



creative capital

2022 Inaugural  
Impact Report

Cover: Sam Tam Ham's (2022 Grantee) *Te Moana Meridian*, a site-responsive experimental opera, and proposal to the United Nations to relocate the international Prime Meridian to the open waters of Te Moananui-ā-Kiwa in the South Pacific Ocean. Gowns by Clara Chon. Photo by Kai Tillman.

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Creative Capital would like to call attention to the complex history of the lands on which we live and work. Our headquarters are situated on the unceded, ancestral homelands of the Lenape people, called Lenapehoking, commonly referred to as Manhattan.

We commit to responsible stewardship of the land and respect for the First Nations. We also acknowledge the people forcibly taken from their ancestral lands in Africa and enslaved to build the economic infrastructure from which this country now benefits. We furthermore recognize the interconnections between the enduring impacts of colonization, enslavement, and our current climate emergency, which manifest in a myriad of ways including habitat destruction and global dispossession, environmental exploitation in Indigenous communities and in communities of color, and climate refugee crises.

Creative Capital commits to being more sustainable in its operations including: reducing energy consumption, limiting air travel, using recycled paper products, eliminating unnecessary single use plastic, and impact investing.

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# Reflecting on a Year of Serving Artists

Every artist dreams of making wild, new work. In my first year of serving artists at Creative Capital, we increased our grantmaking by 43% to 50 awards, opened a new grant cycle, enhanced our suite of services, launched Creative Capital Carnival, hosted our inaugural Artist Benefit + Banquet (featured in *The New York Times*), and best of all—connected with hundreds of ground-breaking artists across the country!

Since 1999, Creative Capital has provided unparalleled care and wraparound support through grants, professional development, and community-building. Artists call us “a lifeline,” “a sanctuary,” and “the gold standard in artist support.” Yet, our giving to artists is nothing compared to what they give us.

**Artists challenge us.** Creative Capital is often the first to fund experimental and socially engaged projects. Viva Ruiz received her first major grant from us for her project on reproductive justice, *Thank God for Abortion Telenovela Pilot*.

**Artists inspire us.** Creative Capital funds catalytic moments and pivots in artistic practices. We are excited to support acclaimed visual artist Teresita Fernández’s new opera *Aponte*, based on the Afro-Cuban hero who ignited a slave rebellion.

**Artists restore us.** Creative Capital nurtures long-term relationships with artists to help them realize ambitious projects that enrich our lives. Xavier Cortada’s *The Underwater* activates citizens to advocate for an equitable plan as Florida faces a climate emergency.

Founded in direct resistance to state censorship when the NEA discontinued the majority of its grants to individual artists, Creative Capital funds artistic freedom and the creation of new work via a democratic, national, open-call process. We believe artists lead the way in thinking outside our systems, markets, institutions, and conventions. Our commitment to artists is our commitment to a more equitable and sustainable future.

Join us in making artists’ wildest dreams come true!



**Christine Kuan**  
President & Executive Director





This work by Raven Chacon, presented in the 2022 Whitney Biennial, captures a scene at the Oceti Sakowin camp near Standing Rock Indian Reservation in North Dakota during the 2016–17 No Dakota Access Pipeline (NoDAPL) resistance, which protested the construction of a pipeline that would threaten the Sioux Tribe's safety and rights as a sovereign nation.

Raven Chacon (2012 Grantee and 2022 Pulitzer Prize):  
*Silent Choir (Standing Rock)*, 2017–22; courtesy the artist.

# Who We Are

## Mission

Creative Capital is a nonprofit, grantmaking organization with the mission to fund artists in the creation of groundbreaking new work, to amplify the impact of their work, and to foster sustainable artistic careers.

## Vision

To be at the forefront of discovering and fostering the creation of radical art, and to build a wild and wondrous artist-centered community that inspires a global public.

## Values

- Advocating for freedom of expression.
- Art that challenges formal, social, and political conventions.
- A spirit of mutual generosity, seeking to foster a diverse and equitable ecosystem in the arts.
- Developing more sustainable social, economic, and environmental practices.

## Origins

In 1999, Creative Capital Foundation was established as a nonprofit public charity by The Andy Warhol Foundation for the Visual Arts after the National Endowment for the Arts (NEA) ended the majority of its grants for individual artists. We believe that fostering artists' freedom of expression is critical to democracy. Creative Capital funds visual arts, performing arts, film/moving image, technology, literature, multi-disciplinary, and socially engaged practices.



*Kristina Wong: Sweatshop Overlord is a solo performance about Wong's (2006 Grantee) personal experience mobilizing hundreds of volunteers, the "Auntie Sewing Squad," to sew masks during the pandemic. 2022 Lucille Lortel Award winner. Photo by Jenna Jo.*

"My entire life changed when I received the Creative Capital Award. It marked a shift in my practice as an artist and got me thinking way beyond the myth of 'starving artist survival.' They've affirmed for me the potential of art for revolutionizing the entire world and have given me the tools and network to see that potential through." —Kristina Wong, 2006 Creative Capital Grantee



Martine Syms (2021 Grantee).  
Photo by Danielle Levitt.

“The Creative Capital funding is making this project possible! It's not easy to make a feature length film for the budget I have, and it certainly wouldn't be possible without the massive support of the Creative Capital funds. The impact cannot be overstated.”  
—Martine Syms, 2021 Creative Capital Grantee

## 2022 Impact

**\$1,680,797**

Funding disbursed to artists in FY22

**50**

New 2022 awards

**43%**

Increase from 35 to 50 awards

**90%**

Black, Indigenous, Asian, and Latinx artists in 2022 cohort

**7%**

Artists with disabilities in 2022 cohort

**57%**

Women, gender non-conforming, non-binary, or not disclosed in 2022 cohort

**115**

Artists who received funding in FY22

**835**

Grantees to date

**684**

Projects funded to date

**258,878**

Total served via artist resources

**214,379**

Total served via artist opportunities listings

**32,000**

Total served via professional development workshops to date

# Beyond Funding

What is wraparound support at Creative Capital?

## We make it easy

**New application and grant cycle** that respects artists' time and labor—40 questions down to 6.

**Awardee hub** an enhanced online platform for on-demand funding and services.

## We offer scaffolding

**One-on-one staff consultations** review project timelines and goals and plan project premiere promotion.

**Peer mentorship** that fosters meaningful artist-to-artist conversations about projects, practices, career trajectories, and personal connections.

**Industry connections** through year-round tailored meetings with industry experts, curators, presenters, producers, funders, residencies, and more.

**Professional consultations** with legal, financial, communications, and planning professionals to build sustainable careers.

## We build vibrant community

**Artist gatherings** and joy-filled celebrations with artists, patrons, and industry professionals to create lasting bonds.

**Online education** and accessible professional development programs.

**Opportunities listings** that provide artists with essential compilations of grants, residencies, and open calls.

**Promotion** for projects, events, exhibitions, films, performances, and accolades to our network.



Samora Pinderhughes (2019 Grantee).  
Photo by Lauren Desberg.

“So far, beyond the funding, the career development services have been invaluable.”—Samora Pinderhughes, 2019 Creative Capital Grantee



Installation view of Cermame Barnes's (2022 Grantee) *ON*. Photo by Lauren Desberg.

“These projects critically and creatively address some of the most pressing issues of our moment, as well as painful historical legacies that continue to shape our present. These artists demonstrate, with urgency and power, the many ways creative practice not only engages the world, but endeavors to shape it.”  
—Aliza Shvarts, Director of Artist Initiatives

# 2022 Creative Capital Grantees

Artists shaping the world

## Visual Arts

**Alia Farid**, San Juan, PR

*Migration of Forms*

Social practice project and ever-expanding tapestry that traces the history of Arab, South Asian, and African migration to Latin America and the Caribbean. At the center of this wide-ranging work is the Puerto Rican-Palestinian solidarity movement.

**American Artist**, Queens, NY

*Shaper of God*

Installation of sculpture and video work connecting the life and mind of Octavia E. Butler to the migration of Black Americans to California, the epicenter of the science fiction movement, and the rocket science industry.

## Visual Arts, continued

**Crystal Z Campbell**, Oklahoma City, OK

*Post Masters*

Experimental film, performance, painting, and publication project considering intersections between the United States Postal System and US Military through the lens of both Filipinx and Black histories.

**Germane Barnes**, Miami, FL

*Restructuring Blackness*

Architectural drawings and analyses to examine African diasporic contributions and legacies to architecture, creating a new column order that reimages American monuments to allow for alternative histories of site, space, and identity.

**Lucy Kim**, Cambridge, MA

*Melanin Images Via Genetically Modified E. coli*

By developing a unique process for creating screen prints from melanin produced by genetically modified *E. coli*, Kim explores human pigmentation and the disingenuous use of vision to justify racial categories and inequities.

**Maura Brewer**, Los Angeles, CA

*Private Client Services*

Essay video and performance that documents the process of laundering money through art acquisition.

**Nyugen Smith**, Jersey City, NJ

*See Me See We*

Series of contemporary sculptural portraits of Smith's African ancestors represented through brass busts in the artist's image and likeness, informed by research on facial scarification, hairstyles, and body adornment traced back to their ethnic groups of origin dating back more than 500 years.

**Paola Segura Cornelio**, New York, NY

*Bal Trips*

Fictional travel agency, website, and installation that help tourists travel to "developing" nations without fear of spreading colonization, Eurocentrism, and exploiting their privilege.



Viva Ruiz's (2022 Grantee) *Thank God for Abortion* *Telanovela Pilot* is a scripted narrative, utilizing the hallmark drama of the form to disseminate the message that abortion is healthcare, 2019.

## Visual Arts, continued

**Pinar Yoldas**, La Jolla, CA

*Dark Botany: the Dark Banana Plant and other Accelerated Photosynthesis Species*

Speculative design installation that explores the tension between technophobia and technophilia through the lens of a plant world altered to facilitate faster carbon capture.

**Ramón Miranda Beltrán**, San Juan, PR;

**Madeline Jiménez Santil**, Mexico City, Mexico

*Canibalía*

Book and two-person exhibition that uses photography to document the natural environment of Puerto Rico and Mexico and reappropriate colonial narratives.

**Sarah Rosalena**, Los Angeles, CA

*Standard Candle*

Rethinks astronomical observatory instrumentation through feminist and decolonial perspectives by using digital weaving and Indigenous beading to reinterpret telescopic images in textile form.

**Steven Tamayo**, Omaha, NE

*4 Years*

Tamayo and the Mní Wičhóni Nakíčiziŋ Wóuŋspe (Defenders of the Water School) will paint 12 traditional buffalo robes to help revive lost but essential pieces of Lakota culture.

**Viva Ruiz**, Brooklyn, NY

*Thank God for Abortion Telenovela Pilot*

Scripted narrative using the hallmark drama of the form to disseminate the message that abortion is healthcare.

**Xavier Cortada**, Palmetto Bay, FL

*The Underwater*

Uses socially engaged art, community partnerships, and data visualization to activate citizens as problem-solvers who form an equitable environmental plan as Miami faces a future with rising seas.

## Literature

**Alexandra Chreiteh**, Somerville, MA

*Sweetmeats or, Who Killed Issam Sukkar?*

Novel written in Arabic, set in a border town between Lebanon and Syria, that explores relationships between gender and labor, global migration and ecological disaster, mounting nationalism, and domestic violence.

**Cheswayo Mphanza**, Chicago, IL

*Zambia: Tomorrow the Moon!*

Meta-documentary hybrid poetry/prose project that imagines and reimagines a cavalcade of fictional Zambian writers and political and historical figures from the 17th to the 20th centuries.

**Mónica de la Torre**, Queens, NY

*Parallel Interiors*

Book-length literary hybrid in which de la Torre weaves together research centering on the Cuban-born industrial designer Clara Porset and memories of growing up in a part of Mexico City built upon modernist utopias developed by architects such as Luis Barragán.

**Tan Lin**, New York, NY

*Our Feelings Were Made By Hand*

Narrates the cross-generational history of a Chinese American family—from China to southeastern Ohio.

## Technology

**Black Quantum Futurism (Rasheedah Phillips,**

**Camae Aweya)**, Philadelphia, PA

*Time Zone Protocols: Confederate States*

Interdisciplinary creative practice weaving quantum physics, Afrofuturism, and Afrodiasporic concepts of time, space, ritual, and sound to create practical ways to escape negative temporal loops, oppression vortexes, and the digital matrix.



Madeline Hunt-Ehrlich's (2022 Grantee) *The Ballad of Suzanne Césaire*.

## Technology, continued

**Kameelah Janan Rasheed**, Brooklyn, NY  
*Black Orbits*

Digital [an]archive of Black vernacular photographs that lives at the intersection of Black privacy and interiority, the archival impulse to collect and share, and contemporary controversies over the ownership of Black vernacular photographs.

**Mimi Onuoha**, Brooklyn, NY  
*Ground Truth*

Machine-learning model that finds counties in the US that contain convict-leasing-era mass burial graves.

**The Revolution School** (Jennifer Moon, Culver City, CA; Clara Philbrick, Long Beach, CA; Devin Alejandro-Wilder, Austin, TX)

*My Little BEI 🤖🐾: Robot Animal Familiars*

AI in the form of an app or robot animal companions, BEIs 🤖🐾 help us process cyclical underlying traumas and feelings that are produced by and perpetuate systems of oppression.

## Film

**Clement Hil Goldberg**, Los Angeles, CA  
*Let Me Let You Go*

Comedic science fiction feature film following two trans, queer artists who, inoculated with a serum created by a biotech billionaire, are turned into a fungal cross-species as the earth collapses.

**Cyrus Moussavi**, Chicago, IL  
*Somebody's Gone*

Documentary about 94-year-old spiritual singer Brother Theotis Taylor, told through a remarkable archive of footage collected by his son, Hubert.

**Ilana Coleman, Jamie Gonçalves**, Los Angeles, CA  
*The Inventory*

Feature film that juxtaposes the nonfiction testimonials of four mothers searching for their sons who were disappeared in Mexico with an absurd fiction of a bureaucratic committee searching for a dictionary's missing word.



Raúl O. Paz-Pastrana's (2022 Grantee) *Backside*.

## Film, continued

**Karthik Pandian**, Harvard, MA

*Lucid Decapitation*

Feature film interweaving Indigenous prophecy, Black music, and Hindu cinema to challenge the colonial monument's claim on space and time.

**Madeleine Hunt-Ehrlich**, Brooklyn, NY

*The Ballad of Suzanne Césaire*

Documentary film that tells the story of the Caribbean writer, activist, and Surrealist Suzanne Césaire.

**Raúl O. Paz-Pastrana**, Denver, CO

*Backside*

Feature documentary film that intimately explores the daily work, friendship, dreams, and expertise of the underrecognized migrant workers behind the Kentucky Derby.

**Suneil Sanzgeri**, Brooklyn, NY

*Two Refusals*

Feature-length experimental essay-film that looks to sites of refusal, rejection, and revolt across India and Africa.

## Performing Arts

**Brandon Kazen-Maddox**, Brooklyn, NY

*The ASL Dance Theatre Reimagining of Andrew Lipa's WILD PARTY*

Performance that creates a world in which authentically represented Deaf and signing dancers embark on a musical, textural, and gestural journey through the seedy underbelly of the Deaf community during the Prohibition era of the Roaring Twenties.

**Christopher K. Morgan**, Takoma Park, MD

*N(8)tive Enough*

Dance-theater piece built from the personal stories of a Hapa-Hawaiian that integrates hula, modern dance, kitschy pop-culture images, and humor, and asks audiences to reflect on what it means to be Native.

**Dakota Camacho**, Seattle, WA

*TÁTAOTAO*

Ritual performance that activates the transformative potential of Indigenous worlds.

**Deborah Goffe**, Holyoke, MA

*Liturgy|Order|Bridge*

Performance installation that centers dance as the organizing principle in a liturgy, and asks: What might it mean to engage dance practice as faith practice, performance as communal ceremony, performance space as consecrated site, and audience as a fellowship?

**Du Yun**, New York, NY

*For Ever More—FutureTradition: An XR Opera Garden*

Experiments for the first time with bringing centuries-old Kunqu opera to life using augmented reality, web-based virtual reality, and large-format projection.

**Edisa Weeks**, Brooklyn, NY

*3 RITES: Life, Liberty, Happiness*

Three-part performance that interrogates why life, liberty, and happiness were included in the US Declaration of Independence as inalienable rights.

**Etienne Charles**, Meridian Charter Township, MI

*Earth Tones*

Multimedia jazz performance featuring original compositions that document and feature peoples and regions that are, and will be, severely affected by climate change.

**Graham Haynes**, New York, NY

*Requiem for Young Black Men Assassinated by Police in America*

Evening-length performance reflecting on the killings of George Floyd, Breonna Taylor, Atatiana Jefferson, Stephon Clark, and Philando Castile.

**Jacques Schwarz-Bart**, Medford, MA

*Mosaic (music from the African Diaspora)*

Collaboration with master musicians from the Caribbean, North Africa, and South America to create jazz arrangements from their specific musical traditions.



Etienne Charles (2022 Grantee) was commissioned to create and perform *San Juan Hill: A New York Story* for the opening of David Geffen Hall in October 2022. The work pays homage to the neighborhood that was razed to make way for Lincoln Center.

## Performing Arts, continued

**Jasmine Hearn**, Houston, TX  
*Memory Fleet: A Return to Matr*

Migrating performance and archive celebrating the living memories and work of eight Black women of the neighborhoods of Third Ward and Acres Home on occupied lands now known as Houston, Texas.

**JJJJerome Ellis**, Virginia Beach, VA  
*ANTIPHONARY*

Open-ended, ongoing song engaging the forms of book, album, and live performance. The project seeks to transfigure archives of so-called "runaway slave advertisements" and celebrate Black and disabled freedom practices.

**Justin Randolph Thompson**, Florence, Italy  
*Surveying Gravity*

Exploration of Thompson's grandfather's legacy in a performance that engages the labor of legacy maintenance.

**Marcos Varela**, New York, NY  
*ICE Storm*

Album and multimedia site-specific performances that explore events of 2020 and 2021—including the pandemic, the societal reckoning on racism, the 2020 election, and ongoing sociopolitical divisions.

**Marina Magalhães**, Los Angeles, CA  
*Body as a Crossroads*

Live dance performance and ongoing methodology that seeks to generate (re)membering practices of body and land to mobilize the possibilities of dance-making as change-making.

**Mikaal Sulaiman**, New Haven, CT  
*Project Black Plague*

Sound performance experienced through headphones, revealing a comprehensive diagnosis and trial-tested antidote for racism through deep epigenetic research.

## Performing Arts, continued

### **Pioneer Winter**, Miami, FL

#### *DJ Apollo*

Immersive physical theater piece that reimagines the Greek myth of Apollo and the subsequent 20th-century neoclassical ballet as a story of a fallen idol who has traded the lyre for vinyl.

### **Randall Horton**, Bloomfield, NJ; **Devin B Waldman**, Birmingham, AL

#### *Radical Reversal*

Socially engaged project that works within two correctional facilities to provide a way for incarcerated women and men to reclaim their humanity through the creative process.

### **Sam Tam Ham**, Portland, OR

#### *Te Moana Meridian*

Sweeping interdisciplinary and collaborative art project, site-responsive experimental opera, and proposal to the United Nations to relocate the international Prime Meridian to the open waters of Te Moananui-ā-Kiwa in the South Pacific Ocean.

### **Steven Kazuo Takasugi**, Waban, MA

#### *R.S. in Cody: Heart Mountain*

Evening-long work for music theater whose subject involves the fluidity and malleability of identities in the light and shadow of Japanese American Internment during World War II.

### **Teresita Fernández**, Brooklyn, NY; **Bárbaro Martínez-Ruiz**, Bloomington, IN; **Ada Ferrer**, New York, NY

#### *Aponte: An Opera*

Opera that brings to life the fascinating story of Aponte, a free Black carpenter in 19th-century Havana who created a “Book of Paintings” to inspire and organize an island-wide rebellion against slavery in Cuba.

### **Zhalarina**, New Port Richey, FL

#### *As Good As Mine*

Story of a family seized abruptly with supernatural ability at the worst possible time. Based on the real-life events of Zhalarina’s family.

# Project Premieres

Advancing art, culture, and society

## Gender & Identity

**Daresha Kyi**, 2019 Grantee

*Mama Bears*, Film

SXSW, Austin, TX, March 2022

Intimate exploration of two conservative, Christian mothers who have become fierce advocates for LGBTQ+ people.

**Polly Apfelbaum**, 2019 Grantee

*For the Love of Una Hale (Cards of Identity)*,

Visual Art

Arcadia University, Glenside, PA, February 2022

Installation using ceramics, benches, wallpaper, and immersive color probing ideas surrounding craft, gender, and identity.

**Ry Russo-Young**, 2015 Grantee

*Nuclear Family*, Documentary Series

HBO Max, September 2021

Documentary based on Russo-Young's family story of being born to two lesbian mothers through sperm donors.



Film still from Daresha Kyi's (2019 Crantee)  
*Mama Bears*. Photo by Kelly West.

# Environment & Climate Justice

**CAConrad**, 2019 Grantee

*Resurrect Extinct Vibration*, Poetry

Poetry Project, New York, NY, May 2022

108 poems written from a "(soma)tic poetry ritual in nine maneuvers" in which CAConrad traveled across the country and engaged with extinct animals.

**Fallen Fruit**, 2013 Grantee

*Endless Orchard*, Public Art

California State Historic Park, Los Angeles, CA, November 2021

Non-contiguous map of fruit trees existing simultaneously at the margins of public and private space.

# Mass Incarceration

**jackie sumell**, 2020 Grantee

*The Abolitionist's Tea Party & Apothecary*,

Socially Engaged Project

MoMA PS1, Queens, NY, June 2022

Community-centered installation, book, and traveling project utilizing plants to end cycles of harm and to advocate for liberation.

**Samora Pinderhughes**, 2019 Grantee

*The Healing Project*, Music

Yerba Buena Center for the Arts, San Francisco, CA, March 2022

Multidisciplinary music, film, and installation project exploring the realities of incarceration, policing, violence, and detention in the United States.



Creative Capital artists Cassils (2015 Grantee) & jackie sumell (2020 Grantee). sumell created a greenhouse in the MoMA PS1 courtyard scaled to the footprint of a solitary confinement cell, transforming a space of confinement into one of possibility.

“Creative Capital has been helpful in the most important way—it gave me time to work on this project, to let these ideas marinate and mature. Creative Capital has been a patient ally the whole way through a pandemic. A sounding board, a cutting board, and a white board.” —jackie sumell, 2020 Creative Capital Grantee



Raja Feather Kelly (2019 Grantee). *The New York Times* has written that "one leaves a performance of Raja's infected by his curiosity, love of craft and just plain outrageousness."

## Dance & Music

**Laura Parnes**, 2016 Grantee

*Tour Without End*, Experimental Film

Pioneer Works, Brooklyn, NY, September 2021

Hybrid-film installation—in which real-life musicians, artists, and actors are cast as alternate-universe-rock star versions of themselves—and archive of DIY arts venues in NYC and beyond.

**Raja Feather Kelly**, 2019 Grantee

*WEDNESDAY*, Theater

New York Live Arts, New York, NY, December 2021

Dance-theater performance that reimagines the film *Dog Day Afternoon* as a queer-fantasia where psychological realism meets pop soap opera.

## Gun Violence & Apocalypse

**Erin Cosgrove**, 2008 Grantee

*The Living Book*, Animation

Wexner Center for the Arts, Columbus, OH, September 2021

Feature-length film combining live action and animation to describe a couple's bickering attempts to account for all of human culture, post-apocalypse, as their own memories fail them.

**Todd Chandler**, 2019 Grantee

*Bulletproof*, Film

Metrograph, New York, NY, October 2021

Documentary exploring the complexities of gun violence in American schools by looking at the strategies employed to prevent it.

# Creative Capital Artists Making Waves

Our alumni continue to achieve global critical acclaim

## Venice Biennale: Art, Dance & Film

Simone Leigh was the first Black woman to represent the United States, and was included in the exhibition *The Milk of Dreams* alongside Sable Elyse Smith, Wu Tsang, Akosua Adoma Owusu, and Lynn Hershman Leeson. Kyle Abraham and Trajal Harrell presented dance works, and Laura Poitras showed a film. Both Leigh and Poitras were recognized with prestigious Golden Lions.

## Broadway

Okwui Okpokwasili enraptured theatergoers as the Lady in Green in *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf*, and Larissa FastHorse will become the first female Native American playwright on Broadway for *The Thanksgiving Play*.

## Sundance Film Festival

Nikyatu Jusu's *Nanny* won the Grand Jury Dramatic Prize, and Reid Davenport's *I Didn't See You There* won the US Documentary Directing Award. William D. Caballero's *Chilly & Milly*, Tia Lessin's *The Janes*, and Nina Menkes's *Brainwashed: Sex-Camera-Power* premiered. Sam Green's *32 Sounds*, Lauren Lee McCarthy's *Surrogate*, and Jennifer & Kevin McCoy's *The Inside World* were presented as part of New Frontier.



Simone Leigh (2012 Grantee) is the first Black woman to represent the U.S. at the Venice Biennale. © Simone Leigh, Courtesy Matthew Marks Gallery. Photo by Timothy Schenck.

# Artist Gatherings Across the Country

“Place doesn’t belong to us; we belong to place.  
If we could just start with that idea.”  
—Cannupa Hanska Luger, 2020 Creative Capital Grantee



Awardee Breakfast & Celebration Photos by BFA/Brendon Cook



Los Angeles



Whitney Biennial



The Armory Show



Santa Fe Indian Market

# Creative Capital Carnival

Our inaugural **Creative Capital Carnival** was an epic celebration of artists, freedom of expression, and care for our community. We discovered 2022 artists' projects in progress, made new connections,

and danced past the Statue of Liberty at sunset on the Circle Line! It was our most accessible and inclusive artist gathering yet, with 800 artists and guests in-person and online. One guest described the celebration as “a much-

needed dose of creativity that rekindled some confidence that perhaps we can adapt and transform our relationship to each other and the earth.”



# Artist Benefit + Banquet

“The entire structure of Creative Capital puts art and artists first. And then everything else is made to help. To help support that work. I’ve never received a grant even remotely similar.”  
—Lorraine O’Grady, 2015 Creative Capital Grantee



Creative Capital’s inaugural **Artist Benefit + Banquet** was a feast for the senses! The evening honored fearless, boundary-pushing, risk-takers in the arts: **Lorraine O’Grady, Guadalupe Maravilla, Larissa FastHorse, and JiaJia Fei.** Toasts were made by luminaries: James Schamus, Marcela Guerrero, Colleen Jennings-Roggensack, Elena Soboleva, and Job Piston.

**Du Yun** and her band **Ok Miss** blew minds with their gorgeous sounds. **Josely Carvalho** created bespoke fragrance art for all guests. It was our most successful fundraiser in our history and reached an audience of 147 million via *The New York Times* and other press.

# Partnership Highlights

Expanding our impact

We partner with dozens of grant programs, foundations, educational institutions, and cultural organizations to promote grants and services for artists, broaden support for artists, and foster the next generation of cultural stewards.

Andy Warhol  
Foundation Arts Writers  
Grant Program

National Association of  
Latino Arts and Cultures

Spelman College x  
Creative Capital  
Paid Internship Program

Kickstarter x Skoll  
Foundation

Native Arts and Cultures  
Foundation

Stanford in New York x  
Creative Capital  
Sponsored Internship

Hewlett Foundation  
50 Arts Commissions  
Media Arts

Sotheby's x Creative  
Capital Artist Talks

Yale School of Art

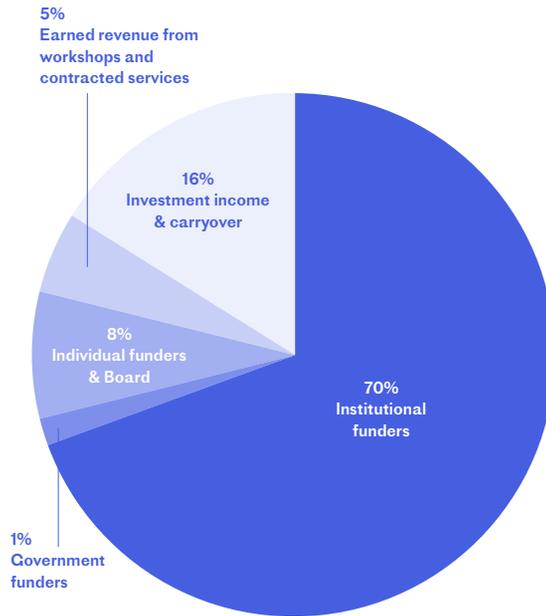


Jen Liu's (2019 Grantee) *Pink Slime Caesar Shift*.

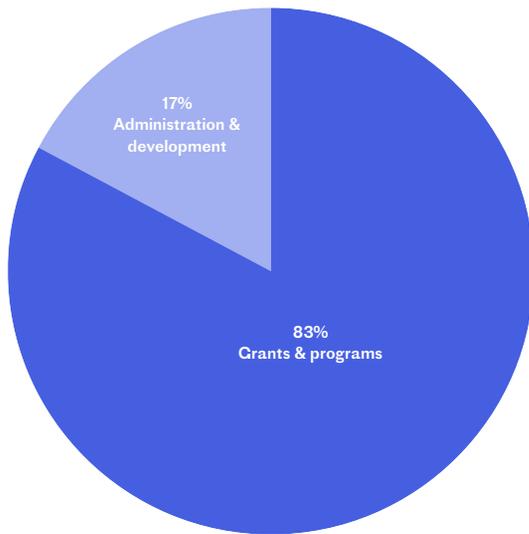
"It continues to be a total dream, to work with Creative Capital."  
—Jen Liu, 2019 Creative Capital Grantee

# 2022 Financials

Based on FY22 from July 1, 2021 to June 30, 2022. Includes Creative Capital, Andy Warhol Foundation Arts Writers Grant Program, and Kickstarter x Skoll.

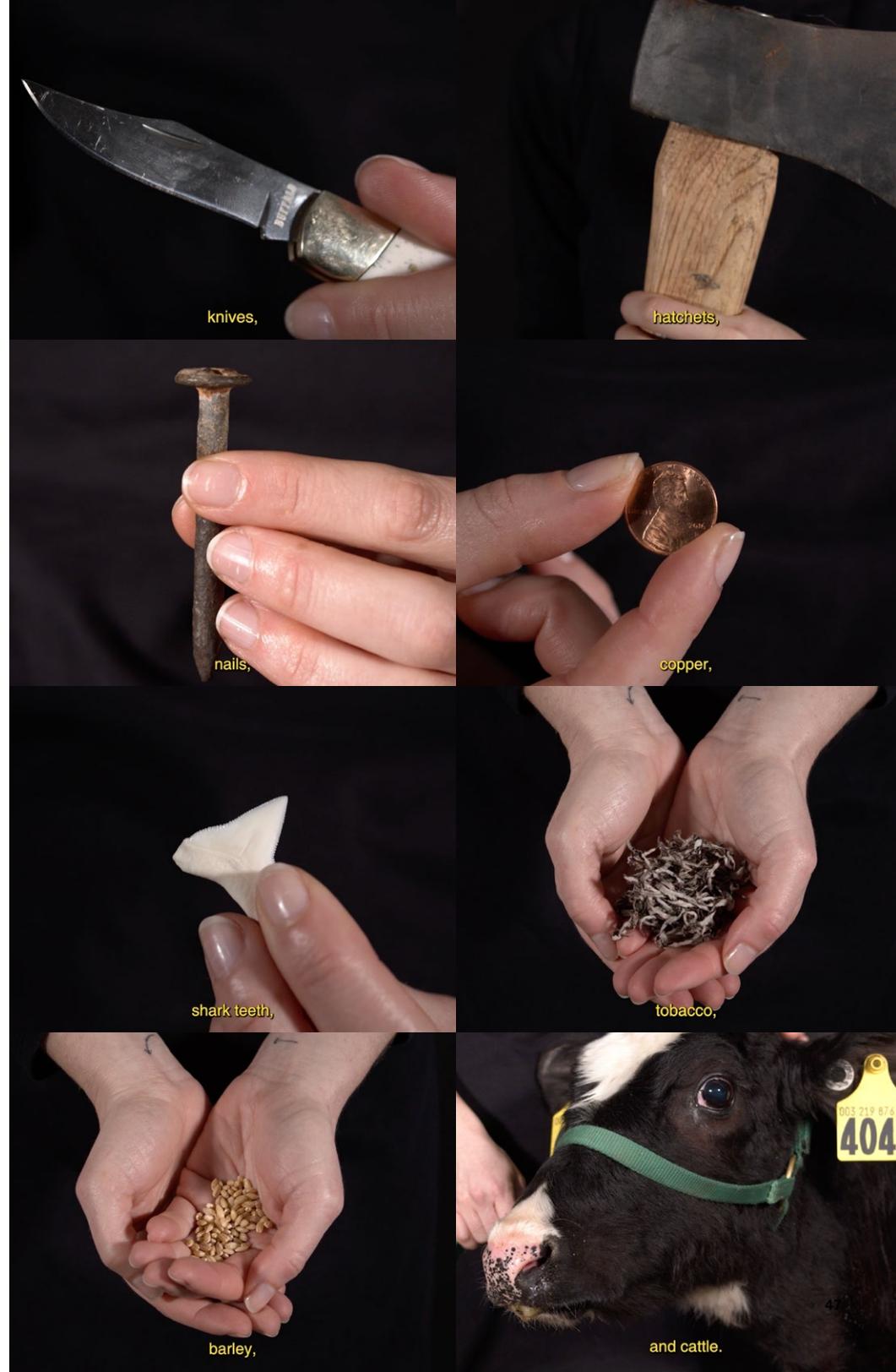


Funding Sources



Expenditures

Right: Maura Brewer's (2022 Grantee) Creative Capital Project documents the process of laundering money through art acquisition. Video stills from Brewer's *Private Client Services*.



# Board Members



**Chair**  
Reginald M.  
Browne



**Vice Chair**  
Colleen Jennings-  
Roggensack



**Treasurer**  
Lyda Kuth



**Secretary**  
Emi Kolawole

## Members

Edgar Arceneaux  
Sunny Bates  
Tamara Bates  
Jane Brown  
Isa Catto  
Michelle Coffey  
Annie Han  
Jae Rhim Lee  
Joseph V. Melillo  
Matthew Moore  
Stephen Reily  
Paige West

## Ex Officio

Joel Wachs

## Emeritus

Ron Feldman  
Archibald L. Gillies  
Ruby Lerner  
Jeffrey Soros

## In Memoriam

William K. Bowes, Jr.

## National Advisory Council

Catharine R. Stimpson, Co-Chair  
Fred Wilson, Co-Chair  
Michèle Brazil  
Hasan Elahi  
Lisa Heller  
Christopher Hibma  
Lewis Hyde  
Penny Lane  
Ruby Lerner  
Jon Kurland  
Richard Linklater  
Kevin A. Pemberton  
Schwanda Rountree  
James Schamus  
Marquise Stillwell

Left: Crystal Z Campbell (2022 Grantee) is a multidisciplinary artist, experimental filmmaker, and writer who finds complexity in public secrets. *Luminescent in a Homemade Field*. Photo by Miller Photography.

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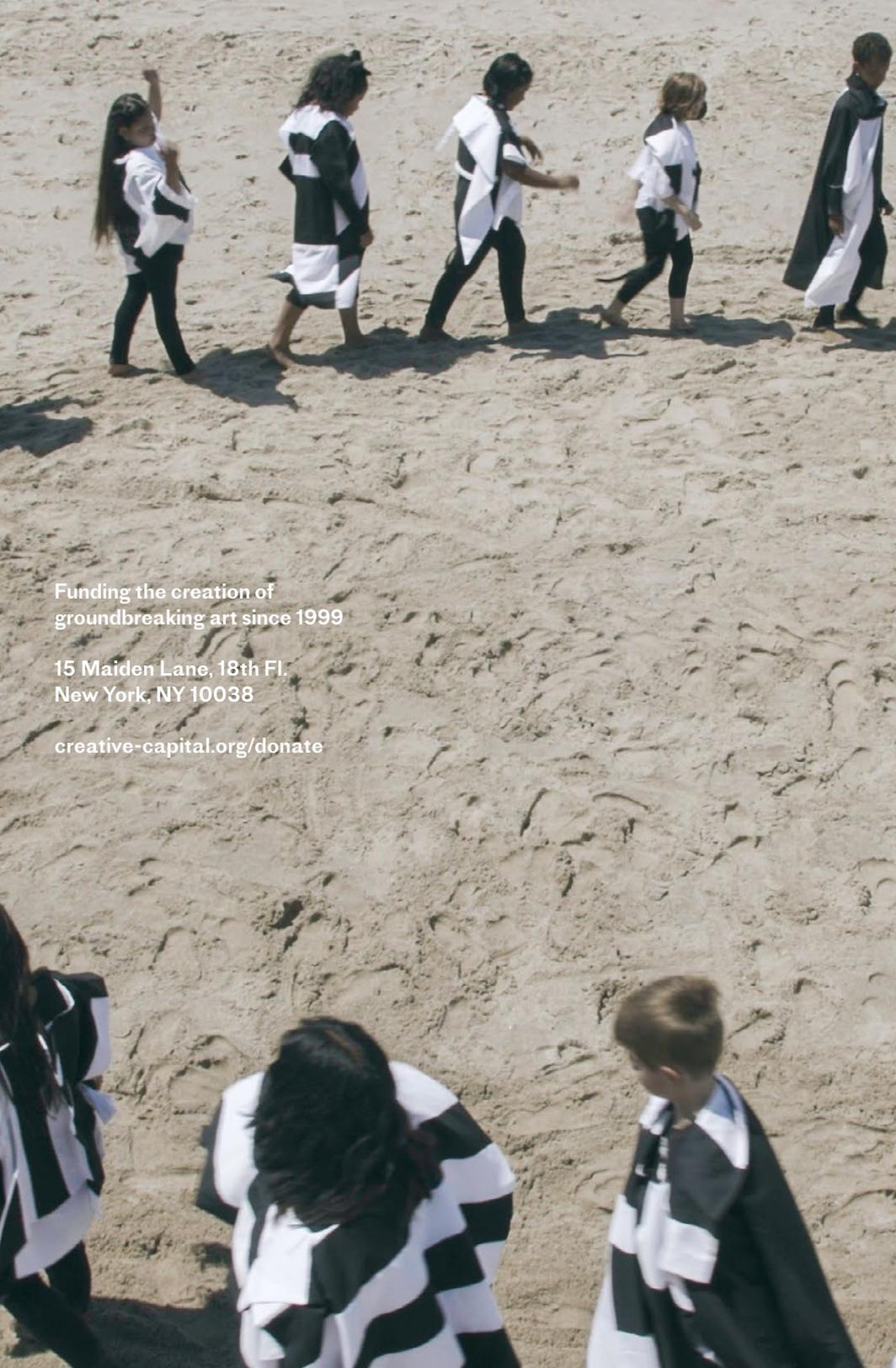
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Listings include contributions from July 1, 2021 to June 30, 2022



A group of children in black and white costumes are walking across a sandy beach. The costumes consist of black and white horizontal stripes. The children are walking in a line, and their shadows are cast on the sand. The background is a vast expanse of sand with some footprints.

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