 1992. In the 16 years since it opened, the 11-acre garden has hosted more than 5 million people, and its centerpiece sculpture—Claes Oldenburg and Coosje van Bruggen's *Spoonbridge and Cherry*—has become a beloved icon of the Twin Cities. A total of 225 individuals, corporations, foundations, and government agencies made gifts to the campaign, substantially more than had contributed to the preceding three drives.

*Over the past thirty years, the Walker has set itself apart as a leader in the national and international art world, its commitment to multidisciplinary art making it a model for museums everywhere.*

—Marya Hornbacher, *MPLS.ST.PAUL Magazine*, February 2004



## Ralph and Peggy Burnet



Ralph and Peggy Burnet Photo: Cameron Wittig

Ask Ralph Burnet to define the importance of the Walker and you may detect just a hint of hometown swagger. "Sure, every city's got a general museum, but nobody has the assets we do. I've looked far and wide. When you have openings and there are articles in national and international magazines, you recognize the vitality of what we have. When this expansion opens in 2005, everyone who ever had anything to do with contemporary art in the world is going to be there." Peggy Burnet laughs, then asks, "Do you think he's a little competitive?" But Ralph insists: "People need to realize what we have here."

In their enthusiastic support of the Walker, in their pride in the local arts community, and in the art that fills their home, Ralph and Peggy Burnet boldly express their confidence in the significance of contemporary art. Ralph has served for 14 years on the Walker Board, including four years as president, and currently acts as a co-chair of the Capital Campaign Committee. The Burnets have donated two works to the Walker's collection: Willem de Kooning's *Untitled XII* (1983) and

Dinos and Jake Chapman's *Year Zero* (1996), and have generously sponsored two past Walker exhibitions: *Matthew Barney Cremaster 2: The Drones' Exposition* and *How Latitudes Become Forms: Art in a Global Age*. Additionally, Coldwell Banker Burnet has long supported Free First Saturdays.

In recognition of their generous contribution to the Capital Campaign—one of the earliest gifts to the drive—a gallery in the new building will be named in their honor. When the new Walker opens in 2005, the Peggy and Ralph Burnet Gallery will showcase an exhibition of Minimalist works, one of the strongest areas of the permanent collection.

The ability to display more of the permanent collection is an aspect of the expansion that the Burnets particularly anticipate. "At any given time, we can't show much more than 2 percent of our permanent collection," Ralph says. "We have such wonderful gifts given by incredible people in the community, and they just sit in storage. This is going to open up several more galleries for us to be able to show the world some of the extraordinary pieces we have."

"Think of the experiences this will provide, for more audiences," Peggy adds. "Those moments when you're looking at a work or speaking to a curator, and your mind opens and you begin to look at the world differently—what a great gift, to have that at our doorstep."

The Burnets maintain an impressive collection of their own that displays both droll and provocative works by some of today's most important artists, including Maurizio Cattelan, Damien Hirst, Andreas Gursky, Jeff Wall, Dinos and Jake Chapman, Gavin Turk, and Rachel Whiteread.

As committee co-chair, Ralph truly understands the import of the drive. "This is the preeminent home for contemporary arts. Promoting and finding new artists and introducing new art—the Walker does that better than anyone in the country. But when you support the Walker—no matter what the size of your gift—you're supporting more than that. It's the education you provide, it's Free First Saturdays, it's Walker After Hours, it's the Minneapolis Sculpture Garden—everything the Walker provides for the community."

## Minimalism Exhibition

The first exhibition from the permanent collection to appear in the Peggy and Ralph Burnet Gallery will chart the genealogy of Minimalism from its early antecedents to its purest and most sublime examples. By the mid-1960s, critics and artists were lauding the movement's idea-based sensibility. It seemed more in keeping with America's embrace of its burgeoning space program and new technologies than the metaphysical and transcendental aims of the Abstract Expressionists and the subjective impulses of the Action painters of the late 1940s and 1950s.

Major works by Carl Andre, Dan Flavin, Donald Judd, Ellsworth Kelly, Sol LeWitt, Agnes Martin, and Richard Serra provide a foundation for the exhibition. Although these artists shared many formal devices, each came to Minimalism through a different point of view. In this show, what may appear to be a clearly defined aesthetic is revealed to be an open discourse about influences, form, and content.



Donald Judd untitled 1968 Art Center Acquisition Fund, 1969

*See your future, today. To me that's what the Walker represents.*

—Ralph Burnet

## The Kresge Foundation



Walker Art Center building, 1971



The Minneapolis Sculpture Garden, 1998

The Walker Capital Campaign takes an important leap forward this month, thanks to a generous \$2,000,000 challenge grant from the Kresge Foundation, one of the nation's most respected funders of capital projects. Now the leaders of the Walker campaign take a collective deep breath as they ask the Twin Cities community to help them meet the Foundation's challenge. The Kresge grant is contingent on the Walker's ability to secure \$9,200,000; once this milestone has been reached with contributions from other sources, the Foundation will release its gift.

According to John Marshall, President of the Kresge Foundation, "The concept of awarding grants on a challenge basis provides an incentive to help institutions expand their fund-raising capabilities. We believe that a challenge grant toward an organization's capital project does more than just build a building. It presents an opportunity to build institutional capacity by helping an organization broaden and deepen its base of support from the private sector and by encouraging volunteer involvement in the fund-raising effort and beyond."

Located in Troy, Michigan, the Foundation was established in 1924 by Sebastian S. Kresge to commemorate the 25th anniversary of his company, the chain of retail stores called S. S. Kresge. Today the Foundation is independent and private, no longer affiliated with the former Kresge Company (now the Kmart Corporation) or any other corporation.

Original Foundation trustees were initially instructed "to promote the well-being of mankind." Over the years, that directive has been translated primarily into the maintenance or expansion of institutions rather than program or operating support. The natural outgrowth of this policy led to the Foundation's central focus on capital construction.

As Marshall explains, however, this specific type of assistance goes far beyond bricks and mortar: "Simply making building grants is not what we think we do. We look very carefully at the programs to be housed in the buildings, at the organizations that propose them, at their financial audits, accreditation reports, and projections of the cost to operate new or expanded facilities. It's an opportunity to look into an organization's soul and to ask, 'Who needs it? Who supports it? Who will work and give to advance it?'"

The Kresge Foundation supports a wide range of organizations operating in the 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.

The Walker has been the fortunate recipient of two previous challenge grants from the Kresge Foundation, and those past investments in Walker capital campaigns have yielded impressive results. In 1980, the Foundation contributed \$250,000 to a \$10 million capital campaign that resulted in the expansion of the museum's physical plant and the creation of two additional galleries, the Library, the Lecture Room, art storage, and the Print Study Room. The other \$250,000 grant was awarded in 1987 and enabled the Walker to raise the funds needed to create the Minneapolis Sculpture Garden.

To meet the Kresge challenge, Walker members will be contacted and asked to give generously to help reach the campaign's final goal. Mike Winton, co-chair of the Capital Campaign Advisory Committee, is optimistic. "It's already been four years of intense work, and it's not over. Everybody has had to dig a little deeper, committing a little more time and energy to the drive. But without question, we will raise it. We think our members who have never before been asked to support a capital campaign will want to play a significant role in building the new Walker."

*A successful capital campaign brings people to the organization who haven't been there before, encourages others to increase their involvement, and offers opportunities for truly significant service and giving to those who know the organization best.*

—Kathy Halbreich, Walker Art Center Director

## Donna Miller



Donna Miller Photo: Cameron Wittig

Many individuals who contribute to the Walker do so with a clear sense of investment—not only in the institution, but also in what the Walker represents to this community and to the Midwest.

Donna Miller, a native Minnesotan and mother of three, points to the recent exhibition *How Latitudes Become Forms: Art in a Global Age* as a perfect example of why she decided to support the Capital Campaign. "I think we Minnesotans too often believe that art experiences are best realized in New York, Paris, London, or Los Angeles. Midwesterners feel at a geographic disadvantage, far from the cutting edge of what's happening globally. But look at what the Walker is able to bring to us with shows like this. You don't have to go to the coasts or to Europe to have those experiences. It all can be accessed here."

That, Miller says, is one of the prime reasons she gives to the Capital Campaign. "We are a culturally rich community. But to continue as such requires that our institutions move forward, grow, and change. The new building is something we're going to be very proud of. It's important to our community and we're fortunate that we'll have this destination."

Miller also notes the multiple opportunities the new Walker provides for audiences to engage with works and curators. "I like the 'town hall' concept, bringing people together formally and informally to learn and exchange ideas," she says. "If you want to learn something, you have to engage. You have to question. Art is about the conversations you have around art."

Installation view of the exhibition *How Latitudes Become Forms: Art in a Global Age*

## The Medtronic Foundation



Robert L. Ryan, Penny Hunt, and Art Collins Photo: Cameron Wittig

"One of the aspects we love most about the Walker," says Penny Hunt, Executive Director of the Medtronic Foundation, "is its ability to use interior and exterior spaces to celebrate both contemporary art and our city. The gallery and terrace that sit at the top of the Barnes building are perfect examples of that."

The gallery to which Hunt refers is Gallery 7, the 2,500-square-foot exhibition space that opens onto the Barnes building's exterior terrace, offering a spectacular view of the downtown Minneapolis skyline. In recognition of the Medtronic Foundation's gift to the Walker, Gallery 7 will be renamed the Medtronic Gallery when the new campus opens in July. In addition, the terrace adjoining the gallery will be named the Medtronic Terrace.

This gallery will continue to feature temporary exhibitions of emerging artists such as Catherine Opie and Julie Mehretu, as well as modern

masters such as Franz Marc and Robert Motherwell. Most recently, the gallery was the site of *Pop3: Oldenburg, Rosenquist, Warhol*. Visual Arts Curator Douglas Fogle calls the space "one of the most beautiful and interesting of our galleries in the Barnes building. It's a place for experimentation, for emerging and young artists, for looking into the future. As such, Medtronic's gift supports 'research and development' for the cultural world."

The Medtronic Foundation recently helped commission Dutch artist collective Atelier van Lieshout's *The Good, the Bad, and the Ugly* in the Minneapolis Sculpture Garden, and for many years has funded the Walker on Wheels program that takes place inside this mobile art unit. Since 2000, Walker on Wheels has brought innovative outreach programs and artist residency activities into the community for weeks at a time.

"We've always been impressed by the Walker's ability to reach audiences on so many levels: from devoted art lovers who come to exhibitions to neighborhood teens and kids who are engaged through wonderful outreach programs," Hunt explains. "In the past, our support has been directed to those outreach programs, and we believe the new building provides even more opportunities for engaging with contemporary art and artists."

Art Collins, CEO of Medtronic and a member of the Walker Board of Directors, brings to the Capital Campaign a strong dedication to corporate giving. As co-chair of the campaign's Corporate Fund-raising Committee, he believes "It's important for other corporate leaders to join us in creating a civic magnet where visitors can gather to experience some of the most influential artists and ideas of our time. The new facility will allow the Walker to provide even more opportunities for audiences to learn about the creative process and understand how art speaks to the issues that affect their daily lives." Longtime Walker supporters, Collins and his wife, Anne, have also made a generous personal gift to the Capital Campaign.

Robert Ryan notes the distinctiveness of the Foundation's contribution: "The Medtronic Foundation focuses our giving primarily upon health and education. But we do feel that it's important to support arts organizations that so significantly impact the quality of life in our home community. In the case of the Walker's expansion, this is a very important community project, and we are proud to be a part of it."

When the new Walker campus opens, the Medtronic Gallery and adjoining terrace will become important indoor/outdoor links between the old and new buildings.

## Urban Cocktail Christens the Medtronic Gallery



Jac Leirner *Blue Phase* 1992 Butter Family Fund, 1993

The first exhibition in the new Medtronic Gallery features the work of an international and multigenerational roster of artists whose work echoes the sensibilities of the individual within the urban experience. South African artist Kay Hassan's monumental collage *Urban Cocktail*, from which the exhibition borrows its title, depicts the animated patrons of a township shebeen—a place where people socialize, dance, listen to music, and drink bootleg beer. This work, like the others in the gallery, grapples with the ways in which connections form and dissolve between race, nation, diaspora, and individual subjectivity.

Through sculptures, collages, drawings, photographs, and sounds, the experience of the exhibition parallels the tension and the sensuality of street and urban culture. Meanwhile, the content of the works reflects the anxiety of artists dealing with the issues shaping our recent history.

*Urban Cocktail* emerges from the Walker's commitment to exhibit and support emerging artists and reflects on the museum's mission to be global and diverse. Including works by Sanford Biggers, Sheela Gowda, Andreas Gursky, Thomas Hirschhorn, Mike Kelley, Jac Leirner, Glenn Ligon, Paul McCarthy, Rivane Neuenschwander, Thomas Struth, and Nari Ward, the exhibition provides an overview of the diversity of contemporary art. All are artists who question social conformity, history, mass media, and popular culture.



## The Star Tribune Foundation



J. Keith Moyer, Roberta Worrell, Benjamin Taylor, and Sam Fleitman Photo: Cameron Wittig

The Art Lab has long served as an important anchor for the Walker's educational programming, enabling visitors to learn more about the process by which artists create works. When the new Walker campus opens, the Art Lab will double in size and increase its participatory art-making programs, thanks to generous support from the Star Tribune Foundation.

The new 1,200 square-foot Art Lab will be a state-of-the-art studio for the making of visual and media arts. Either before or after a tour of the galleries, school groups will be able to enjoy an Art Lab activity or project designed to help them further explore ideas and themes introduced during a guided gallery or Garden tour—anything from collage to map-

making to digital video. Families will make art together in the Art Lab on Free First Saturdays, and each summer it will be the site of the Walker's Summer's Cool programs for young people. Throughout the year, it will be the home for innovative workshops for teens and adults.

As Walker Director of Education and Community Programs Sarah Schultz explains, "The new Star Tribune Foundation Art Lab will allow us to offer more hands-on art-making programs for visitors of all ages. This is a wonderful way for them to better understand how contemporary artists think and work, explore the materials and media they use, and experience the complexity and dynamism of the creative process."

Benjamin Taylor, Chairman of the Star Tribune Foundation's Board, explains the choice to earmark their contribution for the Art Lab: "Support of the arts, for children and adults alike, is one of the best ways we know to help everyone imagine the possibilities for a better world. The Art Lab will give countless school-age children the chance to express themselves creatively, learn about the fundamentals of art, and gain exposure to the value of art and the creative process."

The Star Tribune Foundation's contribution builds upon a long history of support for the Walker—from their corporate membership in 1958 through numerous projects and initiatives in the decades to follow, such as the construction of the Barnes building, the opening of the Minneapolis Sculpture Garden and its 10th-anniversary celebration, and important annual support to the Walker's general fund.

"The Star Tribune has long been a supporter of the Walker Art Center," says Star Tribune President and Publisher J. Keith Moyer, a member of the Walker's Board of Directors. "The excellent artistic and education programs are a hallmark of the Walker's mission to examine the questions that shape and inspire us as individuals, cultures, and communities. The new Art Lab will provide children and adults more opportunities to create and learn about the arts through hands-on activities, and the Star Tribune proudly supports this critical project that has the community at its heart."

"That's why putting our name on the Walker's Art Lab was such a natural fit," Taylor summarizes. "The new Star Tribune Foundation Art Lab will enable the Walker to expand programs for visiting families, teens, and children. We're proud to help make this happen."



Star Tribune Foundation Art Lab ©2004 Herzog & de Meuron

*We're so grateful to the Star Tribune Foundation for supporting our efforts to develop unique and fun new opportunities for audiences to experience contemporary art.*

—Sarah Schultz, Education Director

## U.S. Bancorp Foundation



David Moffett and Teresa Bonner Photo: Cameron Wittig

In the small Oklahoma town where David Moffett grew up, one of his childhood friends was Michael Schwab, who today is a prominent graphic artist. Moffett remembers: "Michael's view of the world was quite different from mine. I grew up in a very rational environment. If I saw a chair, it was a chair, that's all. But Michael taught me how to look at things from a completely different perspective, what you can see if you look at something from an alternate point of view." Moffett, CFO of U.S. Bancorp and a Walker Board member, attributes much to this childhood friendship. "That's how I came to contemporary art—for the opportunity it gives me to get outside of myself, challenge myself, open up to other ideas."

With a generous contribution to the Walker's Capital Campaign, U.S. Bancorp Foundation will help ensure that young visitors likewise have

the chance to experience the surprise of contemporary art. The U.S. Bank Orientation Lounge, a unique 1,000-square-foot space located at the Vineland Lobby entrance, offers an amphitheater-like setting and other improved amenities that will make visits by schoolchildren and tour groups more engaging and comfortable. In this lounge, which suggests the liberation contemporary art can provide, kids won't have to sit in chairs as they do at school but can freely climb on the sculptural furniture to find their place. According to Walker Director of Education and Community Programs Sarah Schultz, "The expansion will provide us with a dedicated entrance for school groups and allow us to realize exciting new possibilities for tailoring information and resources to our many different audiences of all ages." Currently 30,000 students visit the Walker each year and, says Schultz, "We anticipate that this number will increase substantially with the expansion, as we'll be able to offer lots more opportunities, including film and performing arts."

In addition to its use by school groups, the space will provide general visitors with contextual information about the Walker's artistic programs and artists. Close to the auditorium and a new coffee and wine bar area, the U.S. Bank Orientation Lounge will be a place for visitors to gather for postlecture discussions, readings, and other informal conversation. Ticketing facilities for the Vineland entrance also will be located in the U.S. Bank Orientation Lounge.

A longtime supporter of the Walker, U.S. Bancorp was the inaugural sponsor of Walker After Hours, helping to launch that successful program. Teresa Bonner, Director of the U.S. Bancorp Foundation, explains: "U.S. Bancorp's giving in the arts and cultural areas is very much about bringing the arts to everybody, and helping articulate the value they have for everyone. This gift, which we began considering back in 2001, goes toward helping the Walker create a truly unique place for young people to come and experience the quality and diversity of artistic collections we're fortunate to have here in the Twin Cities. It's truly one of the things that sets us apart from other cities."

Providing young people with this exciting threshold to cross reinforces the corporation's philanthropic goals, as well as the Walker Art Center's mission to actively engage audiences. "I was fortunate to grow up with a friend like Michael Schwab," says Moffett. "The new U.S. Bank Orientation Lounge aims to give kids these early experiences, to give them new perspectives. That's how I was introduced to contemporary art, and that's what we're trying to do at the Walker."

*We've been a supporter of the Walker for many years because we believe it is one of the absolutely amazing institutions that make having our headquarters here in the Twin Cities so exciting.*

—Teresa Bonner, Director, U.S. Bancorp Foundation

**Capital Campaign Committee**

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 Andrew S. Duff, Vice-Chair  
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 David M. Winton, Chair  
 H. B. Atwater  
 Harriet S. Spencer  
 Philip Von Blon  
 C. Angus Wurtele

**Donor List**

As of September 2004

**\$5,000,000 and above**

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