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**Creative Capital** Celebrating 15 Years of Investing in Artists Who Shape the Future

CREATIVE CAPITAL AWARDEES  
2000–2015

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Johnson, Olga Koumoundorous, Rodney McMillian and Matthew Sloly | Xenobia Bailey | Conrad Bakker | James Bidgood | Sanford Biggers | Erika Blumenfeld | Susie Brandt | A.K. Burns | Chris Burnett and Michael Rees | Juli Carson and Bruce Yonemoto | Heather Cassils | Carolina Caycedo | Gaye Chan | Patty Chang | Bruce Chao | Mel Chin | Susanne Cockrell and Ted Purves | Liz Cohen | Tony Cokes and Marc Pierson | Mike Crane | SuttonBeresCuller | Nancy Davidson | Danielle Dean | Elena Del Rivero | Abigail DeVille | Peggy Diggs | Chris Doyle | Dyke Action Machine (DAM!) | Sam Easterson | Kianga Ford | LaToya Ruby Frazier | Maria Gaspar | Theaster Gates | Matthew Geller | Mariam Ghani | Jeffrey Gibson | Ken Gonzales-Day | Maria Elena Gonzalez | Eric Gottesman | Joseph Grigely | Annie Han and Daniel Mihalyo | Pablo Helguera | Taraneh Hemami | Tahir Hemphill | Wayne Hodge | Fred Holland | Martha Jackson Jarvis | Wendy Jacob | Jennie C. Jones | Titus Kaphar | Shannon Kennedy | Jon Kessler | Max King Cap | Hirokazu Kosaka | Caroline Lathan-Stiefel | Deborah Lawrence | Simone Leigh | Zoe Leonard | Phillip Andrew Lewis | Zhi Lin | Kalup Linzy | Catherine Lord | Jeannette Louie | Mary Lucier | Narcissister | Beverly McIver | Kay Miller | Naeem Mohaiemen | Franco Mondini-Ruiz | Matthew Moore | Eric Leshinsky and Zach Moser | Carlos Motta | My Barbarian | Brittany Nelson | Mark Newport | Lorraine O’Grady | Ruben Ochoa | Jeanine Oleson | Karyn Olivier | Jyung Mee Park | William Pope.L | Gala Porras-Kim | Postcommodity | The Propeller Group | Angela Reginato | Artemio Rodriguez | Teri Rofkar | Paul Rucker | Jason Salavon | Connie Samaras | Beatriz Santiago Muñoz | Joseph Scanlan | Carrie Schneider | Joseph Schneider | Dread Scott | Anna Sew Hoy | Paul Shambroom | Amie Siegel | Lisa Sigal | Katrin Sigurdardottir | Arthur Simms | Kerry Skarbakka | Jim Skuldt | Lili Kaneem Smith | Bently Spang | Mary Ellen Strom | Eve Sussman | Noelle Tan | Christine Tarkowski | Kerry Tribe | Mark Tribe | Trimpin | Wu Tsang | Ivan Velez | Joan Waltemath | Women | Kristine Woods | lauren woods | Lynne Yamamoto | Amy Yao | Mario Ybarra, Jr. | Emna Zghal | Mel Ziegler

AN INTRODUCTION FROM

# LEWIS HYDE

My book *The Gift*, first published in 1983, describes a problem—the disconnect between the practice of art and common forms of earning a living. I assume that the making of art differs fundamentally from many of the commercial activities upon which this nation is so famously built, that all art participates, at least in part, in a “gift economy.” And it’s not just art—pure science, religious life, public service: many other realms of life do not operate on a traditional market model either. So how then do artists survive? The answer is that any community that values the arts must create nonmarket forces—gift-exchange institutions—dedicated to supporting them.

In 1996, I gave a talk related to *The Gift* in Providence, Rhode Island, and Arch Gillies and Brendan Gill of the Andy Warhol Foundation for the Visual Arts happened to be in the audience. They were looking around for new funding models to support individual artists, and I soon joined them in a more sustained conversation about what new initiatives might be undertaken, especially given the post–Cold War loss of so much public funding for individuals in the arts. The result, after two years of brainstorming and fundraising, was Creative Capital.

From the beginning, Creative Capital differed from other gift-exchange organizations in the arts in several respects. For one, we make a multiyear commitment to the artists we support, and we provide advisory services and professional assistance along with financial support. We encourage artists to take themselves seriously as professionals, asking how they value their time, if they have insurance on their studios, and other important questions that artists too often do not ask themselves.

In addition, Creative Capital builds the idea of gift-exchange into its model by asking all grantees to share a small percentage of any net profits generated by their projects with Creative Capital, which then applies those funds toward new grants. Potential profitability is not a criterion for funding awards at Creative Capital, but this principle of sharing the wealth is nonetheless essential to the Creative Capital model. It makes explicit the assumption that all who have succeeded as artists are indebted to those who came before, and it offers a concrete way for accomplished practitioners to give back to their communities, to assist others in attaining the success they themselves have achieved.

Over the years, we have found that the give-back provision works well with some disciplines and not with others. But more importantly, we’ve found that this concept prompts Creative Capital artists to consider the importance of generosity. First and foremost, we encourage our artists to be generous to themselves—to make a budget for their projects that includes fair value for their time and the time of others. And beyond that, we create myriad ways for them to give back to the larger community of artists, through mentorship, auction donations, and sharing what they’ve learned with younger awardees.

Creative Capital is an important part of the ecosystem that supports the arts in this nation, and the generous community that it is building has the power to inspire and support generations of practitioners long after we are gone.

Lewis Hyde  
Founding Board Member, Creative Capital  
January 2015

**ARCH GILLIES AND JOEL WACHS**  
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CREATING STRUCTURES THAT PROTECT CREATIVITY

**ARNI FISHBAUGH**  
A PARTNER FOR MONTANA ARTISTS

## 15 YEARS BY THE NUMBERS

**CHRIS DOYLE**  
THE MAGIC OF THE CREATIVE CAPITAL RETREAT

**COLLEEN JENNINGS-ROGGENSACK**  
PROGRAMMING VISIONARY PERFORMERS

**DEAN DADERKO**  
AN ARTIST-CENTERED APPROACH

**ALICE GRAY STITES**  
CREATIVE CAPITAL GROWS ROOTS IN LOUISVILLE

**TIA LESSIN AND CARL DEAL**  
A LONG-TERM PARTNER FOR POLITICAL ARTISTS

**JANE BROWN**  
A CREATIVE LEGACY: BALTIMORE’S RUBYS

**BEN CAMERON**  
CREATIVE CAPITAL’S PERMANENT LABORATORY

**AFFILIATED PROGRAMS**  
**THE NEXT 15 YEARS...AND BEYOND**  
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Creative Capital invests in artists who shape the future. Drawing on venture capital concepts, we surround adventurous artists in all disciplines with the tools they need to realize their visions and build sustainable practices. Through our awards program, Creative Capital has committed \$35 million in tailored, multi-year financial and advisory support to over five hundred groundbreaking artists. Our Professional Development Program has strengthened the careers of nearly ten thousand artists who are enriching 450 communities nationwide. By supporting creative risk-takers, we empower artists to transform the cultural landscape.

# 15 STORIES FOR 15 YEARS

“WHAT NEVER CEASES TO AMAZE ME IS CREATIVE CAPITAL’S WILLINGNESS TO CHANGE, TO ESTABLISH PRACTICES AND THEN HARSHLY EXAMINE THEM.”

Jeffrey Soros, film producer and Founding Board Member

A COMMITMENT TO ADVENTUROUS ARTISTS

# ARCH GILLIES & JOEL WACHS

**Arch Gillies:** I was the President of the Andy Warhol Foundation for the Visual Arts during the Culture Wars of the late '80s and '90s. This ongoing controversy came to a head in 1994 when the NEA unilaterally cancelled its fellowship programs for individual artists. It was sudden and sad. I remember telling a reporter for *New York Newsday*, “Artists, no matter how controversial, are what make our country a great, big, boisterous place. We’re big enough and strong enough to take that, or else we start down the slippery path that will gradually eliminate discourse in our society.”

I spent the next three years talking to as many people as I could about starting a new foundation to support artists. The ones who were interested formed a core team of individual and foundation supporters that included Brendan Gill and Pamela Clapp from the Warhol Foundation, Jim Smith from the Howard Gilman Foundation, William Bowes of U.S. Venture Partners, Peter Norton, Dennis Collins from the James Irvine Foundation, Bob Crane from the Joyce Mertz Gilmore Foundation, Cynthia Gehrig from The Jerome Foundation, Lewis Hyde, Jeffrey Soros, Joan Shigekawa from the Rockefeller Foundation, David Liddle of Interval Research Corporation, and two people who are still very much at the center of Creative Capital’s story today: Joel Wachs, then a City Council Member in Los Angeles, and Ruby Lerner, who was running the Association of Independent Video and Filmmakers.

**Joel Wachs:** Arch, I remember first meeting you in 1995. We went to lunch at a fish restaurant in San Francisco where you could sit at the counter, and we hit it off right away. I think you asked me on the spot if I would join the board of the Warhol Foundation, which of course I said yes to.

By 1997, we were exploring this concept of a new kind of



*Arch Gillies was the President of the Andy Warhol Foundation for the Visual Arts from 1990 to 2001. He was succeeded by Joel Wachs, who has led the Foundation since then.*

arts organization that would borrow concepts from the venture capital world to invest in individual artists. From the beginning, we called it “Creative Capital.” We traveled to Silicon Valley and Palo Alto together to meet with start-ups there.

**Arch:** Ruby was there at the very beginning and participated in the early meetings on the west coast and in New York. There was never a doubt in any of our minds that she would be the leader of the band. When we incorporated Creative Capital in 1998 and elected the first officers, she became the President and first employee.

**Joel:** Picking Ruby was the stroke of genius in all this. Ruby

came up with the idea that Creative Capital could offer advice and technical assistance to artists as well as money. It’s sort of the art world’s version of “give a person a fish, or teach them to fish.” This holistic approach to supporting artists has really been a paradigm shift; it’s the most important contribution Creative Capital has made to the field. Any grantee will say, “The money was important, but it’s really the professional development and the connection to other artists that has been transformative.”

**Arch:** When Creative Capital opened for business in 1999, we had lined up funding to support the organization for five years, and in addition to a long-term matching grant, the Warhol Foundation committed office space for the staff so that it wouldn’t have the overhead of rent in New York. Under Ruby’s creative and energetic leadership, Creative Capital went straight up like a rocket and just kept going.

**Joel:** Over the past 15 years, Creative Capital has blossomed into the pre-eminent grant-making organization for individual artists in this country. Ruby and the rest of the staff are tapped into a grassroots network of creative activity throughout the U.S.—a far greater wealth of activity than what you read about in the mainstream art press.

**Arch:** When I reflect on the founding of Creative Capital and what it has become, I think the need for an organization like this to exist is even more and more important today. In our society, there is always a tension between innovation, free speech, taking chances, thinking about things differently, and forces in society that say, “No, we can’t do anything new, it upsets the status quo.” Because it goes all over the country and supports people who are thinking about and doing things in new ways, Creative Capital will always be an essential ally for artists in this United States.

**Joel:** It’s so true; the need to continue to be vigilant and to fight for freedom of expression and artists’ core beliefs is playing out before our very eyes on the world stage today. And it’s what makes Creative Capital so attractive and sought after by individual artists. It’s an artist-centered model. It’s about them, for them. It shows artists in the best and most powerful light.



Cauleen Smith is a media artist based in Chicago who received the Creative Capital award in 2008 for “Remote Viewing and Other Ways of Seeing,” which premiered at The Kitchen in New York in 2011.

#### BECOMING A BETTER CITIZEN

# CAULEEN SMITH

**“I NEVER IMAGINED OR EXPECTED THAT THE OPPORTUNITY TO CULTIVATE AN AMBITIOUS PROJECT WOULD CULTIVATE IN ME AN EXPANDED SENSE OF HUMANITY, MAKE ME A BETTER CITIZEN, OR AN ARDENT PARTICIPANT IN A NATIONAL COMMUNITY OF ARTISTS.”**

Everything I do these days, I think about the way that Creative Capital put me in the position to move through the world with the creative purpose and integrity necessary to do my best work. Yes, artists get a big pile of money and that enables us to cultivate ideas into material forms. But the deepest values come through the way in which the staff, the workshops, the mentors and the community of artists create a space in our hearts and minds that enables the artist’s true powers to emerge in sustainable and lasting ways.

Recently, I was thinking back to holding my pen over a worksheet that asked me to write out my ambitions for the next five years. When I revisit that list now, there is one thing that’s missing: I never imagined or expected that the opportunity to cultivate an ambitious project would cultivate in me an expanded sense of humanity, make me a better citizen, or an ardent participant in a national community of artists. To my mind, the magic of Creative Capital comes from the integrity of the relationships it facilitates.



Cauleen Smith, *Monolith*

In the News: “Word has spread quickly through studios and film labs across the U.S. that there’s a new kind of foundation in town.

Unlike others, who rarely support individual artists, Creative Capital treats its grantees like cultural investments.” –*Crain’s New York*

I was funded by Creative Capital in its first award year—2000. Very fortunately I ran into a friend who said, Hey, are you applying to that Creative Capital thing? I said, I don't know anything about it, and she said—Oh, it's this new thing. The deadline is tonight but you apply online and it's a pretty easy application. And I still had dial up—you know, everybody had dial up then. And I had houseguests as well. But I went online and the application, at least in those early years, was surprisingly easy—some basic info, then three or four questions, prompts, really for brief and straightforward responses. I completed the application in about 45 minutes or so. And I pushed the send button and thought—Did that send? I have no idea if anything just happened. And then I went to join my friends who were hanging out, waiting for me in the other room.

As it turned out, a great deal happened. But it took me a long time to realize it. I got an initial check for \$5,000 and assumed that was it. But they kept calling me. And I kept putting them off. They kept asking if I was going to the Retreat and I kept saying, “Oh, I wish I could!” thinking, no way I'm going to any bullshit retreat. Then they told me they had more money for me. And that got my attention. Finally, I realized they were offering me many things and they were not at all bullshit.

Art is a fundamentally anti-institutional pursuit, but career artists must engage with institutions, and institutions as a rule desire predictable outcomes. It was a great surprise to realize this brand new institution, Creative Capital, was built out of a thorough understanding of the dynamic impermanence that fuels an artist's life and work.

# LISA KRON

THE FOUNDATION THAT WOULDN'T STOP CALLING

“I GOT THE GRANT, RECEIVED AN INITIAL CHECK FOR \$5,000 AND ASSUMED THAT WAS IT. BUT THEY KEPT CALLING ME.”



Lisa Kron is a playwright and actress who received the Creative Capital award in 2000 for the critically acclaimed play, “Well.” She is a 2014 Doris Duke Artist.



“CREATIVE CAPITAL ARTISTS ARE SEERS OF THE FUTURE.”

Toby Devan Lewis, Philanthropist



Photos by Joan Marcus

Lisa Kron, Fun Home

1999: 1,800 artists apply for funding in Creative Capital's first award round, with 75 inaugural awardees selected.

2000: The first Artist Retreat is convened at Skowhegan in Maine, with 75 artists and consultants in attendance.



**“CREATIVE CAPITAL IS ROOTED IN THE IDEA THAT ARTISTS ARE ENTREPRENEURS IN THE CULTURAL ARENA WHO DESERVE ACCESS TO THE TOOLS THAT ENTREPRENEURS IN OTHER SECTORS HAVE.”** *Ruby Lerner*

**“THE IMPACT OF CREATIVE CAPITAL ON MY PROJECT HAS GONE FROM INCALCULABLE TO ASTOUNDING. THE SUPPORT LIBERATED ME TO PUSH HARDER AND TRY MORE THINGS.”**

*Ben Marcus, 2009 Literature Awardee*

Creative Capital began as an as an experiment to see if it would be possible to import venture capital concepts to the support of individual artists. When Arch Gillies first brought me in on the fledgling discussions about what would become Creative Capital, I told him upfront that I didn’t know doodly squat, as we say in the South, about venture capital!

If you look at the key tenets of venture capital—building a long-term relationship with a project, providing financial support at various points in its life, surrounding the entrepreneur with advice and support, building the internal capacity of the business, and the expectation of a financial return if the project is successful—these are all pretty interesting ideas for a cultural enterprise. It is a success methodology for supporting creative, innovative ideas. It doesn’t guarantee success, but it creates a hospitable environment for it.

Over the years, we’ve developed a comprehensive system of support that combines modest amounts of money throughout a project’s life with advice, community-building and other non-monetary services. We say that we give grants, but really we go on a journey with each artist, connecting them with whatever resources and skills they need to achieve success—as they define it.

Early on, we began to see a lovely outgrowth of the skills building part of our program, when we saw that our artists were informally sharing what they were learning with friends. In 2003, we formalized our curriculum and launched the Professional Development Program, which has grown into a comprehensive suite of workshops and webinars taught by Creative Capital awardees and other working artists. This program expanded our reach exponentially; as of January 2015, the program has served nearly 10,000 artists in 450 communities.

One of the venture capitalists on our board, Ed Colloton, often says that he feels we are in the same business: the nurturing of talented people. Our goal is for artists to leave us stronger and more resilient than when they come in. We are so proud when we see artists integrate our methodology into their professional lives, and flourish.

ARTISTS AS CULTURAL ENTREPRENEURS

**RUBY LERNER**



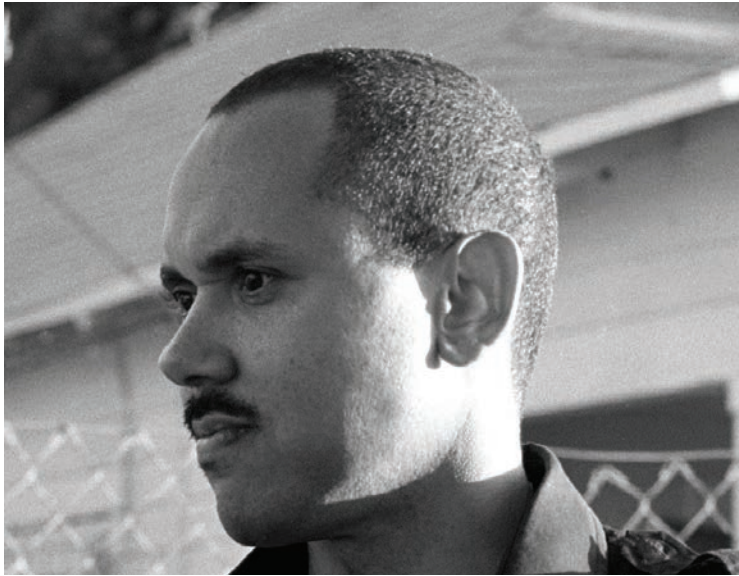
*Ruby Lerner is the Founding Director & President of Creative Capital.*

What is it within our current financial system of support for the arts that pushes artists outside of the creative space and into managers and fundraisers? Artists often don't foresee that the mechanisms of support we receive have tendencies to produce certain types of behaviors, in spite of our intentions. A few years ago I launched a research project called New Financial Architectures for Creative Communities, looking at this connection between where an artist's support comes from and the impact that has on their work. This project was partly inspired by Creative Capital and Ruby, who have been real pioneers in figuring out how to tailor support to the various temperaments and values that make up our diverse arts community. Their holistic approach digs a mile deep to build capacity that lasts way beyond the project itself.

Creative Capital's impact on me personally has been broad and significant. Not only did the award support specific projects that have been very important to my career, but it also changed my understanding of what it means to be an artist working in America today. I feel like I'm part of a super nurturing community, both inside the administration of Creative Capital and also with the other artists. There's a long kinship there. That's possible with other foundations, but not common. I think it's because Creative Capital is a little more porous than other organizations.

# EDGAR ARCENEAUX

BUILDING CAPACITY AND COMMUNITY



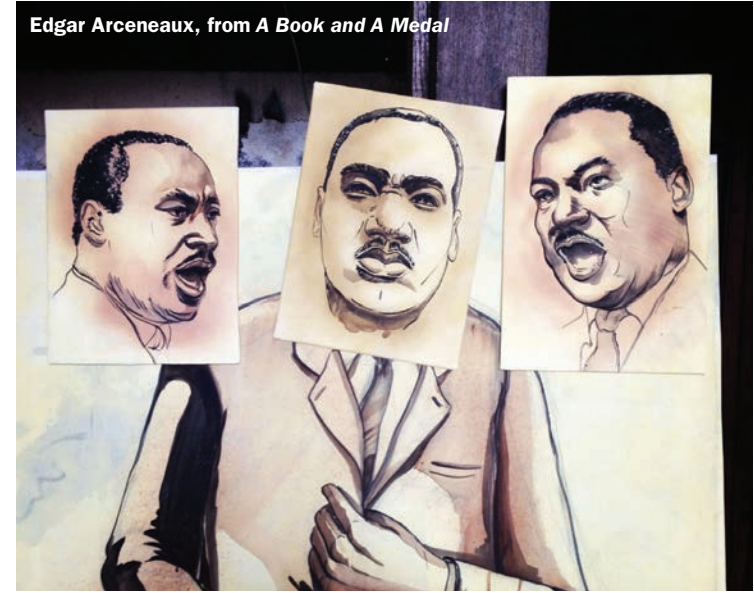
Edgar Arceneaux is a visual artist and community activist based in Los Angeles. He received the Creative Capital award in 2005 for the collaborative installation, "A Philosophy of Time Travel," which premiered at the Studio Museum in Harlem in 2007.

Whenever foundations ask for my advice (and they often do), I always tell them to look at the way that Creative Capital operates. It has truly changed the field, inspiring changes in other foundations and how they interact with talented artists across the nation. That's the trickle-down effect of the Creative Capital model.



Edgar Arceneaux, A Philosophy of Time Travel (collaborative project)

**“CREATIVE CAPITAL’S HOLISTIC APPROACH DIGS A MILE DEEP TO BUILD CAPACITY THAT LASTS WAY BEYOND THE PROJECT ITSELF.”**



Edgar Arceneaux, from A Book and A Medal



Ela Troyano, La Lupe

**“CREATIVE CAPITAL HELPS ARTISTS BUILD A FLOOR SO THAT THERE IS NO CEILING.”**



Jeffrey Gibson, Can You Feel It?



Beverly McIver, Dora's Dance

**“THE PROFESSIONAL DEVELOPMENT PROGRAM IS ONE OF THE ONLY PROGRAMS I HAVE ENCOUNTERED THAT RESPECTS ARTISTS AS CITIZENS, AS THINKERS, AS BUSINESS PEOPLE... IT BREAKS THE STEREOTYPES THAT WE HAVE ABOUT OURSELVES.”**

*Workshop Participant*

It is astounding by any measure how competent, courageous and generous artists are, and how difficult the practice and business of art can be. In all of my years of working with artists through Creative Capital's Professional Development Program, I have never met an artist who didn't work hard enough. Many artists are running multiple-revenue-stream intellectual property businesses without learned business skills. Creative Capital teaches artists to approach the business of their art with the same integrity they use to approach their art, and to work smarter rather than harder.

Our Strategic Planning process enables an artist to clarify goals and financial objectives and to develop an understanding of individual strengths and time considerations to create an exciting and viable plan. They move from surviving to thriving by being proactive rather than reactive. We teach artists that by better managing the business of their art they can take the chaos out of what is not creative and protect their creativity.

We shift artists from a model of scarcity to an expectation of abundance; we move them away from doing more for less to doing less for more. We encourage artists to focus on optimal conditions for creation and presentation and to think of their work in the entirety of their career and in the context of their community and culture.

Thousands of artists around the country have participated in Creative Capital's strategic planning program. It has been an enormous gift to me to intersect with so many extraordinary creative people and help them tweak their trajectories to achieve things they never thought would be possible. I think back on artists like Ela Troyano, Beverly McIver and Jeffrey Gibson, who were all successful but struggling when they first received the Creative Capital award and began the Strategic Planning process. Now, fifteen years later, they have achieved and maintained creative and financial success. And all of those artists now teach Creative Capital workshops to support fellow artists.

There used to be a paradigm about out-of-the-box thinking; we now see that there is no box. Through strategic planning and specific skills building, we help artists build a floor so that there is no ceiling.

THE POWER OF STRATEGIC PLANNING

**COLLEEN  
KEEGAN**



*Colleen Keegan is Creative Capital's Director of Strategic Planning and has taught in its Professional Development Program since its inception in 2003.*

# BYRON AU YONG



*Byron Au Yong is a Seattle-based composer who received the Creative Capital award in 2009 for “Stuck Elevator,” a collaborative music-theater work that premiered at American Conservatory Theater in San Francisco in 2013.*

## “CREATIVE CAPITAL HAS HELPED ME FOCUS BY HONORING MY PRACTICE.”

Every day I sketch mystic symbols and take naps. Snack time and dance breaks happen regularly. My process as a composer requires calm, chaos and coffee. Luckily, I live in Seattle where cafes and nature abound.

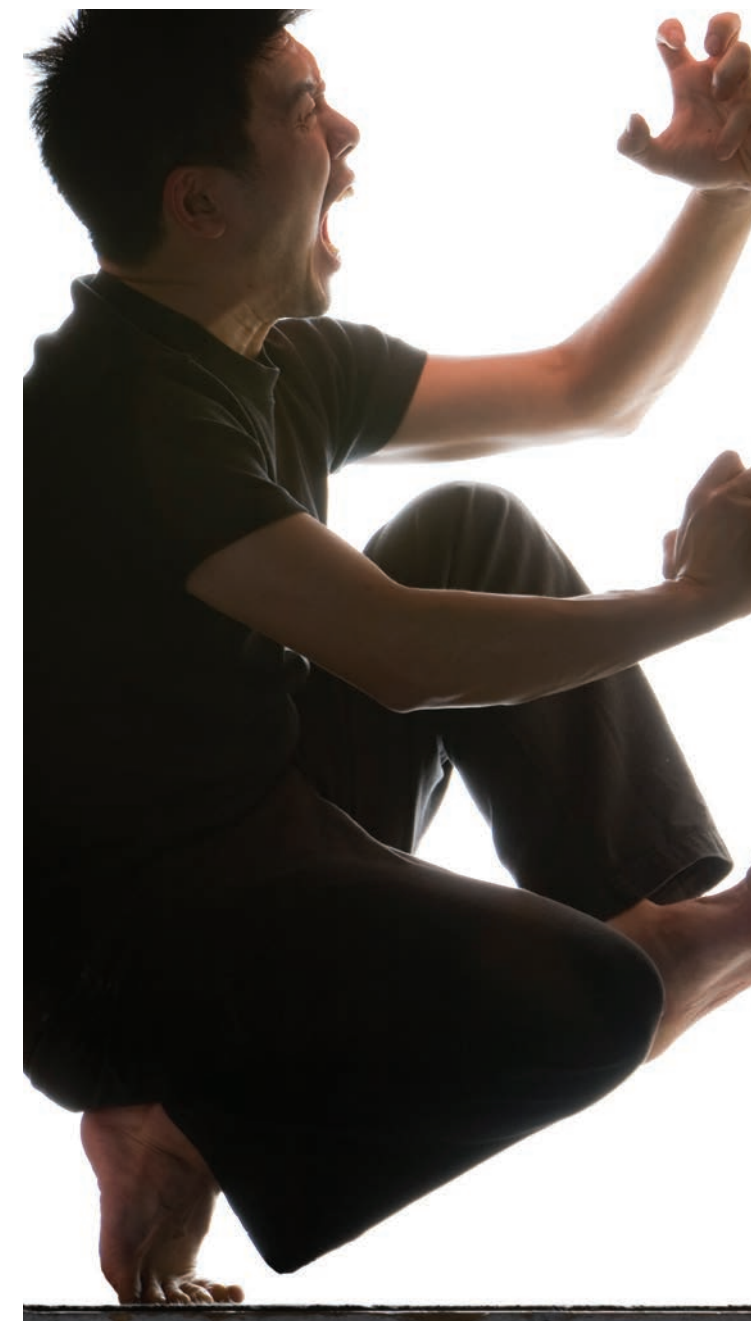
In 2008, I received a MAP Fund Award to create a new work for hiking opera singers and water percussionists. I worried that my time would be sucked away managing a budget. I would rather splash in a puddle than fill in a spreadsheet. MAP Fund invited me to Creative Capital’s Professional Development Workshop. I was used to Chaotic Capital, where my life was in disarray. The workshop taught me how to organize my practice to devote more time to composing.

After the workshop, I began to hone the logistics of my life and be more honest with my musical goals. I made specific changes, like having a meeting with myself every Monday to organize my week. I became better at deciding what to do and what not to do. This structure helped me open up more time and space to be creative, to embrace chaos in my practice, but support that practice in a more intentional way. I also found places where my personal values and art connected, such as thinking deeply about labor, migration and opera with *Stuck Elevator*. The following year, I received the Creative Capital Award.

Being an artist in America requires stamina, and misdirected hard work can be crazy making. Creative Capital has helped me focus by honoring my practice. Now, as an Artist Advisor for new classes of awardees and an Artist Leader for the Professional Development Program, I share what I’ve learned by showing other artists how to make chaos and creativity co-exist. Individual artists are the best at figuring out working methods. Creative Capital teaches artists to build their own new models for how to thrive.



Byron Au Yong & Aaron Jafferis, *Stuck Elevator*



The Montana Arts Council has had the privilege of working with Creative Capital for more than five years as part of our Montana Artrepreneur Program, which was augmented by Creative Capital’s artist-centered approach to professional development. We knew that bringing in the Creative Capital team would underline, for the artists, the truth and the value of what they were learning in our program.

As a result of Creative Capital’s involvement, our local artists recognize that they have broadened and deepened the tools they need to shape a stronger future. Creative Capital offered our group a chance to get to know artists outside their own area and state and see what they are doing on a more intimate level. This increased self-confidence and broadened perspective has empowered them to reach for the moon and the stars, with a number increasing their income by an average of 275% over several years. They are making more and more art, and with the doing, growing stronger and stronger as artists.

Our partnership with Creative Capital’s Professional Development Program is an ongoing source of validation and inspiration. It gives us great pride that we are considered a valuable part of the Creative Capital family.



Arni Fishbaugh is Executive Director of the Montana Arts Council.

A PARTNER FOR MONTANA ARTISTS

ARNI  
FISHBAUGH

“CREATIVE CAPITAL STRIKES A NICE  
BALANCE BETWEEN PRACTICAL AND  
INSPIRATIONAL—DEMYSTIFYING SOME  
TOPICS, MAKING OTHERS PERSONALLY  
RELEVANT. I CAME TO REALIZE WHAT  
AN AMAZING RESOURCE WE ARE FOR  
EACH OTHER.”

Core Skills Workshop Participant, Missoula, MT



Bev Polk



Kathy Burk

In the News: “A key component of Creative Capital’s program is teaching artists the sorts of things they didn’t learn in art school...

In essence, participants learn the business model for being an artist.” –Los Angeles Times, 2006

**\$35,000,000**

COMMITTED TO ARTISTS

**579**

AWARDEES

WHO HAVE GONE ON TO RECEIVE

**7**

OSCAR

NOMINATIONS

**68**

GUGGENHEIMS

**5**

MACARTHUR

"GENIUS" AWARDS

**15**

YEARS

BY THE NUMBERS

**300,000**

MILES

TRAVELED TO

**450**

COMMUNITIES

REACHING

**10,000**

ARTISTS

THROUGH WORKSHOPS  
& WEBINARS

**1200**

SUPPORTERS

IN OUR GENEROUS COMMUNITY

**“I NEVER GET OVER HOW PROFOUND IT IS TO WATCH A VIBRANT AND DIVERSE GROUP OF ARTISTS SHARE THEIR WORK.”**



Chris Doyle, *Leap*

Creative Capital offers to all its grantees a context of open ideas and unwavering support that allows them to do more with their art than they ever imagined. I have often joked with Ruby that even today, 15 years after I received the award, just about everything I do as an artist can be traced back to a Creative Capital relationship. Considering Creative Capital’s mission is to fund artist’s projects, the money has been the least of it. The friendships made and collaborations born from an amazing community of artists are what have been life-altering.

The Artist Retreats, while just a small part of what Creative Capital has to offer, have in many ways been the heart of my experience. I remember climbing aboard a bus on the way home from an intense and somewhat rustic first Retreat at Skowhegan. When Ruby joined us on the bus, she said to me, “I really think we have something here!” Fifteen years later, I laugh at the understatement.

I have been lucky enough to attend nearly all eight subsequent retreats (I missed the second one only because I got hit by a truck!) in a variety of roles, including as an Artist Leader with the Professional Development team and as an advisor to new grantees. I never get over just how profound an experience it is to watch a vibrant and diverse group of artists share their work. And the community that emerges at the Retreat and other gatherings has led to a number of great collaborations, including my own *50,000 Beds*, the project I made in 2007 that involved 19 other Creative Capital grantees.

The spirit of generosity and partnership found in its most intense form at the Creative Capital Retreats is infectious. Artists, consultants and professionals can’t help but leave ready to spread out into the world and share it.



*Chris Doyle is a New York-based visual artist who received the Creative Capital award in 2000 for “Leap,” a public projection in Columbus Circle.*

**THE MAGIC OF THE CREATIVE CAPITAL RETREAT**

**CHRIS  
DOYLE**



Colleen Jennings-Roggensack is Executive Director of Arizona State University Gammage and a Founding Board Member of Creative Capital.



Kristina Wong

PROGRAMMING VISIONARY PERFORMERS

# COLLEEN JENNINGS-ROGGENSACK

2007: Creative Capital's community of supporters reaches nearly three hundred individuals and institutions.



Photo by Gulshan Kirat

Daniel Bernard Roumain

Presenting organizations have the opportunity to make a commitment to gifted artists who can lead them on unexplored journeys with provocative, thought-filled performances. As Executive Director of Arizona State University Gammage, and as it is our 50th anniversary, I look back to reflect with admiration and wonder on the work of Creative Capital artists we have presented. Creative Capital's artists give us insight, focus and inquiry to the world we live in and the world we want to live in. Since Creative Capital's inception, our seasons have always included a Creative Capital Artist.

With Daniel Roumain, who became the first Gammage Residency Artist, we made a three-year commitment to Daniel and the creation of new works through his music, compositions and conducting. That three-year relationship has evolved into a partnership spanning over a decade. We have found wit, wisdom and wonder in Kristina Wong's take on societal issues and cultural assumptions. I'm amazed by her ability to open our minds to the world as we want it to be through humor. The multi-disciplinary work of Nora Chipaumire offered our audiences a contemporary look at the global issue of exile. And Emily Johnson's body-based work and installations underscored our connection to the environment, while taking movement to a whole new place.

These are just a few examples of artists we have worked with and will work with in the future as ASU Gammage looks forward to the next 50 years of Creative Capital artists supporting our mission of Connecting Communities™ and our vision for the future.

**“CREATIVE CAPITAL'S ARTISTS GIVE US INSIGHT, FOCUS AND INQUIRY TO THE WORLD WE LIVE IN AND THE WORLD WE WANT TO LIVE IN.”**

The Professional Development Program hosts its first international workshop in London, in partnership with BRITDOC.



Wu Tsang, still from *Mishima in Mexico*



Danielle Dean, still from *Trainers*

Dean Daderko headshot: Matthew Rowe

**“CREATIVE CAPITAL UNDERSTANDS THAT BY WORKING WITH ARTISTS AS PARTNERS THEY CAN POSITIVELY AND PRODUCTIVELY SHAPE THE FUTURE.”**



Dean Daderko is Curator at the Contemporary Arts Museum, Houston. He was Creative Capital's Lead Program Consultant for the Visual Arts in 2014.

I know of no other funding body that is as forward-thinking and as profoundly invested in being responsive to artists' practices as Creative Capital. They fund projects other organizations wouldn't consider! The end game here isn't just a generous check—their commitment extends far beyond the monetary. It continues throughout the life of the project, and beyond.

Creative Capital understands fundamentally that by working *with* artists as partners—and by providing not just money, but thought, time and rich reserves of resources and connections—they can positively and productively shape the future. Their unconventional and deeply responsible approach gives artists an incredible amount of agency, and they're invited to bring their creative approaches to innovating and developing a game plan that's uniquely responsive to the goals and concerns of their projects.

The success Creative Capital has had with this artist-centric strategy speaks for itself: so many artists will tell you what a dream it is to work with Creative Capital. Of course it doesn't hurt that the staff are some of the friendliest, most helpful, and well-connected people around! It has truly been an honor to be part of Creative Capital's network of curatorial consultants and to play a part in offering visionary artists the chance to realize their dream projects.

AN ARTIST-CENTERED APPROACH

**DEAN  
DADERKO**

CREATIVE CAPITAL GROWS ROOTS IN LOUISVILLE

# ALICE GRAY STITES



Alice Gray Stites is Museum Director and Chief Curator of 21c Museum Hotels, located in Louisville, Cincinnati, Bentonville and Durham. Previously, she was the Director of artwithoutwalls, a non-profit public arts organization based in Louisville.

Creative Capital's roots reach far beyond its headquarters in New York to creative outposts throughout the U.S., like my own hometown: Louisville, Kentucky.

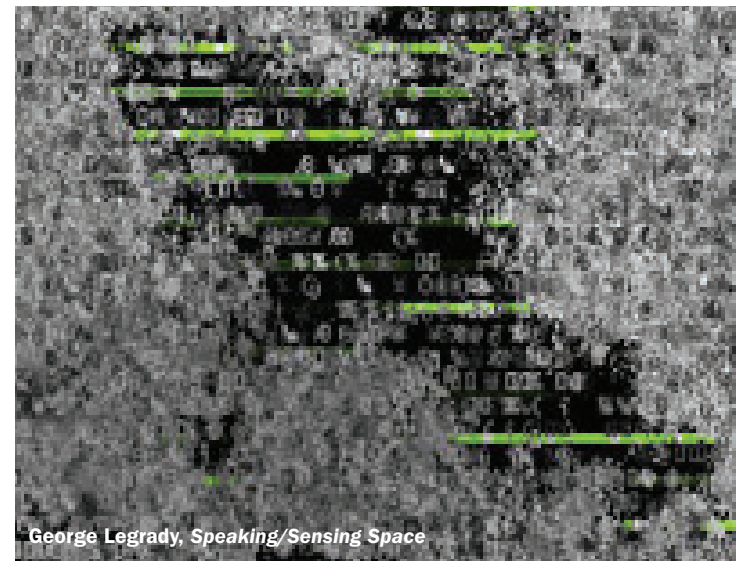
I attended my first Creative Capital Retreat in 2008, and based on the presentations I saw there, I've commissioned nearly a dozen Creative Capital awardees to create site-specific projects for both 21c Museum Hotel and *artwithoutwalls* in Louisville, Cincinnati and Bentonville. I often joke that the Retreat is like insider trading for curators; through it, we've discovered and presented important new work by Sam Van Aken, Brian Knep, Chris Doyle, George LeGrady, SuttonBeresCuller, Julia Christensen, and so many more innovative artists. Like Creative Capital, 21c invests in the vision of the artist; through these major commissions, artists are often challenged to try something new in terms of scale, material and site.

Louisville's IdeaFestival has welcomed Ruby and a group of recent awardees to the stage every fall since 2009. The goal of IdeaFestival is to celebrate innovative developments that are shaping the future. Creative Capital's participation not only extends and enhances that goal, but makes the work of innovation visible to a broad audience—through art. Each year, we have organized a Creative Capital installation or exhibition at 21c Louisville in conjunction with the Festival. In 2014, 21c was thrilled to present the third and largest group exhibition of Creative Capital Artists yet, in honor of the organization's 15th anniversary.

Aside from these presentations, Creative Capital has nurtured the Louisville art scene through its transformative professional development workshops. In 2010, *artwithoutwalls* and 21c partnered to bring Creative Capital's intensive Core Skills workshop to Louisville for 24 Kentucky artists. The impact of this workshop has been immense. Not only did each artist gain an individual voice and vision, but a community of support and inspiration emerged that continues to nurture the creative spirit in Louisville today.



Sam Van Aken, *Tree of 40 Fruit*



George LeGrady, *Speaking/Sensing Space*



Brian Knep, *Healing Pool*

**“IDEAFESTIVAL WOULD  
LOSE A LOT OF ITS  
EDGE WITHOUT THE  
PARTICIPATION OF  
CREATIVE CAPITAL  
ARTISTS EACH YEAR.”**

Kris Kimel, Founder, IdeaFestival,  
Louisville, KY

2009: Warhol Foundation makes a ten-year, \$15 million commitment to Creative Capital, to be matched dollar-for-dollar each year.

41 new projects in Emerging Fields, Literature and Performing Arts bring Creative Capital's ten-year total to 325 funded projects.



Still from Tia Lessin & Carl Deal's *Trouble the Water*

Tia Lessin & Carl Deal received the Creative Capital award in 2008 for their Oscar-nominated documentary “*Trouble the Water*.”

**“CREATIVE CAPITAL IS A FEARLESS  
ADVOCATE FOR ART AND THE PEOPLE  
WHO MAKE IT.”**

2010: Creative Capital becomes the subject of a Harvard Business School Case Study.

# TIA LESSIN & CARL DEAL

A LONG-TERM PARTNER FOR POLITICAL ARTISTS

When we received word seven years ago that Creative Capital had decided to support our documentary film *Trouble the Water*, we had no idea the scope of the support we were about to receive. We needed money to finish the film and launch it into the world. Money was supplied, but that was just the beginning. Creative Capital invited us into a larger community of visual artists and arts advocates, and offered support, guidance and encouragement that would help make our practice more sustainable. Everything from workshops at the retreat run by fellow artists, to an emergency “Tuxedo grant” for the 2009 Oscars, to troubleshooting unexpected challenges, Creative Capital became our strategic partner.

Long after *Trouble the Water* was completed, Creative Capital has remained in our lives. In 2013, after public television pulled the funding and broadcast partnership for our film *Citizen Koch* to placate a major donor, we found ourselves in an unanticipated cash flow crisis—reaching the limit of our credit cards and the bottom of our bank account. Within days, Creative Capital’s Theo Westenberger loan fund provided a cash infusion which enabled us to meet pressing financial obligations.

Ruby, Jenny, Lisa and Sean offered strategic planning and challenged two very reluctant filmmakers to mount a Kickstarter campaign, which would become one of the most successful crowdfunding campaigns of all time. And at the risk of offending very powerful institutions, Ruby spoke on the record about public television’s self-censorship, making it clear that Creative Capital’s loyalty was to artists and free expression, not to institutional relationships.

In a climate of scarce foundation funding, dwindling government support, and powerful forces that isolate political artists and push our work to the margins, our friends at Creative Capital are fearless advocates for art and the people who make it.



MoMA presents a retrospective of films Creative Capital supported in its first ten years, including work by more than forty artists.

A CREATIVE LEGACY: BALTIMORE'S RUBYS

# JANE BROWN



Jane Brown is the President and Executive Director of the Deutsch Foundation. Previously she worked as an editor, writer and journalist, as managing editor of Baltimore Magazine and features editor for the Baltimore Sun.

## “CREATIVE CAPITAL IS REALLY A TALENT IDENTIFICATION AND DEVELOPMENT SYSTEM THAT WORKS... THEY ARE INDEED A NATIONAL TREASURE.”

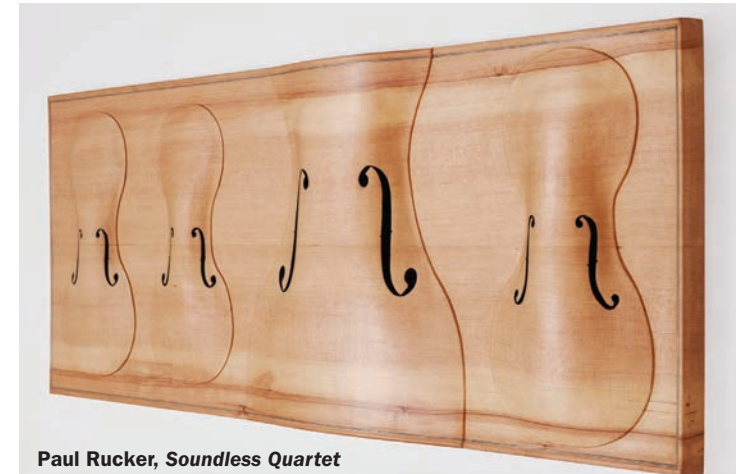
Ruby Lerner and Creative Capital opened my eyes to the value and the power of artists in the world. I met Ruby in New York in 2009. We hit it off immediately, and she invited me to attend the Creative Capital Artist Retreat. My background is in media and technology, but I was intrigued, so I went for one day. In that very brief experience, I saw artists using technology in new and unique ways, and contributing to important social conversations. For the first time, I really got the fact that ARTISTS MATTER, and I understood how important it is to invest in them.

Creative Capital is really a talent identification and development system that works. I have been amazed over the years at the enterprising ways in which the Creative Capital staff work to advance outcomes for artists and build that community. They are indeed a national treasure.

After the Retreat, I returned to my native Baltimore and began to explore the substantial art scene here. It seemed like every day we were meeting amazingly talented artists with passion and determination—doing great work with little or no support. My husband Neil Didriksen and I began to invest in small arts organizations as well as providing support for a number of Baltimore artists. In the process we recognized a dramatic lack of local funding for working artists across a range of disciplines.

It was a no brainer for us to go immediately to the Creative Capital staff for guidance on designing a grants program for Baltimore. Their input shaped the development of this nascent program tremendously.

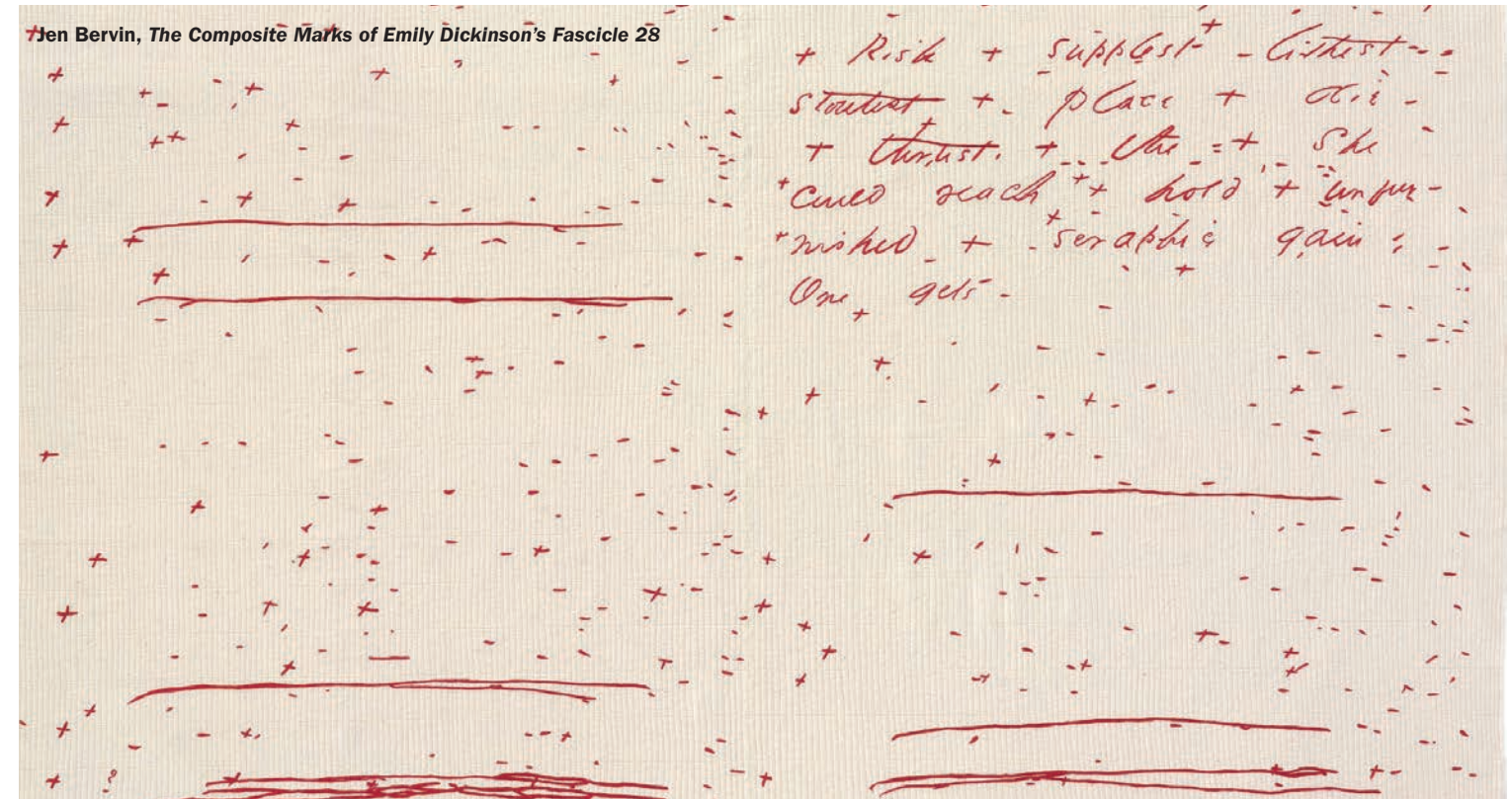
Once it was ready to go, we realized that the new awards needed a name. The vibrant quality of the beautiful gem and the real-life inspiration and compelling legacy of Ruby Lerner magically coalesced into the name for these awards. I can honestly say that Baltimore's artist grants, The Rubys, would not exist without their namesake and her infectious commitment to artists.



Paul Rucker, Soundless Quartet



Eric Dyer, Copenhagen Cycles



Jen Bervin, The Composite Marks of Emily Dickinson's Fascicle 28

CREATIVE CAPITAL'S PERMANENT LABORATORY

# BEN CAMERON

In a remarkably short time, Creative Capital has redefined the way individual artists can be supported in this country.

Creative Capital is quite open about its origins in venture capital models and its emphases: the desire to impact a limited group of artists deeply, rather than work with a larger roster with less depth; the emphasis on relationships, rather than projects; and the genuine desire to empower artists to determine maximum use of strategic funds. But you really have to see it in action to appreciate the power of the work. For my own part, I've attended strategic planning workshops for artists—a topic likely to produce glazed-over looks and yawns, and seen instead enormous enthusiasm, boundless energy and a hunger to learn even more. I've attended the Retreat and seen in record time the emergence of a community of artists, anxious to help one another and rabidly excited by one another's work. Creative Capital not only funds, it animates, and as an organization it is the embodiment of the principles it espouses.

For Creative Capital is a learning laboratory in its own right. The staff constantly question their own practices, push at the edges, refine and change practice when occasion and need warrant. Their priority of service to the artist guides the organization's every move. They champion the field to others, and they have been knowledge leaders from whom other funders seek advice and counsel.

In 2011, we were fortunate enough at Doris Duke Charitable Foundation to convince our board to make a sizeable \$50 million investment in artists—an investment that would require artists to engage in rigorous self-reflection, define their long-term goals, and to determine both the purpose and the schedule for grant funds we would offer them. We knew at the outset that we did not have either the capacity or the skills to do intense work with artists in this hands-on way, and knew only one national organization optimally poised to be our partner in this work. Thank God Creative Capital said yes!

Having known Ruby Lerner for more than 40 years (we met in our student years when Ruby was making performance art even before the rest of us knew what that was), I see her fingerprints on every facet of Creative Capital. She, as the founding leader, deserves the gratitude of all of us who work in the arts. Watching her build Creative Capital has been an inspiration: she has deliberately surrounded herself with younger practitioners, she has been a tireless spokesperson for the arts, she has wowed audiences at the Harvard Business School where Creative Capital has been the topic of a case study. Her charisma as a leader is undeniable. But she has also been conscious at every moment that Creative Capital must always be pointed forward, always learning, and must be structured to outlast the contributions of any single individual.

Given the enormous changes around us today, I don't pretend to know what the future of the arts will be in this country. But I do feel confident that Creative Capital will be there, working with exciting artists to define the culture of that time and looking even further ahead. In the meantime, I'm just grateful they're here with us today—and wonder how we went so long without them.

Photo by Lena Adasheva



Vijay Iyer, Creative Capital Awardee & Doris Duke Artist



Ben Cameron is the Program Director for the Arts at the Doris Duke Charitable Foundation.

**“CREATIVE CAPITAL NOT ONLY FUNDS, IT ANIMATES, AND AS AN ORGANIZATION IT IS THE EMBODIMENT OF THE PRINCIPLES IT ESPOUSES.”**

Creative Capital administers three affiliate programs that provide support to writers and artists, furthering our commitment to supporting individuals artists and enriching the cultural landscape.



**The Creative Capital | Warhol Foundation Arts Writers Grant Program** supports writers whose work addresses contemporary visual art through project-based grants issued directly to individual authors. The first program of its type, it was founded in 2006 in recognition of both the financially precarious situation of arts writers and their indispensable contribution to a vital artistic culture. The program has awarded \$5 million to 188 writers for articles, blogs, books, new and alternative media, and short-form writing projects.

**The Doris Duke Performing Artist Awards**, launched in 2011 in partnership with the Doris Duke Charitable Foundation, supports individual artists in contemporary dance, theater and jazz for extended professional and artistic development. Over the ten-year life of this initiative, the program will select and support 200 artists through unrestricted grants ranging from \$80,000 to \$275,000 per artist and access to Creative Capital’s professional development services.

**The Multi-Arts Production (MAP) Fund** provides project-specific funding to playwrights, choreographers, directors, composers and performers experimenting in any performance tradition or discipline. Funded in partnership with the Doris Duke Charitable Foundation since 2008 and the Andrew W. Mellon Foundation since 2010, the MAP Fund was established by the Rockefeller Foundation in 1989 and has distributed more than \$27 million to over 1,000 projects in 38 states.

# AFFILIATED PROGRAMS

# THE NEXT 15 YEARS... AND BEYOND

As we reflect on our accomplishments, we’re motivated to move forward with the same spirit of experimentation and risk-taking that have defined Creative Capital’s first chapter.

## OUR VALUES:

- **Taking risks on artists who have bold, inventive and singular ideas**
- **Surrounding artists with a flexible, comprehensive, ever-evolving support structure**
- **Cultivating a generous community of artists and professionals built on collaboration and mentorship**
- **Ensuring that artists’ voices are central to every aspect of our work**
- **Continuing our historical commitment to diversity in all its forms**

## OUR GOALS:

- **Enrich the cultural landscape by supporting projects that push the boundaries of genre, form and content**
- **Provide artists with the tools to sustain their careers, transform their communities and become leaders**
- **Engage the public by promoting the work of our groundbreaking artists**
- **Encourage and value artists working in non-traditional venues and sectors outside of the arts**
- **Stay alert to changes in the external environment and adapt our system quickly**
- **Maintain fiscal health to sustain our work over the long-term**

**“CREATIVE CAPITAL’S CORE VALUES UNDERLY ALL ASPECTS OF OUR WORK AS WE CONTINUE TO GROW AND ENVISION THE ORGANIZATION’S FUTURE.”**

*Lyda Kuth, Executive Director of the LEF Foundation and Creative Capital Board Chair*

We rely on a generous community of supporters to raise our \$4+ million operating budget each year, ensuring we provide the most comprehensive support possible to artists. Join this growing network of forward-thinking individuals, and together we will invest in artists who shape the future.

# OUR SUPPORTERS, 1999–2015

Creative Capital launched in 1999 with the support of 22 intrepid funders. Since then, we are proud to say that 1,200 adventurous individuals and foundations have helped us support groundbreaking artists and build the capacity of the national arts community. *(List as of February 2015)*

**LAUNCH FUNDERS** The Andy Warhol Foundation for the Visual Arts *(founding donor)* | Anonymous | The Lily Auchincloss Foundation | The Benton Foundation | William K. Bowes, Jr. Foundation | Broad Art Foundation | The Wallace Alexander Gerbode Foundation | Mertz-Gilmore Foundation | Agnes Gund | The Heathcote Art Foundation | James Irvine Foundation | The Jerome Foundation | Thomas S. Kenan Institute for the Arts | LEF Foundation | The Liman Foundation | Albert A. List Foundation | The Peter Norton Family Foundation | Peregrine Capital Management | The Rockefeller Foundation | Catharine & Jeffrey Soros | Emily Hall Tremain Foundation | Penny Winton **BOARD MEMBERS 1999–2015** Laurie Anderson | Sunny Bates | William K. Bowes, Jr. | Melissa Bradley | Red Burns | Dennis Collins | Ed Colloton | Suzi Keats Cordish | Robert Crane | Ronald Feldman | Eve Steele & Peter Gelles | Arch Gillies | Annie Han | Lisa Heller | Lewis Hyde | Colleen Jennings-Roggensack | Lyda Kuth | Ruby Lerner | Ann Leven | Richard Linklater | John Morning | Sheila Nevins | Peter Norton | Deborah Rappaport | Stephen Reily | William Rosenzweig | Daniel Bernard Roumain | James Schamus | Peter Seidler | Mikki Shepard | Jeffrey Soros | Catharine R. Stimpson | Michael Stipe | Louise Velazquez | Joel Wachs | Paige West | Fred Wilson **PRINCIPAL DONORS** The Andy Warhol Foundation for the Visual Arts | Anonymous | Lucy and Isadore B. Adelman Foundation | Altria Corporate Services, Inc. | The Annenberg Foundation | The Lily Auchincloss Foundation | Bloomberg Philanthropies | Booth Ferris Foundation | William K. Bowes, Jr. Foundation | Broad Art Foundation | The Clifton Foundation | Ed & Eve Colloton | The Concordia Foundation | Suzi Keats Cordish & David Cordish | Lewis B. & Dorothy Cullman Foundation | The Nathan Cummings Foundation | The Robert W. Deutsch Foundation | Geraldine R. Dodge Foundation | The Doris Duke Charitable Foundation | The Daniel J. & Edith A. Ehrlich Family Foundation | Ronald & Frayda Feldman | The Ford Foundation | The Wallace Alexander Gerbode Foundation | Mertz-Gilmore Foundation | Sylvia Golden | The Goldstone Family Foundation | Agnes Gund | H&M Fund | The Heathcote Art Foundation | The William and Flora Hewlett Foundation | Augusta & Gill Holland | James Irvine Foundation | Lucy Wortham James Memorial of

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