

Creative Capital

IMPACT AND INFLUENCE

2010

SEVENTEEN CREATIVE CAPITAL PROJECTS

representing all five disciplines and six grantee classes, premiered across the country, from San Jose, CA, to Pawtucket, RI.

Creative Capital artists exhibited at festivals of all types and won awards and prizes worldwide, including:

7

**SCREENINGS
AT SUNDANCE,**

18

**PARTICIPANTS
IN O1SJ**

BIENNIAL AND

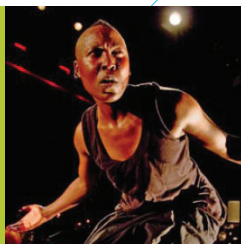
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**GUGGENHEIM
FELLOWS.**



Harvard Business School's Creative Capital case study was taught to nearly

**1,000 MBA
STUDENTS.**



In 2010, the Professional Development Program reached more than **800 ARTISTS** nationwide in **34 WORKSHOPS**, bringing its total artist participant number to **3,700 IN SEVEN YEARS.**

MoMA's *Creative Capital* exhibition of films and videos we've funded drew nearly **4,500 VISITORS** over its six-week run.



Creative Capital was the subject of features in:

**ARTNEWS, BARRON'S,
FILMMAKER MAGAZINE
AND VARIETY.**

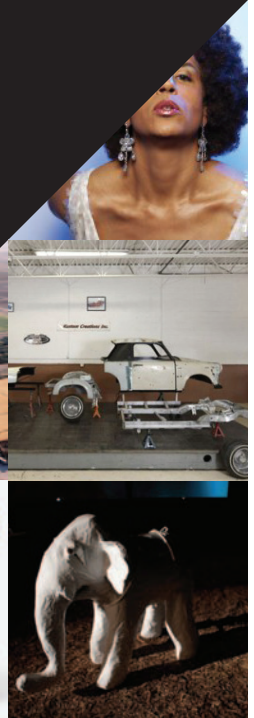


**2010
YEAR END
REPORT**

CONTENTS

- 4 Impact in the Field and Beyond
- 5 On the Road
- 6 Our Anniversary Celebration
- 7 Our Evolving Model at Work
- 8 Project Premieres in 2010
- 11 Professional Development Program
- 12 Building Our Community
- 13 Arts Writers Grant Program and MAP Fund
- 14 On the Horizon: 2011

Creative Capital is a national nonprofit organization dedicated to providing integrated financial and advisory support to artists pursuing adventurous projects in five disciplines: Emerging Fields, Film/Video, Innovative Literature, and Performing and Visual Arts. Working in long-term partnership with artists, Creative Capital's pioneering approach to support combines funding, counsel and career development services to enable a project's success and foster sustainable practices for its grantees. In its first decade, Creative Capital has committed more than \$20 million in financial and advisory support to 325 projects representing 406 artists, and has reached an additional 3,700 artists in more than 50 communities around the country through its Professional Development Program.



CREATIVE CAPITAL ENTERED 2010 energized by the many accomplishments of our first decade and ready to take on the challenges of the year ahead. We've always prided ourselves on being nimble, developing new systems for serving our grantees and other artists, and we worked harder than ever to be even more responsive in 2010. In our first decade, Creative Capital established itself as a beacon of artist support with a model that has been praised and is now being emulated by nonprofits, educational institutions and other organizations.

This year was an important follow-up time for our work with artists, in which we took stock of a decade of achievements, the 325 projects we've funded and the careers of so many artists we've reached. To evaluate all we have done, we surveyed our artists and hosted focus groups and one-on-one meetings that are helping us refine our model and make it even stronger for our second decade.

When we started 2010, our recent grantee classes were flourishing, the Professional Development Program (PDP) was on the cusp of a huge expansion and we looked ahead to a series of institutional landmarks. This report looks back on the year's milestones and our grantees' many successes, all of which demonstrate the high level of innovation across the Creative Capital family. It also includes an overview of the 2010 activities of our auxiliary programs, the Multi-Arts Production Fund and the Creative Capital | Warhol Foundation Arts Writers Grant Program. Finally, this report looks ahead to 2011, when we will guide grantees in all disciplines to more project premieres, pilot new PDP offerings and prepare for a new class of grantees in 2012.

None of these achievements would be possible without the invaluable encouragement of our funders and supporters, who have helped to make this year a success. With their generosity in mind, let's toast to a wonderful 2010 and an even brighter 2011!



Ruby Lerner

“Creative Capital’s support has given me some breathing room, of course, but it has also encouraged me to think creatively about what I need as an artist... The community, the retreat, the financial and web resources, and just the large sphere of contacts and the exposure to like-minded people have been invaluable. Thank you!”

Ben Marcus

2009 Innovative Literature grantee

IMPACT IN THE FIELD AND BEYOND

Creative Capital's system of artist support was sought out in 2010 as a model worth studying and emulating. Our team met with representatives from a variety of research entities and funding groups, from the Pew Fellowships in the Arts to institutes in the Netherlands and New Zealand. They spoke at conferences from the Sundance Film Festival to Louisville's IdeaFestival and were invited to attend convenings such as IFC Center's Independent Film Week, The Joan Mitchell Foundation's Creating a Lasting Legacy conference and the National Science Foundation and National Endowment for the Arts's RE/search: Art, Science and Information Technology gathering. Creative Capital was called upon by the State Department to participate in their International Visitor Leadership Program, and we have explored ways to work with a number of exceptional nonprofit and for-profit organizations and programs, including P.O.V., Dance/USA, Drake Hotel Art Program (Toronto), Distributed Art Publishers/Artbook and Big Screen Project at the Hotel Eventi in New York. Groups from Columbia University's Teachers College Arts Administration graduate program, Oberlin College, The University of Texas (Austin) and Pratt Institute invited representatives from Creative Capital to share our story and methods with their students, demonstrating our relevance and commitment to future generations of artists and arts professionals.

Harvard Business School's case study about Creative Capital made its debut in April, when nearly 1,000 first-year MBA students discussed it in their Entrepreneurial Management class. President and Executive Director Ruby Lerner traveled to Cambridge to help teach *Creative Capital: Sustaining the Arts*, which asks students to evaluate the challenges Creative Capital faces on the cusp of its second decade. Needless to say, a lively discussion occurred in each class. The case was prepared by Professor Felda Hardyman and Teaching Fellow Ann Leamon and is now available for purchase online at the Harvard Business School Press (<http://hbsp.com>). The case study has generated interest in Creative Capital among business schools and is helping to introduce our model to a new audience of emerging business professionals. Ruby was thrilled to speak at another Entrepreneurial Management class at the University of North Carolina as a direct result of the case study, and we look forward to introducing the case to more schools in the years to come.

Creative Capital was also the subject of a number of feature articles in nationwide publications this year, including *ARTNews*, the *Stanford Social Innovation Review*, *Barron's*, *Filmmaker Magazine* and *Variety*. We were mentioned in the *New York Times*, the *Wall Street Journal* and *The New Yorker*. Blog coverage was widespread, with features or mentions on indieWIRE.com, FracturedAtlas.com, Flavorpill.com, FilmmakerMagazine.com and many others. Creative Capital was selected as a Top National Nonprofit by Philanthropedia, a new organization that ranks nonprofit efficacy based on expert opinions.

ON THE ROAD

Creative Capital's artists were inescapable at festivals, conferences and other convenings this year. Eighteen Creative Capital artists were part of the O1SJ Biennial in San Jose in September, and many were featured at the 2010 Armory Show in New York in March. Five presented with Ruby Lerner at the IdeaFestival in Louisville, KY, in September, and other artists took part in SXSW, Pop!Tech and Art Basel Miami Beach, to name only a few.

In January, seven Creative Capital artists participated in the 2010 Sundance Film Festival through screenings and exhibitions. Ruby moderated a panel called "Integrating Film and Physical Space," which also featured grantee **Matthew Moore**. Throughout 2010, our filmmakers' work was shown at film festivals worldwide, including Berlin, Telluride, Edinburgh, Hot Docs, Minneapolis/St. Paul, Full Frame Documentary, SXSW, True/False, Bumbershoot and others.

In April, the John Simon Guggenheim Memorial Foundation announced its 180 Fellows for 2010, among whom were seven Creative Capital Grantees: **Luca Buvoli, Jane Comfort, Amy Franceschini** of **Futurefarmers**, **Miguel Gutierrez, Richard Maxwell**, and **Franziska Lamprecht and Hajee Moderegger** of **etteam**.

As our presence across these diverse forums shows, Creative Capital's mission and processes ignite the imaginations of many within our field and beyond, and our artists are on the cutting edge of their disciplines.

"This has been an amazing and formative experience. I am so proud to be a part of the Creative Capital endeavor. I hope I can be as helpful to you all one day as you have been to me."

Cauleen Smith
2008 Film/Video grantee



OUR ANNIVERSARY CELEBRATION

Creative Capital's first decade celebration culminated in May 2010 amid a flurry of exciting events and organizational milestones. Events organized by institutional friends and by our own staff brought together artists of all disciplines and audiences around the country.

The Museum of Modern Art organized *Creative Capital*, a six-week film exhibition that opened April 30 and honored our contributions to the field through screenings of more than 35 films and videos we supported. Live performances and artist Q&As accompanied many screenings, and films of all genres were shown, from narratives and documentaries to experimental animations, and everything in between. The exhibition opened with an exclusive live performance accompanying grantee **Braden King's** forthcoming film *HERE* featuring narration by the film's star, Ben Foster, music by the Boxhead Ensemble and projections by Deborah Johnson. Over the following weeks, *Creative Capital* included projects by **Natalia Almada**, **Christopher Munch**, **Brent Green** (who performed live narration and music with his film *Paulina Hollers*), **Kalup Linzy**, **Sharon Lockhart**, **Laura Poitras**, **Alex Rivera**, **Caveh Zahedi** and many more. The series, which drew nearly 4,500 attendees, closed with the New York premiere of **Eve Sussman** and Rufus Corporation's experimental *whiteonwhite:algorithmicthriller [betaversion]*.

To toast our anniversary and celebrate many of our wonderful artists, Creative Capital board member Ronald Feldman presented the group exhibition *Resurrectine* from May 16 through July 23 at his gallery in New York. *Resurrectine* focused on reinvention and rebirth in this time of great change in the country and the world. Among the participating artists were 25 Creative Capital grantees: **Cory Arcangel**, **Ina Archer**, **Sanford Biggers**, **Luca Buvoli**, **Nick Cave**, **Liz Cohen**, **Brody Condon**, **Chris Doyle**, **Brent Green**, **Kelly Heaton**, **Shih Chieh Huang**, **eteam**, **Deborah Lawrence**, **Jane Marsching**, **Jennifer and Kevin McCoy**, **Karyn Olivier**, **William Pope.L**, **Marie Sester**, **Dread Scott**, **Paul Shambroom**, **Eve Sussman** and **Mark Tribe**.

A series of four readings showcased our Innovative Literature grantees, including **Jeffery Allen**, **Paul Beatty**, **Alan Gilbert**, **Ben Marcus**, **Bernadette Mayer**, **Cole Swensen** and **Deb Olin Unferth**. The free readings were open to the public each Saturday in May at the Bowery Poetry Club in New York. Grantees read from their Creative Capital projects and from other pieces to appreciative afternoon audiences.

Additional programs, from **Taylor Mac's** May concert at Joe's Pub to a group show at The Kitchen featuring **eteam**, were sprinkled throughout the spring and summer. Finally, on May 24, a group of Creative Capital grantees hosted our first Benefit and Auction. The auction featured work by nearly 20 grantees, and the event included performances by **Headlong Dance Theater**, **Kalup Linzy** and **Taylor Mac**, as well as a piece by **Richard Move**. More than 120 guests attended.

PROJECT PREMIERES IN 2010

Seventeen artists had Creative Capital project premieres in 2010, representing all five disciplines and grantees from our first through our most recent funding years. Our artists continue to be boundary busting, collaborative risk-takers, deeply engaged with the world around them, who always forge their own creative paths. We are proud to have helped them bring these projects to premiere this year:

Young Jean Lee (Performing Arts 2009) *Lear*: This radical interpretation of Shakespeare's *King Lear* premiered at New York's Soho Rep on January 7. *Lear* resonated with audiences and reviewers — Charles Isherwood called it “cheeky and freaky”— and solidified Lee's reputation as a remarkable experimental playwright.

Glenda Wharton (Film/Video 2005) *The Zo*: A hand-drawn short-format animation, *The Zo* premiered January 26 at the 2010 Sundance Film Festival. It also screened in May as part of *Creative Capital* at MoMA.

Hasan Elahi (Emerging Fields 2006) *Tracking Transience: The Orwell Project*: A study in self-surveillance, *Tracking Transience* premiered in *One on One* at SITE Santa Fe on February 6. After years of documenting his every move in response to learning he was under FBI surveillance, Elahi's piece continues to tour, and he continues to track himself.

David Neumann and Richard Sylvanes (Performing Arts 2009) *Big Eater*: Inspired by the YouTube video of an intoxicated David Hasselhoff, Neumann and Sylvanes used movement and video to examine our appetites and capabilities. *Big Eater* premiered at New York's The Kitchen on March 4.

Laura Poitras (Film/Video 2008) *The Oath*: Oscar-nominated Poitras's study of Abu Jandal, Yemeni cab driver and former bodyguard of Osama Bin Laden whose brother-in-law served time at Guantanamo, *The Oath* screened at film festivals worldwide and won numerous awards. *The Oath*'s Creative Capital premiere was May 7 at IFC Center in New York.

Nora Chipaumire (Performing Arts 2009) *lions will roar, swans will fly, angels will wrestle heaven, rains will break: gukurahundi*: Chipaumire collaborated with musician and poet Thomas Mapfumo for *lions will roar...*, which premiered May 21 at the Kumble Theater in Brooklyn. The piece examines the struggles of Chipaumire's native Zimbabwe, including the country's recent economic downfall, through dance and music.

David Russo (Film/Video 2008) *The Immaculate Conception of Little Dizzle*: Russo's wildly surreal story of a desk jockey turned janitor turned science experiment premiered at Laemmle's Sunset 5 in Los Angeles on June 25 after screenings at the Sundance and TriBeCa film festivals. The film was available for viewing through Tribeca On Demand via cable television providers nationwide.

Matthew Geller (Visual Arts 2000) *Woozy Blossom* (*Platanus nebulosus*): This extension of Geller's *Foggy Day* opened June 1 in the sculpture garden of the Katonah Museum of Art in New York. *Woozy Blossom* is a 16-foot steel tree that produces continuous fog, inviting visitors to be engulfed in its mist.

Nick Cave (Performing Arts 2002) *Drop (Drive-by)*: Cave's Soundsuits had their Creative Capital premiere in Chicago with a nightly public video installation, *Drive-by*, that opened September 10, timed to coincide with an eight-page spread in the September issue of *Vogue*. Cave's online store, SoundSuitShop.com, also opened in September.

"Creative Capital's support has been immeasurable. I am able to actualize what I've been imagining with very little compromise."

Deke Weaver
2009 Performing Arts grantee

Barbara Hammer (Film/Video 2000) *Resisting Paradise*: Though the film originally screened in 2002, we celebrated its Creative Capital premiere this fall at MoMA in New York, where it screened twice as part of a retrospective of dozens of Hammer's films.

Deke Weaver (Performing Arts 2009) *ELEPHANT*, from *The Unreliable Bestiary*: The second performance of Weaver's *The Unreliable Bestiary*, *ELEPHANT* explored the commonalities between human and elephant societies. *ELEPHANT* premiered September 23 at the Stock Pavilion in Urbana, IL.



Redux (Emerging Fields 2006) *Callspace*: Using cell phones to deliver ambient sound from different locations to an exhibition space, *Callspace* premiered September 30 in Pawtucket, RI. Audio speakers at a gallery were connected to cell phones in and around Pawtucket, connecting listeners to outside sounds.

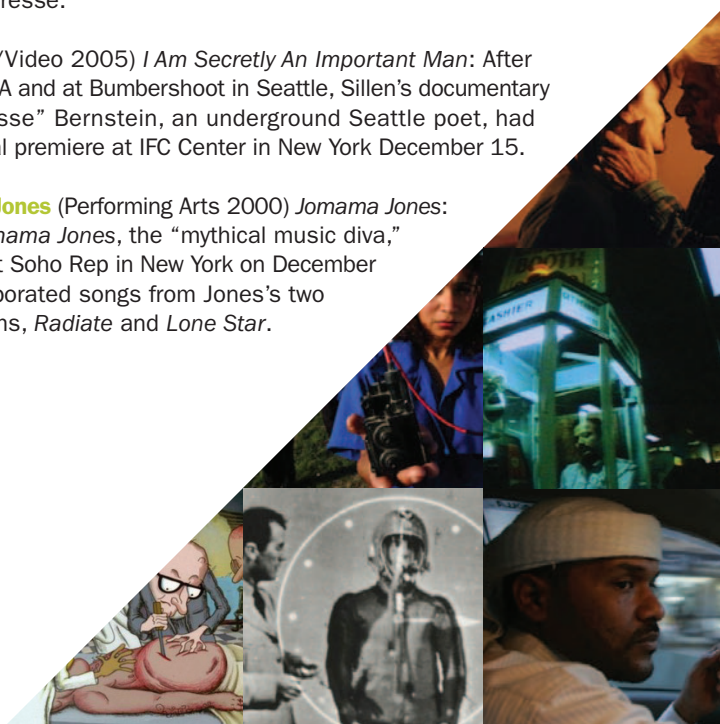
Liz Cohen (Visual Arts 2005) *Trabantimino (BODYWORK)*: Cohen transformed an East German Trabant into a modified Chevrolet El Camino, doing all of the mechanical work herself while also transforming herself into a bikini model and auto mechanic. The car, *Trabantimino*, debuted October 7 at Salon 94 in New York with photographs by Cohen documenting the tools of her mechanic-mentor.

Jay Rosenblatt (Film/Video 2008) *The Darkness of Day*: Comprised of found, discarded footage set to voiced-over readings and interviews, *The Darkness of Day* is a meditation on suicide. After screening at film festivals worldwide, the film premiered as part of a week-long exhibition of Rosenblatt's work at MoMA on October 13.

Christian Hawkey (Innovative Literature 2006) *VENTRAKL*: Folding poetry, prose, biography and visual media into an experimental translation of 19th-century German Expressionist poet George Trakl, *VENTRAKL* was published October 1 by Ugly Duckling Presse.

Peter Sillen (Film/Video 2005) *I Am Secretly An Important Man*: After screening at MoMA and at Bumbershoot in Seattle, Sillen's documentary about Steven "Jesse" Bernstein, an underground Seattle poet, had its Creative Capital premiere at IFC Center in New York December 15.

Daniel Alexander Jones (Performing Arts 2000) *Jomama Jones*: Jones brought *Jomama Jones*, the "mythical music diva," to life in *Radiate* at Soho Rep in New York on December 28. *Radiate* incorporated songs from Jones's two most recent albums, *Radiate* and *Lone Star*.



PROFESSIONAL DEVELOPMENT PROGRAM

Creative Capital's Professional Development Program (PDP) expanded significantly in 2010, with new leaders, new workshops and new partners at every turn. PDP reached more than 800 artists last year, a feat made possible through a number of exciting partnerships. At the end of 2009, we announced that PDP had received a \$1.5 million grant from The Kresge Foundation for curriculum development and a new Workshop Subsidy Program, which would partially subsidize the cost of workshops for institutions wishing to bring PDP to their communities. Throughout the year, PDP refined the content of its Promoting Your Work, Internet for Artists and Verbal Communications One-Day workshops and developed two new workshops — Real Community Engagement and *Taller Profesional de Desarrollo para Artistas*, a Spanish-language workshop that can be customized to the participants' language comfort levels and desired PDP content. PDP also built a new Online Learning Program, piloting in early 2011, which will allow individual artists to participate in PDP workshops via the internet.

PDP developed the Kresge-funded Subsidy Program early in the year, soliciting applications from organizations across the country, and in late summer notified 19 organizations that they had received subsidies for Core Weekend Workshops, Internet for Artists Workshops, Verbal Communications One-Days and *Taller Profesional de Desarrollo para Artistas*. During the application process, PDP also worked with existing partners to schedule additional subsidized workshops. In total, PDP selected 27 organizations nationwide to receive funds through the Workshop Subsidy Program for workshops from March 2010 to late 2011.

Another highlight of the year came in June, when PDP and Lower Manhattan Cultural Council co-hosted a five-day Artists Summer Institute on New York's Governors Island, the first intensive PDP workshop of its kind. Fifty local artists were selected for this free workshop, and they experienced nearly the full suite of PDP offerings. PDP also worked with the Minnesota State Arts Council to provide nine workshops across the state in May and June.

"PDP spoke directly to artists' needs, with presenters who were professional, working artists and had practical information. It was amazing to have this time for myself and to think uninterruptedly about my work and how all this new information can benefit my future career."

PDP participant
Summer 2009

PDP IN 2010: By the Numbers

805
artist
participants

34
workshops

12
states

By the end of December 2010, PDP had reached **3,700** artists in more than 50 communities since its launch in 2003. With more than 35 workshops forecast for 2011, this number will continue to soar.

BUILDING OUR COMMUNITY

When we celebrated our 10th anniversary in 2009, The Andy Warhol Foundation for the Visual Arts made a \$15 million commitment to Creative Capital in the form of a 10-year, one-to-one matching gift. In early 2010, our Board of Directors took the first step in matching the Warhol Foundation's generosity, collectively committing more than \$1 million to help kick off our second decade.

Creative Capital welcomed more than 80 new donors in 2010 at every level, through our successful appeals, Benefit and Auction and targeted major gift fundraising. All of these commitments contributed to our meeting and exceeding our initial and revised individual fundraising goals for the year. We were also selected to be the beneficiary of a national touring exhibition and auction organized by the automaker Scion called *Installation Five*, featuring the work of 44 artists. We were honored to be recognized by a forward-thinking company that supports contemporary artists.

Our donors, new and longstanding, understand that supporting Creative Capital means supporting artists through a comprehensive set of services that go above and beyond funding project creation. We continue to grow and change to serve the field through programs that are only made possible by our invaluable supporters.

Creative Capital currently receives support from The Andy Warhol Foundation for the Visual Arts, the Doris Duke Charitable Foundation, The TOBY Fund, The Nathan Cummings Foundation, The Andrew W. Mellon Foundation, The Rockefeller Foundation, the William K. Bowes, Jr. Foundation, the Muriel Pollia Foundation, Catharine and Jeffrey Soros and more than 150 other institutional and individual donors.

Creative Capital's Professional Development Program (PDP) was established through the generous support of the Emily Hall Tremain Foundation. The program is also made possible through the continuing support of the Doris Duke Charitable Foundation and The Rockefeller Foundation. PDP is also supported by The Kresge Foundation through a special grant for the Workshop Subsidy Program, curriculum development and program enhancement.



ARTS WRITERS GRANT PROGRAM AND MAP FUND

The Arts Writers Grant Program received 460 eligible applications in 2010 and recently announced its new grantees. We look forward to sharing these writers' successes in the years to come. In the last year — and since the inception of the program — Arts Writers grantees have been extremely active in making their projects public, whether through publication, performance or curation. In May 2010, Barbara Pollack published her book *The Wild Wild East: An American Art Critic's Adventures in China*. In the spring, Lori Waxman continued to write on-the-spot art reviews, performing as a “60wrd/min art critic” in cities from Columbus, OH, to Durham, NC. Catherine de Zegher's research on the use of line in the visual arts has led to a major exhibit, *On Line: Drawing through the Twentieth Century*, which opened at MoMA in November. Julia Bryan Wilson's book *Art Workers: Radical Practice in the Vietnam Era* was designated “A Best Book of 2009” by *ArtForum*. Lyle Rexer advanced the conversation on abstraction in photography last year with his book *The Edge of Vision* and an accompanying exhibit at Aperture Gallery.

The MAP Fund welcomed 40 grantees in 2010, selected from a pool of 800 applicants. MAP grantees in 2010 represent artist communities and audiences in 21 cities across the United States, from Austin to Pittsburgh to New Orleans to Butte, MT. Among this year's artists, 55 percent are first-time grantees, including Massachusetts-based playwright Marcus Gardley, who received support with New York's Foundry Theatre for *The Oscar Grant*

Project, a play that deals with the 2009 fatal police shooting of Oscar Grant in Oakland, CA, and the subsequent media-fueled response. Also in 2010, the MAP Fund received a first-time \$1 million grant from The Andrew W. Mellon Foundation in support of its grantmaking work. MAP continued an initiative by the Doris Duke Charitable Foundation that provides additional general operating support for grantees in Theater, Dance, Interdisciplinary Works and Jazz, with the goal of providing greater stability to the infrastructure of the arts sector.

“There's a wonderful irony at the core of Creative Capital... An organization that funds boundary-breaking work by some of today's most innovative and often unconventional artists, Creative Capital is also an organization that preaches the most quotidian of skill sets — fiscal management, career planning, and the necessities of marketing and promotion.”

Filmmaker Magazine
Spring 2010

ON THE HORIZON: 2011

Creative Capital arrives in 2011 with a full slate of plans reaching every corner of our organization, from grantmaking to our career development work to project premieres. In February, our online Letter of Inquiry will open at creative-capital.org for Film/Video and Visual Arts applicants. We expect more than 2,000 artists will apply for what will become our 2012 grantee class, and throughout the year, our incomparable readers and panelists will narrow this field to the 46 artists we will introduce to the public in January 2012 — the first grantees of our second decade.

In 2011, our first decade grantees will benefit from a variety of new artist services. The Creative Capital Loan Fund for the Performing Arts, established with the assistance of The Andrew W. Mellon Foundation and the Rockefeller Foundation's Cultural Innovation Fund, will pilot early in the year. The Loan Fund will allow grantees who have completed their Creative Capital projects to borrow low-interest funds for new performing arts work. New "clinics" will give grantees access to legal, financial and business counselors via scheduled appointments to answer basic questions.

As always, expect to see a broad array of Creative Capital project premieres in 2011 — and we're starting strong with **Cauleen Smith's** *Remote Viewing* at New York's The Kitchen, **Jennie C. Jones's** *Counterpoint* at San Francisco's Yerba Buena Center for the Arts, the publication of **Alan Gilbert's** *Late in the Antenna Fields* and **Los Angeles Poverty Department's** *History of Incarceration* at Highways Performance Space in Los Angeles, all in January. As the year continues, we'll see premieres from **Deb Olin Unferth**, **Lynn Hershman Leeson**, **Trimpin**, and **Katie Pearl and Lisa D'Amour**, among many others. Of course, our artists will take part in festivals and shows across the country, from Sundance to the Armory to Art Basel and beyond.

PDP will pilot its Online Learning Program in early 2011, continue to pilot and refine *Taller Profesional de Desarrollo para Artistas*, and continue to offer workshops nationwide — including 19 subsidized workshops. This unprecedented level of activity will likely bring PDP's workshops to more than 1,000 artists next year — perhaps many more, as the Online Learning Program expands its capabilities.

These are just some of the ways Creative Capital will continue to evolve to serve our grantees and the field in the coming years, adapting our services to meet and exceed their needs. We will always be a laboratory, working with artists to develop the most effective ways to ensure their success.

The new year will bring new projects, new programs, new premieres and the selection of new grantees. Creative Capital looks forward to the future successes of our artists and new organizational milestones as we begin our second decade.

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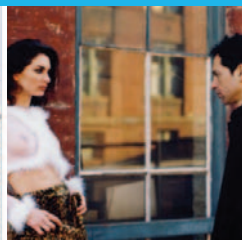
“Creative Capital's assistance has been crucial. I would not have been able to pay the performers, musicians, myself... We were able to market the play quite well, which helped us sell out our run and also helped make Lily one of the most talked about shows of the season.”

Taylor Mac
2009 Performing Arts grantee



“In addition to the financial support, the professional support of Creative Capital is a gift that continues to give. We have learned so many skills and strategies for building our careers as filmmakers and artists in the retreats, and through our continuing relationship with CC staff and consultants. And as we continue to build relationships with other Creative Capital grantees... our work and our professional development and our lives are continuously enriched by being part of this remarkable creative community.”

Tia Lessin and Carl Deal
2008 Film/Video grantees



“Creative Capital is reinventing philanthropy for the arts.”

Barron's
March 8, 2010