

Inventing the 21st-Century Arts Center

Walker Expansion Update

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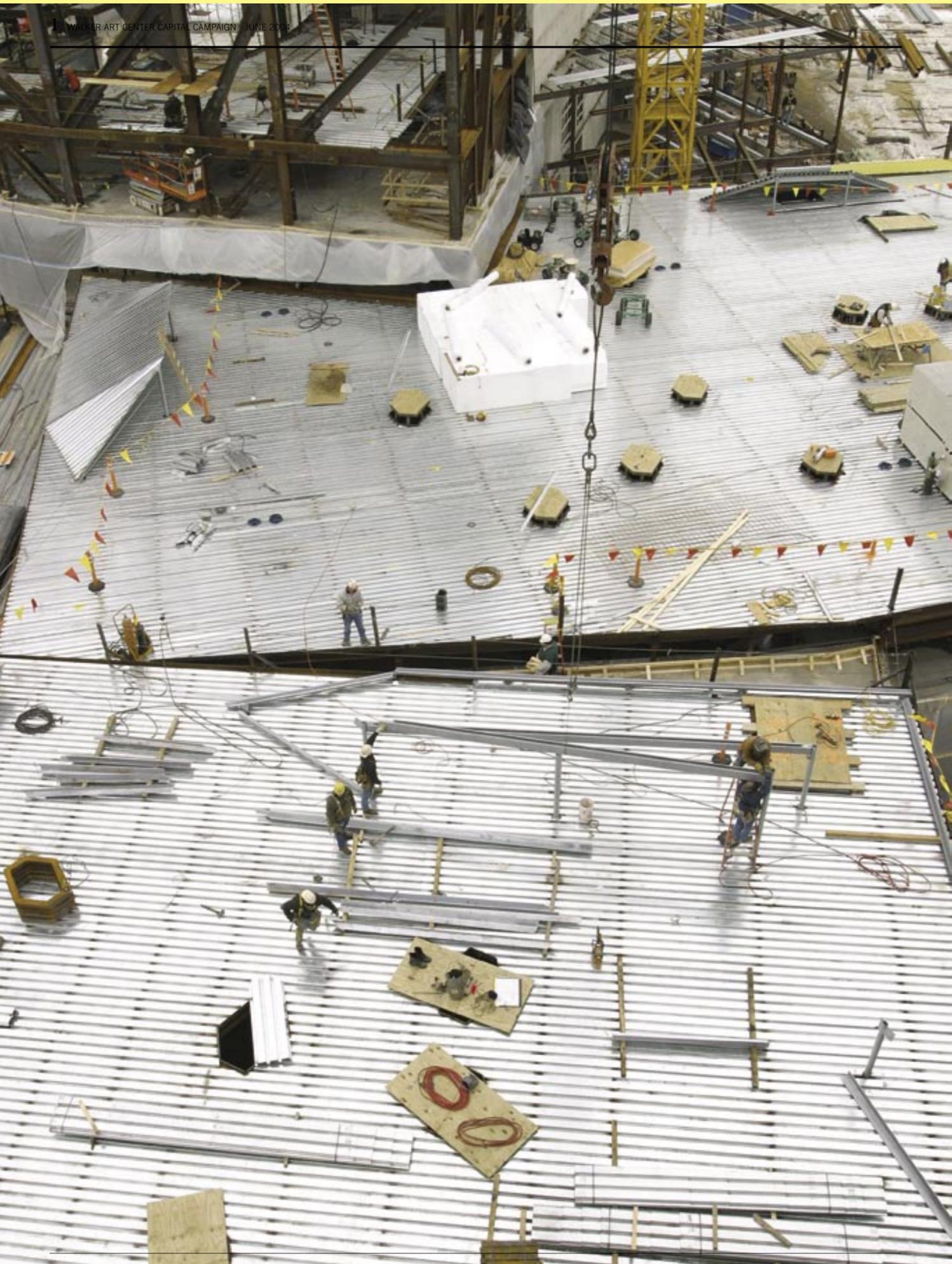
All construction photos: Gene Pittman

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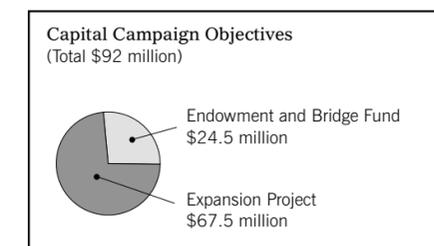
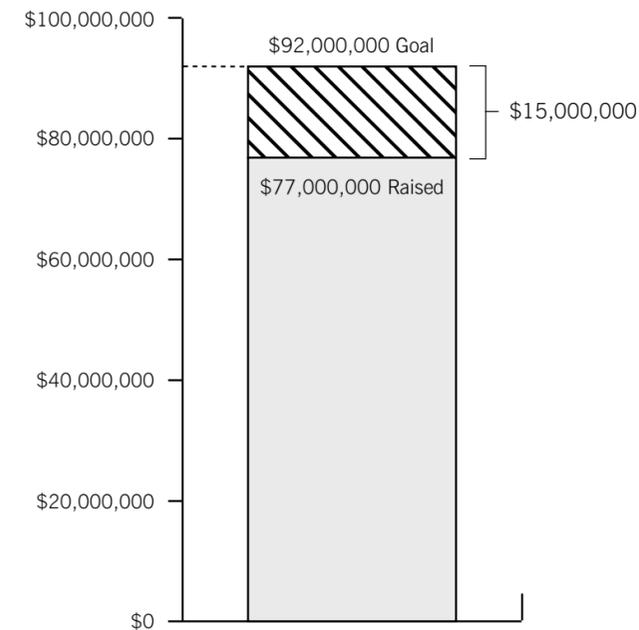
What/Why

This is a critical juncture in the Walker Art Center's history because the institution has an unusual opportunity to reinvent itself based on its own traditions and strengths. In 1999, after nearly 20 years of negotiation, the Walker purchased the neighboring Allianz Life Insurance Building. The acquisition of this 3.4-acre property allows the existing facility to significantly expand for the first time in 30 years, so it can better reflect the changing ways in which art is made and appreciated as well as the unique multidisciplinary nature of its programs. For many years, the Walker has needed additional space to meet the growth in attendance, programs, and collections as well as an increased emphasis on education. For example, the 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. In addition, the Walker's nationally recognized Teen Programs Department was housed in a former staff lounge, more than 60 percent of current performing arts events were presented off-site, and the Walker's library—which houses the most significant collection of literature on contemporary art in the region—was bursting at the seams.

Nearly doubling the size of the existing facility by adding 130,000 square feet to the interior and four acres of green space, the expanded 17-acre Walker campus invents a model for cultural institutions—placing audience engagement at its center and visual, performing, and media arts under one roof. The expansion will feature 33 percent more exhibition space, a 385-seat theater, an education area that includes a larger hands-on Art Lab, an expanded library, additional public terraces and interactive lounges with breathtaking views, a new public park, and such visitor amenities as a restaurant operated by Wolfgang Puck, a bookstore and gift shop, and convenient underground parking.

The Walker expansion—to be completed less than a year from now—will enable the institution to remain one of the great contemporary art centers in the world and a valuable cultural resource in Minnesota.

Capital Campaign Progress Chart to Date



The new Walker is about convergence, the coming together of artists and art forms as well as audiences from down the street and around the globe. The project will not only enlarge our physical facility, it will expand the Walker's role as a singular laboratory for new commissions and for continuous invention. The new town square will provide spaces for people to come together to share viewpoints that stretch our collective sense of who we are.

—Kathy Halbreich, Walker Art Center Director

Possibly America's best contemporary art museum.
—Newsweek

Nadine and Bill McGuire



Nadine and Bill McGuire in the new theater Photo: Cameron Wittig

By awarding one of the largest gifts in the nation ever committed to the commissioning, development, and presentation of new works in the performing arts, Bill and Nadine McGuire recognized the power that comes from linking audiences of all ages to the creative efforts of contemporary dancers, musicians, and actors. The McGuires' gift of \$10 million encompasses three significant areas in the future of performing arts at the

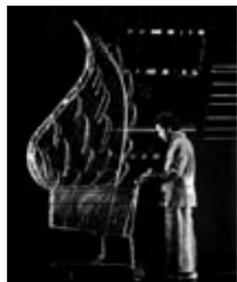
Walker: construction of the new theater; creation of the Walker's first named curatorial position; and a \$2 million fund to commission new work and advance creative talents.

Their generous gift represents the couple's commitment to nurturing groundbreaking dance, music, theater, and performance art. "Support for the contemporary arts has been a strong tradition in the Twin Cities, and we're pleased to ensure that this tradition continues," says Nadine McGuire, a member of the Walker Board of Directors since 1994. "For the diverse audiences served by this institution—measured by age, geography, or ethnicity—it is important that opportunities to experience creative expression are available. We believe in the Walker's plans for that future and are particularly encouraged by the approach: to provide the appropriate facilities, guarantee leadership in the senior curator position, and provide funding for new works."

The Walker has presented performing arts programs on a regular basis since the 1940s, formally establishing the department in 1970 to support contemporary dance and theatrical and musical artists, providing an added dimension to complement the century-long history of leadership the institution had demonstrated in the visual arts. The department quickly grew in local and national prominence, bringing such important innovators as Merce Cunningham, Meredith Monk, Philip Glass, Bill T. Jones, and many others to the Twin Cities early in their careers and helping to develop the work of many Minnesota creators.

"Nadine and Bill McGuire's gift is not only extraordinarily generous, it is visionary," says Walker Director Kathy Halbreich. "Their far-sighted understanding of the importance of new commissions to the vitality of the cultural landscape will strengthen work being made and experienced in our own community as well as around the globe. This gift represents the best of civic commitments from a new generation of philanthropic leaders."

The McGuire Commission Fund



Left to right: Ralph Lemon's *Tree* Photo: Charles Erickson; Bill T. Jones/Arnie Zane Dance Company Photo: Lois Greenfield; Jason Moran Photo: Eric Wong

The newly established William and Nadine McGuire Commission Fund will enable the commissioning of several dance, music, performance, or theater productions annually, insuring the Walker's ability to continue its development of large-scale, internationally significant works. Together with the institution's first named curatorial position—The William and Nadine McGuire Senior Curator, Performing Arts—this important support will help the Walker continue to be one of the most dedicated performing arts commissioners in the nation.

During the past decade the Walker has commissioned more than 50 works, large and small, which have involved hundreds of performing artists. Many have premiered in the Twin Cities before traveling to locales around the United States and abroad. Institutions such as Lincoln Center,

the Brooklyn Academy of Music, and the Wexner Center for the Arts have hosted dance, music, and theater presentations in recent years that were first supported by the Walker.

While here, choreographer Twyla Tharp developed *Sue's Leg* (named after then-curator Sue Weil); Lee Breuer and Bob Telson mounted the first workshop production of *The Gospel at Colonus*; Trisha Brown Company created *Lateral Pass*; and Bill T. Jones/Arnie Zane Dance Company created the powerful concluding "Promised Land" section for *The Last Supper at Uncle Tom's Cabin*.

A number of new commissions are in development for the opening months of the theater, including works by Ralph Lemon, Jason Moran, and Bill T. Jones.

The McGuires' remarkable gift will allow us to help bring to life what we believe will be some of the seminal, groundbreaking works of the next decade.

—Philip Bither, Walker Senior Curator, Performing Arts

The McGuire Theater



The McGuire Theater Walker Art Center Expansion, 2003 ©Herzog & de Meuron

A dominant design feature of the expansion is the cube, the icon of the new Walker Art Center. This shimmering, southernmost anchor to the expansion will house a new restaurant, shop, rental event space—and the McGuire Theater, a 385-seat, technologically sophisticated, on-site performance studio.

The McGuire Theater will be equipped with the size stage and technological capacity normally found in a 1,000-seat performance space. The unusual design will enable performers to present ambitious and technically complex works in an intimate setting. The theater will also serve as a "research and development" space for new pieces, expanding the Walker's ability to commission works, support the development of groundbreaking performances, and foster mutual inspiration between film/video, new media, visual, and performing artists.

The Walker's new performance space will be unlike any other in the nation and provide visitors with daily access to the artist's creative process. The public, for example, will be able to watch new dance and musical programs in rehearsal during the day as well as formal evening performances. Unlike most theaters, music halls, and dance facilities in the world that are closed to the public until evening, the McGuire Theater will be a hub of activity, attracting visitors to watch a dancer such as Baryshnikov rehearse. They also will be able to take master classes from visiting performers and step into the creative process by participating in workshops with artists. The theater will provide an ideal venue for artist-in-residence activities, allowing world-renowned artists to speak directly to thousands of school groups and adults annually about their work and their own creative agendas.

Emily Galusha and Donald McNeil



Emily Galusha and Donald McNeil Photo: Cameron Wittig

Galusha and McNeil surround themselves with the art of our time, both personally and professionally: Galusha is director of the Northern Clay Center, and McNeil is curator of the General Mills corporate art collection. Together, they've supported the Walker for many years, view it as a vital community resource, and, like many patrons who have watched the growth of the organization, recognize the Walker expansion as a watershed moment.

"When the Barnes building was built [opened 1971]," Galusha points out, "the Walker organization was smaller, but still had a variety of multi-disciplinary activities going on. And most of them took place in that one building. But as the organization grew, many of the events had to take place elsewhere, in different venues. In a sense, the current expansion is the same kind of idea and intent behind the original building, just writ larger. They're expanding so that they can pull everything back in and there can be that rich cross-fertilization again, all those different activities going on in one place."

"I'm also very interested in seeing how this new town square works," McNeil adds, referring to the chain of linked public spaces that travels the expanse of the Walker campus. These spaces will provide visitors not only more opportunities for interaction, but also more access to the creative process and to art-making. "Museums basically remove art from daily life, put it in rooms that we need to visit. That's one of the reasons people have trouble with art today—because it's not part of their daily lives. Any attempt to make it more transparent, more open is going to help rebuild that connection. That's one of the intentions of the new building."

Other aspects of the new expansion that the couple is particularly eager to see are the lighting effects designer Arnold Chan will make possible within and upon the new Walker building, the newly commissioned outdoor sculpture by James Turrell, and the opportunities to see more of the Walker's permanent collection in its 11 galleries.

Referring to the timing of their recent gift, McNeil explains, "We've supported the Walker over the years, and here was a particular opportunity in time where more substantial support was called for, an opportunity to help out." Says Galusha, "This is a great leap forward for the Walker."

When asked how he explains to others the value of contemporary art, Don McNeil says, "Art is about its time. It tells us about the times in which it was produced. What we produce today is the connection to the world we live in. It's one of the ways that the world is explained and defined. The world changes, our intellectual world changes, and artists are among those who are urging that change." "And reporting on that change," Emily Galusha adds. "Often, if people don't like what's happening in the world, they won't like the art that *reflects* what's happening in the world."



General Mills Community Action



Left to right: Chris Shea, Mike Peel, Ellen Goldberg Luger Photo: Cameron Wittig

With generous contributions to past Walker construction and expansion projects, the General Mills Foundation has, for more than 30 years, helped introduce millions of visitors to the stimulation found in contemporary art. It is only fitting that the Foundation's recent gift helps make possible a distinctive threshold to the new Walker campus—the General Mills Hennepin Lounge.

General Mills Hennepin Lounge



Left to right: Exterior view along Hennepin Avenue and General Mills Hennepin Lounge (interior view) Walker Art Center Expansion, 2003 © Herzog & de Meuron

For the tens of thousands of commuters and pedestrians passing by the new Walker, perhaps the most striking feature will be the 130,000-square-foot south wing. The exterior will be covered with embossed aluminum mesh panels that will catch natural light and respond to changes in weather and point of view. After dark, the building will be lit from inside and out, creating a soft, luminous presence. On the street level, the tall windows of the General Mills Hennepin Lounge will reveal the activity inside to passersby while connecting visitors to the life of the street.

The General Mills Foundation has been an important partner in the history of the Walker's capital projects, in addition to providing funding to its endowments and individual programs. In 1969, a \$150,000 contribution to the Walker's Capital Fund Drive supported construction of the Barnes building. In 1980, the Foundation contributed \$500,000 toward a campaign that resulted in the expansion of the museum's physical plant and the creation of galleries A and B, the Library, Lecture Room, Sol LeWitt Room, art storage, and Print Study Room. And in 1989 the Foundation contributed \$1.2 million for "The Fund for the Walker" campaign toward the completion of the Minneapolis Sculpture Garden expansion. General Mills has also signed on to be a "Premier Partner" at the Walker for three years once the new building opens in 2005.

General Mills Foundation President Chris Shea explains its commitment: "We believe our community is fortunate to have an internationally acclaimed, multidisciplinary art center of the caliber of the Walker, and that it enriches the quality of life in the Twin Cities. As the Foundation celebrates its 50th anniversary this year, we are particularly proud of our long and continuing partnership with the Walker Art Center. The new expansion will accelerate its evolution as an innovative gathering place. This increased capability to connect the community to art is very consistent with the mission of our General Mills Community Action organization to champion strong communities."

The General Mills Foundation has also supported the Walker through active participation on its Board and with employee volunteers. Mike Peel, Senior Vice-President of Human Resources & Corporate Services for General Mills and Walker Board member, shares Shea's enthusiasm: "We're very excited by the expansion, and we believe that this collaboration between Kathy Halbreich, her leadership team, and world-renowned architects of the firm Herzog & de Meuron will result in an exciting new Walker Art Center with greatly expanded capabilities. It is an important step forward for both the Walker and the Twin Cities community."

One of three main entrances to the expanded Walker campus (the others are on Vineland and within the underground parking facility), the General Mills Hennepin Lounge is a key public space that connects the existing Barnes building with the new construction. Visitors entering from Hennepin Avenue will come into a main lounge area framed by 20-foot-high windows running parallel to the street. The lounge will serve as an informal gathering place and as an introduction to the Walker because it connects with a visitor service area, an "audio alcove" and "film alcove" featuring presentations on artists-in-residence, and the new shop.

"Just as the Walker links artistic disciplines to educational and social experiences, the building design seamlessly weaves together indoor and outdoor spaces, presentation and education activities, our institution and the surrounding city," said Walker Director Kathy Halbreich. The General Mills Hennepin Lounge plays a vital role in communicating that open character, extending the Walker's role as a "town square" at the city's hub. As Capital Campaign Vice-Chair Andrew Duff comments: "I've been so impressed with the ability of the new design to capture the energy of Hennepin. A potential option might have been to have only one main entrance facing the Garden. Instead, the decision was to also embrace Hennepin, to look out at and harmonize with the beautiful architecture of the surrounding churches. It was an inspired choice."

Contemporary art is about innovation, discovery, and experimentation . . . often challenging the status quo and provoking new ways of looking at things. We see contemporary art as a catalyst for creativity and very compatible with our company mission and objectives.

—Ellen Goldberg Luger, General Mills Foundation Director

Kim and Tim Montgomery, David Wilson and Michael Peterman



Tim and Kim Montgomery



Michael Peterman and David Wilson Photos: Cameron Wittig

A word that Director Kathy Halbreich often uses to characterize the goal of the Walker expansion is “convergence”: the coming together of audiences from down the street and around the globe. “The new Walker is about imagining new environments to bring people together to share viewpoints that stretch our collective sense of who we are.”

For Capital Campaign supporters Kim and Tim Montgomery, that’s a vision that matches their own closely. “I like the notion of building a community around a public institution,” Kim says. “People are clamoring for a sense of community, and that’s often difficult to find in modern-day society. To build a public institution around that idea is very intriguing.”

For these avid collectors of contemporary art (Kim is the former owner of a Warehouse District gallery), the Walker serves as a valuable resource for their passion. “We started collecting *bad* art around 1981,” she jokes. “Then, through visiting art museums and galleries during our travels as well as reading art periodicals and books, we began to learn the difference. We joined the Walker Collector’s Group in the 1980s and have been Walker members since that time. Through Walker-sponsored lectures and trips and by talking with Walker curators, we began to take a more informed approach to our purchases.” “The curators are eager to answer questions or discuss pieces you might be interested in collecting,” Tim notes. “They have helped us look at art more critically and engage in questions behind the works.”

When asked to identify the Walker’s place in their lives, however, art is not the first subject that the Montgomerys mention. “I see the new building as a place of ideas, first and foremost . . . a place to cultivate a life of the mind, where one is fully engaged, challenged, and even provoked,” says Kim. “The new building will provide a forum for increased dialogue through its public spaces . . . a place for people to connect and reconnect.” “The experience of the Walker is more than just going to exhibitions,” notes Tim. “It’s the people at the Walker as well as those interested in seeking out the types of programming offered there.” The Montgomerys speak of the Walker as a place where they find friends, entertainment, and enlightenment, and their recent gift to the Capital Campaign contributes, in part, to creating more opportunities for those types of interactions.

I think of the Walker less as a place of art and more as a place of ideas: an artistic think tank, a place to engage your mind in lots of different ways. The Walker does this more than any other cultural institution I can think of, in the U.S. or abroad.

—Kim Montgomery

David Wilson and Michael Peterman share the Montgomerys’ vision of the Walker as a vibrant community forum. “I think the best time to go the Walker has been on Free Thursdays,” Wilson says, “when everybody from the city is pouring through—lots of young people, people from all sorts of socioeconomic levels—looking at the art. The newly designed expansion is going to make every day feel like Free Thursdays.”

Like the Montgomerys, Wilson and Peterman also are collectors, and their home—built in 1949 for Archie Walker, grandson of T. B. Walker—has been redesigned to feature their collection of contemporary works. Peterman currently co-chairs the Walker Collector’s Group (with Jennifer Case-Phelps) and says it is his goal to get as many people involved as possible: “I like the idea of people starting to collect art, transforming their homes and their daily existences. A lot of people are intimidated by the notion of buying art, and one of the goals of the Collector’s Group is to break down the barriers so that purchasing a piece of art is not an overwhelming activity.” The Walker Collector’s Group meets once a month (less frequently in the summer) to visit private studios, collections, or galleries, learn how art is made, and speak to artists involved in exhibitions at the Walker.

The potential of “convergence” that Halbreich envisions for the new Walker is also an important part of Wilson and Peterman’s decision to contribute to the Capital Campaign. “Our society is going through some evolutionary, or perhaps revolutionary, growing pains,” Wilson explains. “It’s a difficult time; we’re trying to figure out what it means to be an American society and we’re confronting issues about diversity of thought, diversity of lifestyle, diversity of political beliefs. The Walker embodies, for me, what I hope our society is moving toward: a diversity of ideas. A place where everyone is welcome to come in and have his or her own opinions. The expanded Walker is staking the claim that Minneapolis is a place where diversity of ideas is not only tolerated, but embraced and promoted.”

That’s the question that drives Kathy Halbreich and the Walker expansion: how do you have a diversity of people and ideas and beliefs all comingling and making us all better because of it?

—David Wilson



Clockwise from top left: Residence and gallery of Thomas Barlow Walker, 803 Hennepin Avenue, Minneapolis, circa 1900; The Walker Art Galleries, designed by Long & Thorshov, Minneapolis, 1927; The Walker Art Center's Moderne facade designed by Magney, Tusler, and Setter, Minneapolis, 1944; The Merce Cunningham Dance Company (center) performs *Event for the Garden* at the 10th-anniversary celebration of the Minneapolis Sculpture Garden, September 1998; Claes Oldenburg and Coosje van Bruggen *Spoonbridge and Cherry* 1985–1988 Gift of Frederick R. Weisman in honor of his parents, William and Mary Weisman, 1988; The Walker Art Center's new building designed by Edward Larrabee Barnes, Minneapolis, 1971

A Brief Lesson in Walker History

Ever since T. B. Walker opened the art gallery in his Minneapolis home to the public in 1879, the Walker Art Center has been a dynamic and evolving institution. In fact, it has consistently grown and changed for more than 120 years. In 1927 the Walker Art Galleries opened at its current location in the Lowry Hill neighborhood. Just 13 years later in 1940, the institution changed its name to the Walker Art Center and began to feature performing

arts programming in addition to visual arts exhibitions. In 1971, a new Walker building designed by Edward Larrabee Barnes opened to great acclaim, replacing the original two-story facility. The Minneapolis Sculpture Garden celebrates its 16th year—unveiled in 1988, it was expanded in 1992, and has become one of the top 10 destinations in the state.



Clockwise from top left: Andrew Duff, Nazie Eftekhari, John Taft, and Matthew Fitzmaurice Photos: Cameron Wittig

Andrew Duff, Nazie Eftekhari, Matthew Fitzmaurice, John Taft

For Walker Board member Matthew Fitzmaurice, the Walker expansion represents much more than bricks-and-mortar growth: "It feels to me that the Walker is heading toward an important point in its history. Certainly, the new building will afford the opportunity to show more of the permanent collection and the full multidisciplinary range of contemporary art. At the same time, there seems to be a grassroots momentum—a new, younger generation that's engaging with and taking ownership of the organization—to the delight of those who've provided stewardship previously."

Fitzmaurice, Managing Member of Talaria Partners, along with his Board colleagues Andrew Duff, Nazie Eftekhari, and John Taft, represent the next generation of leaders helping to shape the Walker's future by encouraging support among their peers and through their own financial contributions. As longtime Walker patron Judy Dayton recently observed: "I've been so impressed with how the younger members have come through with their time and their resources. The 'new blood' is fantastic and just what's needed. And they certainly have pulled their weight."

For this dedicated group, the choice to commit time and resources to the Walker carries with it a considerable sense of tradition. As John Taft, President of VAM and Wealth Management Solutions at RBC Dain Rauscher, notes, "When I think of Board members Mike Winton, Angus Wurtele, Bruce Atwater, Roger Hale, Tom Crosby, Phil Von Blon, Harriet Spencer, and Judy Dayton, and how much they've done for the Walker . . . it's intimidating. And it's flattering to be among those taking up the charge." Fitzmaurice adds, "It's a privilege to interact with the people who have provided such great leadership for the past 30 years. They've been remarkable in their generosity and in the breadth of their interests."

Eftekhari, Chairman and CEO of HealthEZ and Vice-Chair of the Capital Campaign Committee, recognizes a similar appeal in offering her support: "I want to be part of the effort that honors the Walker's history and legacy. I want to be, for a few minutes, in the historical company of people like T. B. Walker and Judy and Ken Dayton."

For many, helping to build community support for the organization is a way of acknowledging the unique experiences the Walker has offered them over the years. Andrew Duff, Chairman and CEO of Piper Jaffray Companies and Committee Vice-Chair, remembers: "The Walker has been a part of my life since I was a child, and that's what I tell my peers when asking them to join me in supporting this organization. What I found so intriguing about it, what kept me coming back, was that it showed me the unfamiliar. It took me out of my very familiar Minneapolis neighborhood, my familiar world." Taft agrees: "I do what I do out of a complete commitment to what the Walker represents. I can see perspectives on the world that I don't often get to see between 9 am and 5 pm."

Contributing to and helping increase support for the Walker's expanded campus provides this generation of patrons a tangible way of leaving their own legacies to their community. As Duff points out, "We're incredibly fortunate to have a world-class contemporary arts center in our city. If we're going to continue to enjoy that, it needs to be supported and sustained, to grow and evolve. And that requires each generation to step up to the plate." Eftekhari puts it simply: "The new Walker—both in terms of construction and content—is a gift from me and my generation to my children and their generation."



Target Corporation



Walker without Walls lobby installation Photo: Cameron Wittig

When the Walker Art Center building closed its doors on February 15, 2004, for renovation, a yearlong exploration of art without boundaries began. Thanks to generous support from the Target Corporation, Walker without Walls took the Walker vision outside to the Minneapolis Sculpture Garden and to venues across the Twin Cities.

Now, as the expansion project moves ahead, the Target Corporation has continued its significant support—this time by helping the Walker erect new walls and move back inside. A generous contribution will go toward construction of one of four new galleries on the Walker campus, to be identified as the Target Gallery.

Since 1946, Target Corporation has donated 5 percent of its federally taxable income to the communities in which it does business. The Walker has been fortunate to receive a wide range of contributions from the corporation over the years, including substantial annual operating support; contributions to specific events and programs such as school touring programs, Free First Saturday family programming, Walker After Hours, the Women with Vision festival of film and video by women filmmakers, the Performing Arts Department's Discover series, and exhibitions such as *Strangely Familiar: Design and Everyday Life*; *Pop³: Oldenburg, Rosenquist, Warhol*; and *The Architecture of Reassurance: Designing the Disney Theme Parks*.

Laysha Ward, Vice President of Community Relations for Target Corporation, comments on the company's relationship with the Walker: "Target Corporation has been proud to partner with the Walker as they've explored innovative ways to bring audiences to contemporary art, and take contemporary art out into the community—back into the everyday life of the Twin Cities. It's been a partnership built upon a shared devotion to the creative spirit and to the importance of the arts in communities. Now, as the expansion nears completion, we're so excited to help provide a permanent space in the new building, one where the community can continue to enjoy the world-class exhibitions for which the Walker is known."

Johns, Kelly, Mitchell, Motherwell

For its inaugural exhibition, the Target Gallery will feature the work of four artists with whom the Walker has had long relationships over the course of their careers. Jasper Johns (b. 1930) ranks among the greatest painters, sculptors, and printmakers of the 20th century and the present day. Ellsworth Kelly (b. 1923) figures significantly in the history of nongestural abstraction. Joan Mitchell (1926–1992) occupied a celebrated stature in the generation of New York School artists that succeeded the Abstract Expressionists. Robert Motherwell (1915–1991) was a guiding force in the art world of the mid-20th century as an abstract painter, printmaker, and theorist.

Through various sources, the Walker has come to be home to an astounding collection of work by these artists. As an archive for Tyler Graphics Ltd., the Walker acquired more than 260 prints by Kelly, Mitchell, and Motherwell in 1984 (and continues to provide the Walker with the latest prints by contemporary artists). Printmaker Kenneth Tyler donated additional prints by Johns, Kelly, and Motherwell as part of a gift of more than 650 works in 1985. A gift from Kenneth and Judy Dayton in 1988 brought 184 new Johns works into the collection and provided the means to receive one of each print the artist creates thereafter. Gifts from the Dedalus Foundation and Margaret and Angus Wurtele in 1995 and 2000 added more than 300 new Motherwell works.

The exhibition *Quartet: Johns, Kelly, Mitchell, Motherwell*, made possible by these generous gifts, will provide a rare opportunity for audiences to see the full breadth of the Walker's holdings by these artists, who, from abstraction to image-making, have helped define aesthetics and practices still active in today's studios.

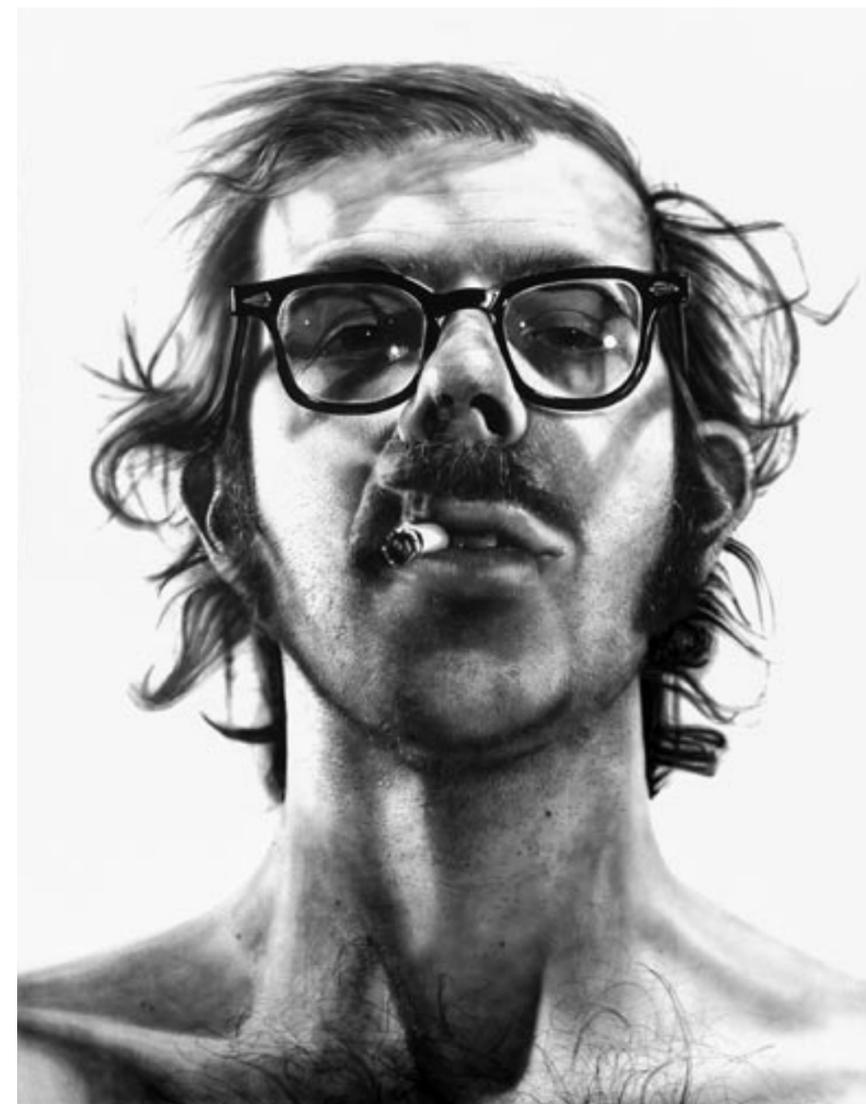


New Galleries Walker Art Center Expansion, 2003 ©Herzog & de Meuron

Target Gallery

Located on the east side of the building, facing Hennepin Avenue, the Target Gallery is one of four new galleries on the expanded Walker campus, the first encountered by visitors entering from the General Mills Hennepin Lounge or from the underground parking garage. The dramatic and expansive 5,000 square-foot space, reserved primarily for temporary exhibitions, will be similar in appearance to the galleries in the existing Barnes building, with 16-foot open-beamed ceilings and terrazzo floors.

In total, the Walker expansion will increase exhibition space by 33 percent, from 30,000 to 40,000 square feet, creating 11 exhibition spaces. The new galleries will not only allow the Walker to show more work by artists it has collected in-depth, but also enhance its ability to bring significant traveling exhibitions to Twin Cities audiences.



Chuck Close *Big Self-Portrait* 1967–1968 Art Center Acquisition Fund, 1969

Chuck Close: Self Portraits, 1968–2005

The first temporary exhibition to debut in the new Target Gallery will be *Chuck Close: Self-Portraits, 1968–2005*, a major touring show featuring a focused body of work by this important American artist, co-organized by the Walker and the San Francisco Museum of Modern Art (SFMOMA).

Celebrated as one of the most influential figurative painters of our time, Close has remained a vital presence by focusing exclusively on portraiture, a genre often under-recognized in contemporary art. Always working from photographs as the basis for his imagery, and often relying on the grid as a means to transpose his subjects to a new field, Close has created a remarkable pictorial language that becomes richer and continues to expand through time. His self-portraits, never before presented in a comprehensive museum exhibition and catalogue, form a surprisingly varied body of work that is a fascinating assessment of an artist's self-examination over the course of nearly four decades.

This exhibition includes nearly 100 works in the media of painting, drawing, photography, collage, and printmaking. The artist's first self-portrait will be on display as well as works acquired by the Walker during its more than 30-year relationship with Close and significant loans. Scheduled to open in the Walker's newly expanded facility in July 2005, the exhibition will then travel to San Francisco, Atlanta, and Hartford.

Chuck Close: Self-Portraits, 1968–2005 continues the Walker's strong tradition of regularly organizing shows that tour the nation and the world, reaching as many as 850,000 people in a single year. Since 1995, more than 3.3 million people have viewed 24 Walker-organized exhibitions during 70 stops in 57 museums in 47 cities in 17 U.S. states and 12 countries around the globe.

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As of June 2004

\$5,000,000 and above

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\$2,500,000 to \$4,999,999

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 RBC Dain Rauscher Foundation
 Mary W. Vaughan Fund of the
 Minneapolis Foundation

Joanne and Phil Von Blon
 Jan and Steve Watson
 Wells Fargo Foundation

\$100,000 to \$249,999

Allianz Life Insurance Company
 of North America
 Carol and Judson Bemis, Jr.
 Conley and Marney Brooks
 Sandra and Peter Butler
 David and Vicki Cox Fund of the
 Minneapolis Foundation
 Bob Ulrich and Jill Dahlin
 Mr. and Mrs. Robert J. Dayton
 Sherry Ann and Edward Dayton
 Dellwood Foundation
 Mr. and Mrs. W. John Driscoll
 Lucia and Andrew Duff
 M. Nazie Eftekhari
 Camie and Jack Eugster
 Faegre & Benson Foundation
 Matthew O. Fitzmaurice
 Berit and Michael Francis
 Goldman, Sachs & Co.
 N. Bud and Beverly Grossman
 Foundation
 Art and Martha Kaemmer Fund
 of the HRK Foundation
 Mary Jo and Dick Kovacevich
 John Taft and Martha McPhee
 Barbara S. Longfellow
 The Musicland Group, Inc.
 Cathryn and Michael Peel
 Kate Butler Peterson
 Anne Pierce Rogers
 Lois A. and John E. Rogers
 Ruth and Harold Roitenberg
 Dr. Judith and Mr. Stephan Shank
 Agnes Gund and Daniel Shapiro
 Southways Foundation
 The St. Paul Companies,
 Inc. Foundation
 Cammie and Mike Sweeney
 Weiser Family Foundation
 Susan and Rob White
 Frances and Frank Wilkinson
 Foundation
 Anonymous (2)

\$25,000 to \$99,999

Lawrence G. Anderson and
 Esperanza Guerrero-Anderson
 Elizabeth Andrus
 John E. Andrus III
 Mrs. Judson Bemis
 Carolyn Foundation
 Vanessa and David Dayton
 Barbara and Jack Elliott
 Mr. and Mrs. Gerald Erickson
 The Hubbard Broadcasting
 Foundation
 Lucy Rosenberry Jones
 Sarah and William Kling
 Elizabeth and David Kruidenier
 Joan and David Moffett
 Joan and Walter F. Mondale
 The Racciatti Family Fund
 Sandra and John Roe
 Leland T. Lynch and Terry
 Saario Fund of the Minneapolis
 Foundation
 Valerie and Ed Spencer
 Denise and Gregg Steinhafel
 Tennant Foundation
 Elaine B. Walker in memory
 of Walter W. Walker
 T. B. Walker Foundation
 The Whitney Foundation
 Michael Peterman and
 David Wilson
 Winton-Whitney Fund
 Allie and Jim Wittenberg
 Anonymous

\$5,000 to \$24,999

Page and Jay Cowles
 Mrs. Julius E. Davis
 Donald McNeil and Emily Galusha
 Scotty and Peter Gillette
 Nina Hale and Dylan Hicks -
 Rehael Fund - Roger L.
 Hale/Eleanor L. Hall of the
 Minneapolis Foundation
 Sarah and Jonathan Lebedoff
 Kimberly and Tim Montgomery
 Katherine and Kingsley H.
 Murphy, Jr.
 Martha Dayton and Tom Nelson

Peregrine Capital Management,
 Inc. Fund of the Minneapolis
 Foundation
 Piper Family Fund of the
 Minneapolis Foundation
 E. Thomas Binger and
 Rebecca Rand
 Robyne Robinson
 Binky Wood Rockwell and
 Win Rockwell
 Karen and Steve Sanger
 Margot Siegel
 Jody Weisman
 Anonymous

Up to \$4,999

Priscilla Pierce Goldstein
 Henry Kohring