

University of Rhode Island

DigitalCommons@URI

Briefing Book: National Endowment for the Arts
(1994)

Education: National Endowment for the Arts
and Humanities, Subject Files I (1973-1996)

July 2016

Briefing Book: National Endowment for the Arts (1994): Speech 11

Follow this and additional works at: https://digitalcommons.uri.edu/pell_neh_l_14

Recommended Citation

"Briefing Book: National Endowment for the Arts (1994): Speech 11" (2016). *Briefing Book: National Endowment for the Arts (1994)*. Paper 7.

https://digitalcommons.uri.edu/pell_neh_l_14/7https://digitalcommons.uri.edu/pell_neh_l_14/7

This Speech is brought to you for free and open access by the Education: National Endowment for the Arts and Humanities, Subject Files I (1973-1996) at DigitalCommons@URI. It has been accepted for inclusion in Briefing Book: National Endowment for the Arts (1994) by an authorized administrator of DigitalCommons@URI. For more information, please contact digitalcommons@etal.uri.edu.

TALKING POINTS RE: WALKER INSTITUTE

o The Walker Art Center was founded in 1879 and is widely recognized as one of the finest and most important arts organizations in the U.S. and the most prestigious cultural institution in Minnesota. The Walker showcases an outstanding collection of contemporary American art and has a long history of commitment to presenting quality performing arts that would otherwise be unavailable to the citizens of the region. Recent seasons have featured the works of such noted artists as Phillip Glass, Meredith Monk, the Kronos Quartet. Included in the Walker's 1993-4 season were performances in contemporary dance, music and theater, including family programs, professional workshops, master classes, panels and post-performance discussions. Programs at the Walker are often presented in collaboration with other organizations, including the College of St. Catherine, the University of Minnesota.

o The NEA awarded a matching grant for \$104,500 to the Walker Art Center in Minneapolis, Minnesota to support a season of more than 100 performing arts events. On March 5, 1994, the Walker presented the work of artist Ron Athey. Athey's work is a commentary on the anxiety surrounding the AIDS epidemic. The performance included a ritual body mortification using sharp instruments and blotting of the cuts that were made with towels. No blood dripped from the towels onto audience members.

o The Walker clearly advised viewer discretion in all press materials and its monthly calendar of events. There was absolutely no risk to the audience, the performers, or the crew backstage. The organization followed all health precautions as advised by health professionals prior to the performance and the Minnesota Health Department concurred that the Walker took appropriate health and safety precautions.

o Letters to the local newspaper from citizens present at the performance expressed disappointment with the inaccurate coverage of the event and support for the interest and worthwhile nature of the performance.