

A vibrant party scene with confetti falling and people celebrating. In the foreground, a man with a beard and long hair, wearing a shiny pink jacket, is leaning over a large, multi-tiered cake. The cake is decorated with white frosting, colorful sprinkles, and a single lit sparkler. To his right, a woman in a pink cap and a light-colored t-shirt is holding a microphone, appearing to sing or shout. Behind her, another woman in a light blue bikini top and white pants is dancing with her arms raised. The background is filled with colorful streamers and confetti, creating a festive atmosphere. The lighting is warm and colorful, with purple and blue hues. The overall mood is celebratory and energetic.

creative capital

2023 Impact Report

Cover: LIZN'BOW (Liz Ferrer and Bow Ty, 2023 Grantees), *Novelas de Niñas*. Part installation and part interactive theater, this feminist, musical soap opera recreates the elaborate reception of a fiesta de quince años—the momentous event announcing a 15-year-old's transition into adulthood. Photo by Walter Włodarczyk.

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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 myriad 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

In a year of writers' strikes, wildfires, book bans, and revisionist histories, the role of the individual artist's voice in defending free speech and addressing urgent issues of our time has never been more potent or more important.

With your support, we continue to provide a powerful infrastructure for risk-taking, marginalized, underserved artists, more than **75%** of whom are artists of color, LGBTQIA+, women, and artists with disabilities. This year, we disbursed more grant funding than any other year in our history: **\$2.25 million to 163 artists in 28 states and 75 cities**, from Anchorage to San Juan.

We piloted our new, free **Creative Capital Curriculum** serving 7,000 artists in 67 countries. We traveled across the country and met with artists in Baltimore,

Chicago, Philadelphia, San Francisco, Santa Fe, and more. And we held our second **Creative Capital Carnival**, which showcased projects in progress to more than 1,400 people, in person and online, and is our most accessible and inclusive community-building event to date.

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. Indira Allegra's (2023 Grantee) *TEXERE* is an art-based mental-health app that weaves digital memorial tapestries from words, images, and sound bites about people's losses.

Artists inspire us. Creative Capital funds catalytic moments and pivots in artistic practices. We are excited to support acclaimed conceptual artist Anicka Yi's (2023 Grantee) new literature project, *Tumbling Ecologies*, a trilogy of books that discloses new ways of living through algae, bacteria, and fungi.

Artists restore us. Creative Capital nurtures long-term relationships with artists to help them realize ambitious projects that enrich our lives. Terri Lyne Carrington's (2023 Grantee) *Jazz Without Patriarchy* is a monumental project reframing the legacy and future of jazz to center the work of women and nonbinary musicians.

Founded in 1999 in resistance to censorship when the NEA discontinued the majority of its grants to individual

artists, Creative Capital funds freedom of expression and the creation of new work via a democratic, national, open-call process. We raise every dollar we give to artists.

Join us in making artists' wildest dreams come true!



Christine Kuan
President & Executive Director



Letter from the Board Chair



For the last 24 years, the work of Creative Capital has fueled, supported, and championed artists across every artistic discipline and even in uncategorized, innovative, cutting-edge work. New ideas are plentiful, but the funding for new projects and regional presentation venues are diminishing.

The freedom to think freely, and to document what is seen, felt, and imagined is central to our democracy. Forty-nine states have now proposed legislation or enacted laws to limit freedom of expression, making the work of Creative Capital just as critical today as it was at its founding.

Creative Capital is on the forefront of advocating for artists, supporting their practices and ideas, and being a bridge of connectivity. This work is not possible without the generosity of your gifts. I hope our mission aligns with your beliefs of freedom of creativity, and that you will join my fellow colleagues in this important work.

Reginald M. Browne
Board Chair

Left: Titus Kaphar (2015 Grantee), *Absconded from the household of the President of the United States*, 2016. Oil on panel with rusted nails. 60 x 48 inches. © Titus Kaphar. Photo by Jeremy Lawson Studio. Courtesy the artist and Gagosian.



Listening to glacial infrasound in Svalbard, Norway, as part of artistic research for Brian House's (2023 Grantee) *Macrophones* project. House asks the question: If we could hear infrasound, could we listen to the climate crisis as it unfolds across the globe? Photo by Brian House.



Who We Are

Mission

Creative Capital supports underserved, risk-taking artists in the creation of new work and in building sustainable practices.

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, multidisciplinary, and socially engaged practices.



Nikyatu Jusu's (2020 Grantee) feature film *Nanny* won the 2022 Sundance Grand Jury Prize. In the psychological horror, a violent presence begins to invade the dreams and reality of an undocumented nanny caring for the privileged child of a New York City family. Photo by Ebenezer Dada.

“Creative Capital saw the potential of our project very early in our pitching process, and for this I am endlessly grateful for their existence as they continue to support artists transitioning into pivotal chapters in their careers.” —Nikyatu Jusu, 2020 Creative Capital Grantee



Jesse Krimes (2020 Grantee) pictured with the work *Phoenix* from his *American Rendition* quilt series, 2020. Photo by Joe Frantz.

“The flexibility of funding has allowed me to apply for support at critical junctures of this project. It has also allowed me to compensate directly impacted people who participated in the project, while also creating visibility for their personal stories and overall issues of mass incarceration.” —Jesse Krimes, 2020 Creative Capital Grantee and Executive Director of the Center for Art and Advocacy

2023 Impact

\$2.25 million

Funding disbursed to artists in FY23

75

Cities across 28 states where grant funding was disbursed in FY23

50

New 2023 awards

75%

BIPOC in 2023 cohort

15%

Artists with disabilities in 2023 cohort

64%

Women, gender nonconforming, nonbinary, and gender not listed or not disclosed in 2023 cohort

163

Artists who received funding in FY23

901

Grantees to date

734

Projects funded to date

250,492

Total served via Artist Opportunities listings in FY23

113

Consultations provided in FY23

80,000+

Artists served via professional resources to date

Beyond Funding

What is wraparound support at Creative Capital?

We make
artist education
accessible

Creative Capital Curriculum offers all individual artists dynamic, free, self-paced online courses to help enhance artists' professional development. Our new model invites institutions to become members to help sustain this resource, to collaborate on Artist Labs, and to help foster a more equitable arts ecosystem.

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.

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

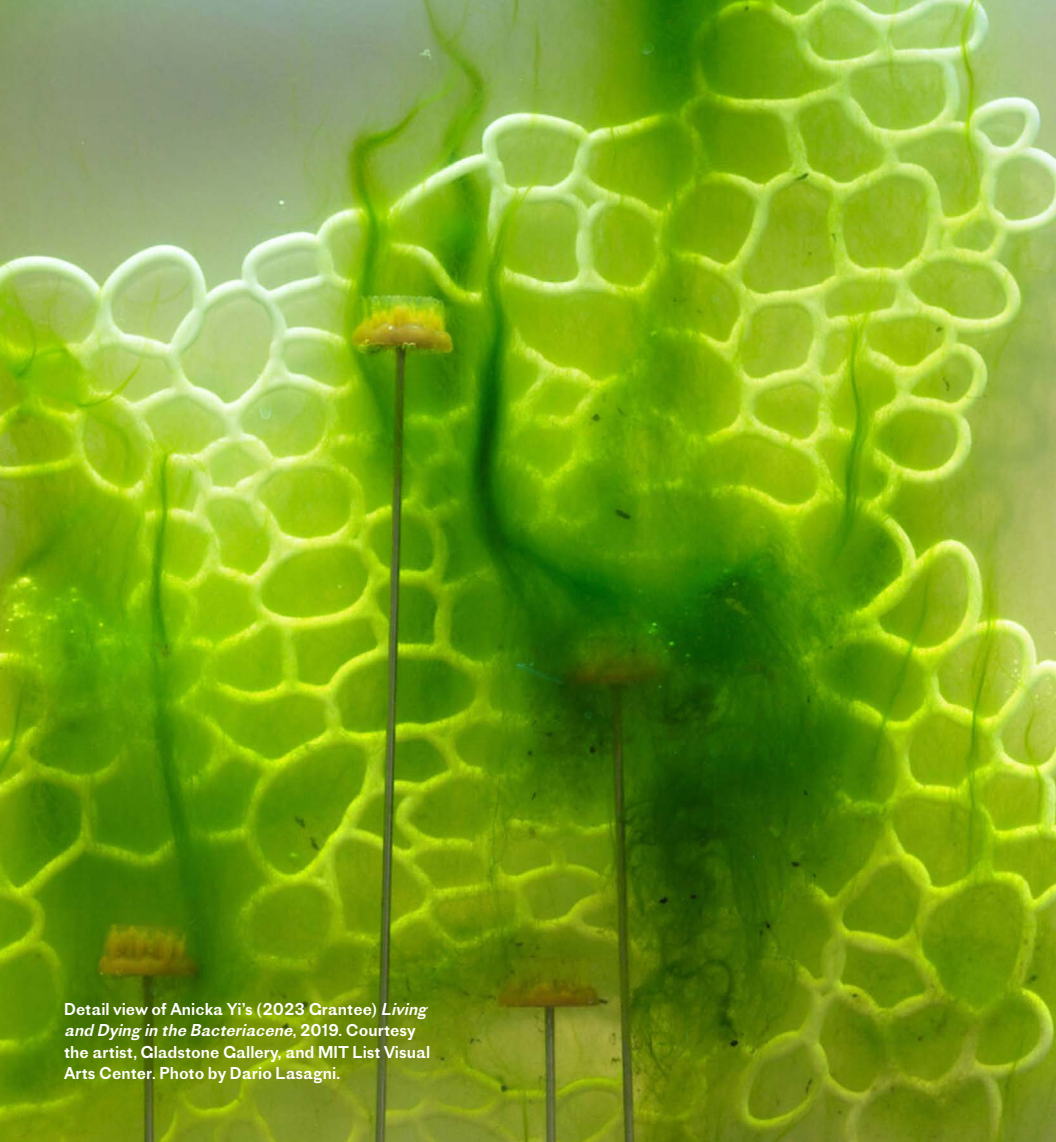
Promotion for projects, events, exhibitions, films, performances, and accolades to our network.

Fundraising events to broaden our community of supporters and keep our grants and services alive for future generations.

Martha Redbone (2019 Grantee)
performing at the 2018 Smithsonian
Folklife Festival, Washington, DC.
© 2018 Smithsonian Institution.



“Creative Capital is a wonderful community and resource for artists. I and many awardee friends feel very fortunate to be a part of the Creative Capital community.” —Martha Redbone, 2019 Creative Capital Grantee



Detail view of Anicka Yi's (2023 Grantee) *Living and Dying in the Bacteriacene*, 2019. Courtesy the artist, Cladstone Gallery, and MIT List Visual Arts Center. Photo by Dario Lasagni.

"The 2023 projects creatively, innovatively, and poetically deal with urgent issues shaping our world today, with a particular focus on the health of our bodies and the planet—from carbon offsetting and the sound of the climate crisis, to calls for reparations and repair for Native communities; to robots and the pathos of automation; to insomnia, pharmaceutical intervention, and the interconnectedness of AIDS, COVID-19, and other pandemics."
—Aliza Shvarts, Director of Artist Initiatives

2023 Creative Capital Grantees

Artists shaping the world in technology, performing arts, literature, multidisciplinary, and socially engaged approaches

Technology

Bang Geul Han, Brooklyn, NY

Terre de Tendre

An immersive artwork utilizing VR video-game technologies based on the 17th-century allegorical map *Carte du Tendre*.

Brian House, Amherst, MA

Macrophones

Making atmospheric infrasound audible, allowing us to hear sounds of the climate crisis unfolding across the globe.

Caitlin Berrigan, Berlin, Germany

Xenolith

A speculative fiction that traces encounters with difference, contamination, and queer subjectivities through the material metaphor of the xenolith—a geological term for alien stone.

Technology, continued

eo Studio (Eto Otigbe, Brooklyn, NY; Michael DiCarlo, Brooklyn, NY; Amanda Kerdahi, Houston, TX)
Tankugbe Incubation Lab

Using computational design, augmented reality, and blockchain technology to design and fabricate objects for virtual and physical spaces in order to activate opportunities to achieve environmental sustainability and well-being.

Indira Allegra, Oakland, CA
TEXERE

An art-based mental-health app transforming human losses into digital memorial tapestries, each created from posts by users of the site.

Katherine Behar, Brooklyn, NY
Inside Outsourcing

Based on the claim that robots can't make baskets, this project features baskets made by robots and mended by humans as sculptures. On video, full-body motion-capture performers guide robotic fingers to awkwardly grasp at straws.

Kite, Oceanside, CA
Ohutkan / Wachacha Wiwihanble (Dreaming Roots / Blooms)
A computer system that associates Lakḥóta-style designs to Lakḥóta words to create a design language. A wearable computer receives EEG-collected brain data and generates new designs, exploring if it is possible to dream alongside a computer system.

Paula Gaetano Adi, Pawtucket, RI
Guanaquerx

A robotic-art project and community-engaged technological enterprise aiming at deploying the first robot to cross the Andes Mountains in a reenactment of José de San Martín's revolutionary 1817 expedition.

Right, above: An ad for desPLEX placed in the June 1957 issue of *American Journal of Obstetrics and Gynecology*. Laurie Sheck's (2023 Grantee) project tells, through poems, the sobering story of DES, the first drug approved in the US by the FDA despite evidence of toxicity. Sheck was one of the many children affected by the harmful drug while in utero.

“Really?”

Yes ...

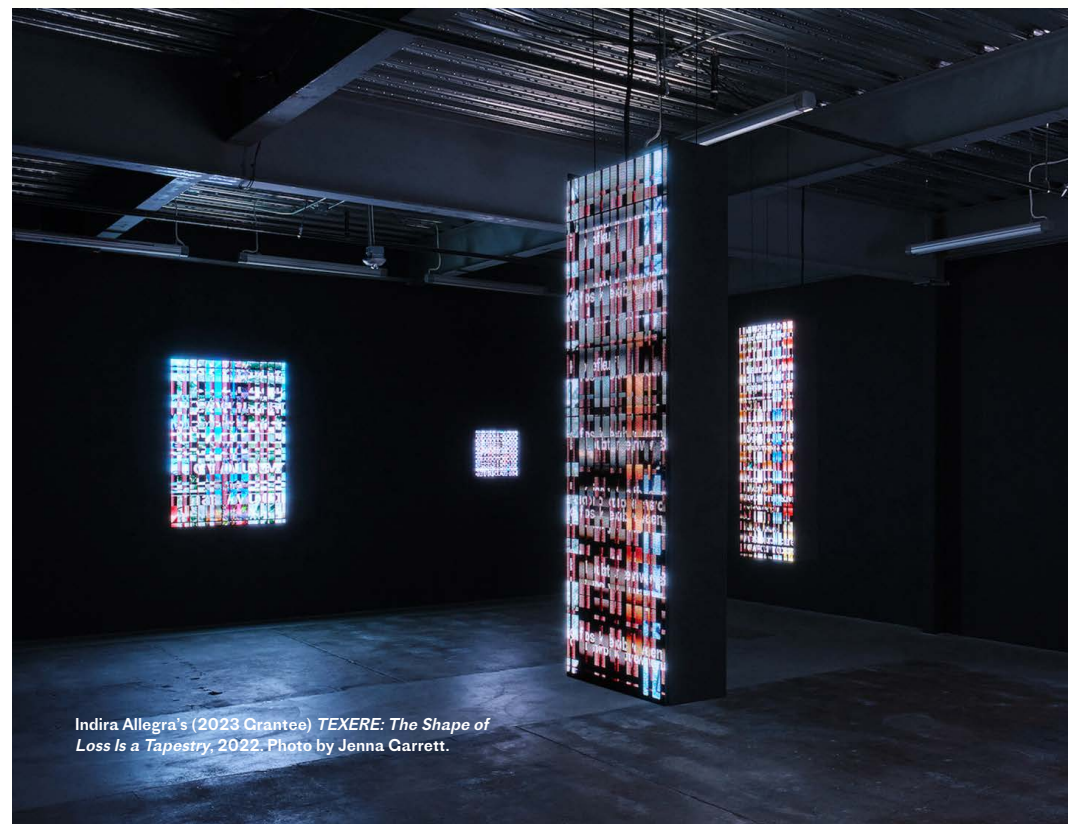
desPLEX[®]

to prevent ABORTION, MISCARRIAGE and PREMATURE LABOR

recommended for routine prophylaxis in ALL pregnancies . . .

96 per cent live delivery with **desPLEX** in one series of 1200 patients⁴—
— bigger and stronger babies, too.^{cf. 1}

No gastric or other side effects with **desPLEX**



Indira Allegra's (2023 Grantee) *TEXERE: The Shape of Loss Is a Tapestry*, 2022. Photo by Jenna Garrett.

Technology, continued

rootoftwo (**Cézanne Charles**, Detroit, MI;

John Marshall, Detroit, MI)

Anyspace? Whatever.

An architectural-scale public installation for hosting co-creation events to develop consensual technology practices and rights frameworks for the smart city.

Tega Brain, Brooklyn, NY

Sam Lavigne, Brooklyn, NY

Offset

A speculative online marketplace for carbon offsetting that both critiques the offset industry and offers an alternative.

Literature

Anicka Yi, Brooklyn, NY

Tumbling Ecologies

A trilogy of books that discloses new ways of living and urges us to reconsider our ecosystems and ourselves by thinking with and through three kinds of life: algae, bacteria, and fungi.

Brea Baker, Duluth, CA

The Black Land Papers

Elders are gateways to remembering. Descendants of Black elders will create a record of Black people's relationship to land.

Emily Bass, Brooklyn, NY

The Dendron Project

A book, visual art, and dialogues in virtual and physical space that together constitute "immune responses" to the politics of public health under SARS-CoV-2, mpox, and HIV/AIDS.

heidi andrea restrepo rhodes, Claremont, CA

Tala Khanmalek, Long Beach, CA

Vital Signs

A coauthored experimental book combining cultural criticism, critical theory, and lyrical essay toward an anti-colonial, queer-of-color disability politics and aesthetics.

Joe Whittle, Joseph, OR

Landback: The Return of All Federal Lands to

Native Americans

A series of seven essays and public presentations proposing and defending the idea that the US should return all federal lands to Native Americans.

Kelli Jo Ford, Waynesboro, VA

Nvgvgotanvhi

The story of Fanny and JJ, a Cherokee mother and daughter who set out to take down a white-nationalist compound located in the Cherokee Nation.

Kristin Leong, Seattle, WA

The Family Court Report

An essay collection and audio series weaving reporting on America's family-court system into the author's experience as a single mother fighting for the protection of her son.

Laurie Sheck, New York, NY

cyborg futures: poems and essay poems

An investigation in poetic/hybrid form of the synthetic estrogen diethylstilbestrol (DES), an FDA-approved drug that caused harm to millions of unborn children.

Meredith Talusan, Barryville, NY

The Shadow Worker: A Novel

When two half-sisters fuse their consciousness and become CEOs of the world's leading digital-marketing firm, they are hired by a multibillionaire to reverse the tide of climate change.

Pamela Sneed, Brooklyn, NY

America is Ready

A book of long-form poems that blends satire, social commentary, and personal narrative to investigate and champion artistic roles in culture. The title poem is predicated on Audre Lorde's *Poetry Is Not a Luxury*.

Trisha Low, Berkeley, CA

FATED

A genre-bending novel about friends Diane and En whose different experiences of Chinese diaspora guide their attempts to thwart narrative conclusions of futurity and identity.

Jazz & Music

Brent Michael Davids, Bowler, WI

Requiem for America: Singing for the Invisible People

Three 18-movement compositions that tackle the genocidal founding of America, challenging music norms and sanitized historical rhetoric to give voice to America's invisible people: American Indians.

Jaimeo Brown, San Anselmo, CA;

Frumiesha Brown, San Anselmo, CA;

Chris Sholar, Bloomfield, NJ; **Jaleel Shaw**, Paterson, NJ

Jaimeo Brown Transcendence

New multimedia presentations that utilize early African American art, imagery, and archival recordings as source material.

Kassa Overall, Seattle, WA

DETROIT

A three-part visual EP that uses music and moving image to fuse severed roots and uncover new angles in the continuum of Black American Music.

Sister Engineering, Hawthorn Woods, IL

Counterpoise

A sonic meditation utilizing handmade electroacoustic instruments to study the technological sublime of opposing elements coexisting to create musical poetry.

Terri Lyne Carrington, Woburn, MA

Jazz Without Patriarchy Project

A multimedia, interdisciplinary installation, curriculum, and programming series aiming to reimagine jazz through the lens of gender equity.

Terry Jenoure, Northfield, MA

Secret to Life

Original compositions performed by an ensemble of women of color (WOC) based on private stories or "secrets" of WOC, gathered through interviews and guided writing.

Jaimeo Brown (2023 Grantee) performing at the Freihofer's Saratoga Jazz Festival, Saratoga Springs, New York. Photo by Richard Conde.



Theater

Aaron Landsman, New York, NY

Night Keeper

A performance about insomnia as a superpower, rendered in low light with actors, live music, phone-glow choreography, projections, drawings, and audience-made memory maps.

Ain Gordon, Brooklyn, NY

Condolence

A theater performance that asks who contemporary death and dying practices actually comfort—and how we can lovingly and responsibly release a body into the ecosystem.

Ethan Lipton, Brooklyn, NY

We Are Your Robots

A narrative song cycle in which a band of robots seeks to understand what human beings want from their machines.

Heather Raffo, Brooklyn, NY

The Migration Play Cycle: A New Theatrical Platform

An epic map of a play linking the world's migration patterns to the daily transactions of our lives, inviting us to imagine a new relationship to human value by first unpacking what we value.

Hilari Scarl, Burbank, CA

Not Another Deaf Story

An innovative multimedia theater production devised and performed in American Sign Language by an ensemble of Deaf actors and artists.

Kimi Maeda, Hamada, Shimane, Japan

一億ハウス (*Ichibu House*)

A Japanese *akiya* becomes the setting and main character in an interactive performance that explores loss, memory, and depopulation in rural communities.

LIZN'BOW (Bow Ty Enterprises Venture Capital,

Miami, FL; **Liz Ferrer**, Miami, FL)

Novelas de Niñas

An interactive, bilingual soap opera set within a quinceañera, where music and storytelling explore the intersections of fem, queer, and Latinx identity.

ONEOFUS (Julie Atlas Muz, New York, NY;

Mat Fraser, New York, NY)

Sleeping Beauty: She Woke (Panto Project)

A multigenerational Panto Project using cabaret and drag performance to herald a new form of inclusive, radical American theater that redefines how we celebrate the holiday season.

Ron Athey, Los Angeles, CA

The Asclepeion

Exploring the possibilities of healing, including the values of pseudoscience and shabby shamanism, and set within the Ancient Greek healing temples.

Samar Haddad King, New York, NY

Radio Act

A musical chronicling an independent radio station's DJs in Syria during the revolution as they keep the station afloat in an effort to inspire their communities.

Sunhui Chang, Portland, OR

Joan Osato, San Francisco, CA

"the boiling"

Multimedia performance telling the story of a Korean American adoptee virologist who is paired up with a former homicide detective to chase down a nihilistic carrier of a deadly virus.

Xandra Ibarra, Oakland, CA

Unsettled Agreements (or Political Constipation)

In this parodical and critical reflection on treaties drawn between the United States, Mexico, and individual sovereign American Indian nations, Ibarra and collaborators read various treaties aloud at selected land sites while undergoing colonic hydrotherapy.

“[The funding] allows me to activate with collaborators more consistently. [It] allows me to take time away from touring and spend time doing the slow work needed to develop new ideas. This has empowered me to make braver creative decisions.”
—Kassa Overall, 2023 Creative Capital Grantee



ONEOFUS, Julie Atlas Muz and Mat Fraser
(2023 Grantees). Photo by Eli Schmidt.

Dance

The Choreodaemonic Collective (Laurel Lawson, Atlanta, GA; Sydney Skybetter, Providence, RI)

The Choreodaemonic Platform

A multiply-manifesting choreo-computational performance in which artists, audiences, and AI contend with symbiotic and adversarial relationships between nature, art, and emerging technologies.

Jasmine Orpilla, Los Angeles, CA

Orasyon

An operatic sound installation of larger-than-life Filipino bulletproof vests, each triggered by combat-courtship choreography and live vocalization of Orpilla's Ilokano grandmother's traditional call-and-response love riddles.

LEIMAY (Ximena Carnica, Brooklyn, NY;

Shige Moriya, Brooklyn, NY)

Extinction Rituals

An evening-length, interdisciplinary grieving ritual and performance that reflects on biodiversity loss in the artists' places of home and birth: Japan, Colombia, and New York City.

Mariana Valencia, Brooklyn, NY

Arrival

An improvisatory score of choreography, music, and text that responds to time; a flux of embodied ease, rigor, and distress that is a rumination on refracture.

Prumsodun Ok, Phnom Penh, Cambodia

A Deepest Blue

Contemplating humanity's relationship to the ocean and life through Khmer classical dance, gagaku music, Japanese Buddhist drumming and chanting, and holographic animation.

Rashaun Mitchell, Margaretville, NY

Silas Riener, Margaretville, NY

Open Machine

An interdisciplinary dance performance that improvises navigation through physical and digital space with movement scores, objects, and social interaction.

Dance, continued

Sidra Bell, White Plains, NY

Immanuel Wilkins, New York, NY

Sidra Bell Dance New York & Immanuel Wilkins Collaboration

A dance and jazz collaboration that navigates themes of resistance and counterculture while placing hybrid forms of movement against a wild mixture of textures and sound.

Solo Badolo, Brooklyn, NY

Jacob Bamogo, Ouagadougou, Burkina Faso

Baggré: Science and Maths of the Ancestors

Choreographic creations give life to ancestral knowledge using signs that are marked in sand and shells.

Stefanie Batten Bland, New York, NY

Coup d'Espace

A performance that expands on Company SBB's immersive physical-theater practice and is based in observation, with audience as both onlookers and participants, nestled under the soft, penetrable walls of a tent.

Yanira Castro, Brooklyn, NY

I came here to weep

A multimodal project composed of participatory scores for the public, dances for mourning, and the communal exorcism of US treaties on territorial possession.

Yvonne Meier, New York, NY

Hidden

A site-specific performance piece deconstructing two childhood memories involving wool balls, forks, and newspaper.



Solo Badolo (2023 Grantee) performing *Yimbégré* at Jacob's Pillow, Becket, Massachusetts, in 2016. Photo by Hayim Heron, courtesy of Jacob's Pillow Dance Festival Archives.

Project Premieres

Advancing art, culture, and society

Communities & Place

Ebony Noelle Golden, 2020 Grantee

Jubilee 11213: The Keeping

Weeksville Heritage Center, Brooklyn, NY, May 2023

Community performance inspired by the 1838 founding of Weeksville exploring self-determination, spirituality, sensuality, and sovereignty as components of the Black liberation continuum.

Ellen Sebastian Chang & Amara Tabor-Smith, 2016 Grantees

HouseFull

Oakland, CA, March 2023

Site-specific dance-theater piece addressing the issues that women of color face, including sex trafficking and rampant displacement of long-time residents in Oakland, CA.

SuttonBeresCuller, 2008 Grantees

Mini Mart City Park

Seattle, WA, July 2022

Community-focused brownfield-revitalization project that transforms and repurposes a former gas station into a pocket park, public sculpture, and community center.

Installation photo of the exhibition *Carrie Schneider: Sphinx* at MASS MoCA, North Adams, MA, featuring *Eve of the Future*, 2023. Courtesy of MASS MoCA, by Jon Verney.

Environment & Climate Justice

Brandon Ballengée, 2019 Grantee

Searching for the Ghosts of the Gulf

Tulane University's Royal D. Suttikus Fish Collection,
Belle Chasse, LA, March 2023

Interdisciplinary art and environmental project seeking to activate and empower Gulf of Mexico residents through eco-actions and pop-up exhibitions in coastal Louisiana.

Jibz Cameron & Sue Slagle, 2020 Grantees

Titanic Depression

Pioneer Works, Brooklyn, NY, May 2023

Multimedia performance addressing class, gender roles, gratuitous wealth, and climate change through the lens of the 1997 James Cameron film *Titanic*.

Family Histories

Jasmin Mara López, 2020 Grantee

Silent Beauty

BlackStar Film Festival, Philadelphia, PA, August 2022

Personal documentary and audiovisual installation exploring the artist's family history with child sexual abuse and a culture of silence.

Sabrina Orah Mark, 2021 Grantee

Happily: A Personal History—with Fairy Tales

Published by Random House, March 2023

Collection of writing on fairy tales and motherhood influenced by the author's personal history of raising two Black sons in the South, far from her own upbringing in Orthodox New York City.

Wes Hurley, 2019 Grantee

Potato Dreams of America

Blu-ray release via Dark Star Pictures and Vinegar Syndrome, September 2022

Feature film chronicling the artist's childhood as a closeted gay kid in the disintegrating USSR and his adventurous journey to the United States with his mother, a prison doctor turned mail-order bride.

Bodies & Perception

A.K. Burns, 2015 Grantee

Negative Space

Wexner Center for the Arts, Columbus, OH, February 2023

Video installations, publications, and sculptural works that raise questions about the allocation of resources, environmental fragility, marginalized bodies, and their relationship to place.

Faye Driscoll, 2013 Grantee

Thank You for Coming

REDCAT, Los Angeles, CA, September 2022

Dance trilogy exploring issues of perception and connectivity that heightens how we experience ourselves in relation to other bodies, other stories, and the spaces we all inhabit.

Reid Davenport, 2021 Grantee

I Didn't See You There

DCTV, New York, NY, September 2022

Spurred by a circus tent appearing outside of his apartment, a disabled filmmaker connects the institution of the "Freak Show" with his own life and the norm of disabled people being seen and not heard.

Sage Ni'Ja Whitson, 2019 Grantee

The Unarrival Experiments

EMPAC, Troy, NY, April 2023

Interdisciplinary performance project exploring relationships between astrophysics, cosmology, Blackness, Trans embodiedness, and premature death via a notion of dark matter and the unknown.

"Creative Capital was instrumental in getting us our premiere, and it's a great fit for us. I have had many calls and emails with the folks at Creative Capital for all kinds of support. Fundraising, presenters, general artist woes. Thank you, Creative Capital!"
—Jibz Cameron, 2020 Creative Capital Grantee



Alison O'Daniel (2019 Grantee) directed *The Tuba Thieves*, 2023, a movie about tubas stolen from high schools in Los Angeles. Photo by Gina Clyne.

Indigenous Perspectives

Anna Tsouhlarakis, 2021 Grantee

Indigenous Absurdities

MCA Denver, CO, June 2023

Installation combining multichannel video, collage, and Native American oral traditions to investigate “Indian humor” and highlight the complexity of Native individuals.

Sarah Rosalena, 2022 Grantee

Standard Candle

Mount Wilson Observatory, Los Angeles, CA, May 2023

Exhibition using digital weaving and Indigenous beading to examine women’s labor and their role in the advancement of Western science and the imaging of space.

Film & Photography

Alison O’Daniel, 2019 Grantee

The Tuba Thieves

2023 Sundance Film Festival, Park City, UT, January 2023

Film fictionalizing the real events of tuba thieves in Los Angeles schools through a cinematic language that mirrors the experience of being hard of hearing.

Beatriz Santiago Muñoz, 2015 Grantee

Oriana

EMPAC, Troy, NY, October 2022

Feature-length film about a band of feminist militants who work and cook, dance and rest, and prepare for battle amid the abundant tropical vegetation of Puerto Rico.

Carrie Schneider, 2015 Grantee

Sphinx

MASS MoCA, North Adams, MA, March 2023

Installation that mixes photography and sculptural possibility with a focus on images from the “big screen”: screen grabs of social-media feeds, images from Schneider’s archive, and shots of historical artworks.

Sage NiJa Whitson’s (2019 Grantee) *The Unarrival Experiments*. The live performance explores relationships between astrophysics, cosmology, Blackness, Trans embodiedness, and premature death via a notion of dark matter and the unknown. Photo by Maria Baranova.



“Creative Capital has been a sweet, transformative gift. One of the other practices that I discovered and deepened during the pandemic shutdowns was virtual-reality design. I accessed funding to purchase computer and VR equipment to support this work, now a staple in my practice. I have also gained a beautiful circle of collaborators, organizational and institutional partners, and consultants that have sustained me.” —Sage NiJa Whitson, 2019 Creative Capital Grantee

Jibz Cameron (2020 Grantee) performs as alter ego Dynasty Handbag in her Creative Capital project *Titanic Depression* at Pioneer Works, New York, in 2023. Using James Cameron's 1997 movie *Titanic* as a departure point, the multimedia performance addressed class, gender roles, gratuitous wealth, and climate change. Photo by Walter Wlodarczyk.



Film & Photography, continued

Daniel Eisenberg, 2012 Grantee

The Unstable Object

FIDMarseille, France, July 2022

Film investigating the relationships—both sensual and political—between factory workers and the objects they produce, revealing the conditions of labor in a world of extreme change.

Nikyatu Jusu, 2020 Grantee

Nanny

Amazon Prime Video release, December 2022

Film following an undocumented nanny working for a privileged couple in New York City and her fight for the American dream.

Rodrigo Reyes, 2020 Grantee

Sansón and Me

Nationwide distribution, February 2023

Documentary portrait of two Mexican migrants that explores the systemic forces and personal choices that envelop young, incarcerated men of color in America.

Music & Performance

Dorian Wood, 2020 Grantee

Canto de Todes

REDCAT, Los Angeles, CA, February 2023

Twelve-hour musical composition and installation emphasizing the urgency of folk music as a vessel for social change.

Mallory Catlett, 2016 Grantee

M/F Future

Chocolate Factory Theater, Queens, NY, June 2023

Performance works inspired by the imaginations of William S. Burroughs and Doris Lessing about time travel, propheticism, and how we imagine what we will become.

Creative Capital Artists Making Waves

Our alumni continue to achieve global critical acclaim

We're excited that many of our alumni have made history this year. In 2024, Jeffrey Gibson (2005 Grantee) will become the first Indigenous American artist to represent the US at the Venice Biennale, following Simone Leigh (2012 Grantee), who became the first Black woman to represent the US at the international exhibition in 2022. This past year, Larissa FastHorse (2019 Grantee) became the first Indigenous woman playwright on Broadway with *The Thanksgiving Play*.

Counterpublic 2023

Works by Black Quantum Futurism, Raven Chacon, Juan William Chávez, Steffani Jemison, Ralph Lemon, Cannupa Hanska Luger, Will Rawls, Jackie Sumell, Anna Tsouhlarakis, and Jordan Weber were commissioned for the triennial's second edition.

Sundance Film Festival

Michèle Stephenson's *Going to Mars: The Nikki Giovanni Project* won the Grand Jury Prize: US Documentary; Maryam Keshavarz's *The Persian Version* won the Audience Award and the Waldo Salt Screenwriting Award: US Dramatic; and Crystal Kayiza's *Rest Stop* won the Short Film Jury Award: US Fiction. Alison O'Daniel's *The Tuba Thieves*, Elaine McMillion Sheldon's *King Coal*, and Deborah Stratman's *Last Things* premiered.

Performing Arts and Media

Emmy Awards: Ramona S. Diaz's *A Thousand Cuts* won Best Documentary, and Tamara Shogaolu's *Un(re)solved* won Outstanding Interactive Media: Innovation. **Grammy Awards:** Terri Lyne Carrington's *New Standards Vol. 1* won Best Instrumental Jazz Album. **Tony Awards:** Rachel Chavkin won Best Direction of a Musical for *Hadestown*.



Jeffrey Gibson (2005 Grantee) will be the first Indigenous artist to represent the US at the 2024 Venice Biennale. Pictured: Jeffrey Gibson, *To Name An Other*, 2022, at SITE Santa Fe. Photo by Shayla Blatchford.

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



Aspen, CO



Boston, MA



Los Angeles, CA Photo by BFA/Jojo Korsh



Chicago, IL



Baltimore, MD



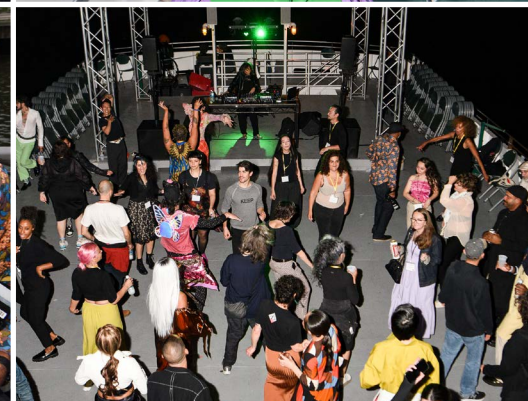
Sarasota, FL

Creative Capital Carnival

Our second Creative Capital Carnival was an unforgettable celebration of our artist community, friends, and supporters over three days in New York City. We screened 43 electrifying videos of works in progress by

2023 Grantees, made new connections, and danced past the Statue of Liberty at sunset on the Circle Line. This year's Carnival was the largest, most accessible artist gathering in our 24-year history, with more than 1,500 people attending

in person and online. As one awardee said, "The flow and positivity of each event was a treasure. I felt included in a community that formed around this awesome award and its long history."



Artist Benefit + Banquet

Hosted by **Everette Taylor**, **Kimberly Drew**, and Board Chair **Reginald M. Browne**, this year's gala honored visionary artists **Lynn Hershman Leeson** (2008 Grantee), **Raven Chacon** (2012 Grantee), and **Ja'Tovia Gary** (2019 Grantee).

Personal tributes to the honorees were made by luminaries **Christiane Paul**, **Aruna D'Souza**, and **Autumn Knight**. **Sherrill Roland** (2021 Grantee) created a limited-edition sculpture exclusively for the benefit and guests enjoyed stunning

performances by **Yaya Bey** and **Kitty Koalition**, with beats by **DJ April Hunt**. It was the largest fundraiser in our history, raising critical funds in support of underserved, risk-taking artists!



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

Forge Projects

Hewlett Foundation
50 Arts Commissions
Media Arts

Kickstarter x Skoll
Foundation x Mellon
Foundation

The Kitchen

National Association of
Latino Arts and Cultures

National Coalition
Against Censorship

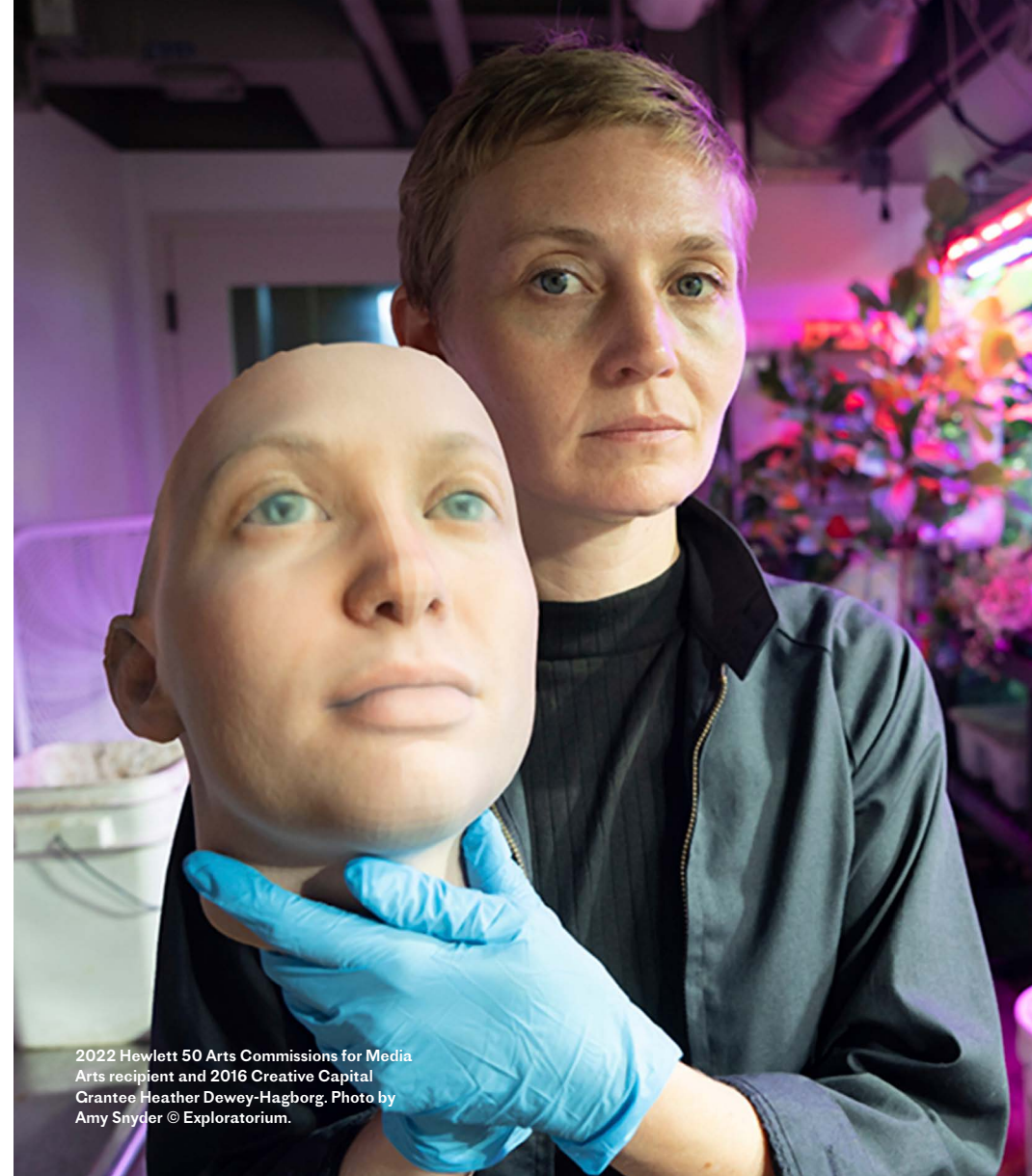
Right of Return

Spelman College x
Creative Capital Paid
Internship Program

Stanford in New York x
Creative Capital
Sponsored Internship

Walder Foundation

Yale School of Art

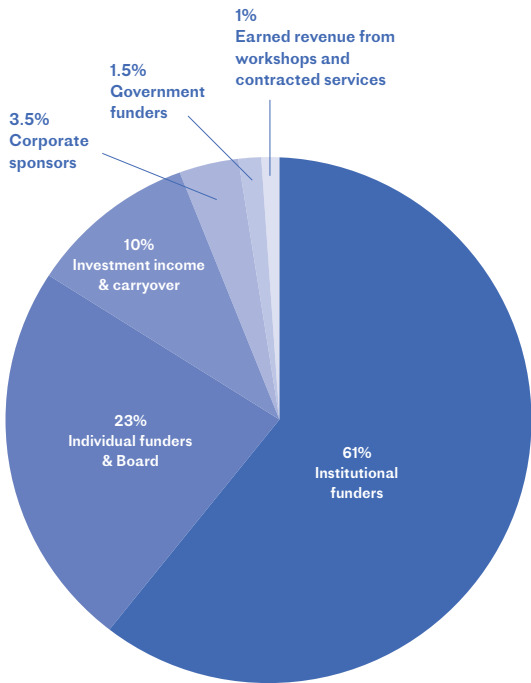


2022 Hewlett 50 Arts Commissions for Media Arts recipient and 2016 Creative Capital Grantee Heather Dewey-Hagborg. Photo by Amy Snyder © Exploratorium.

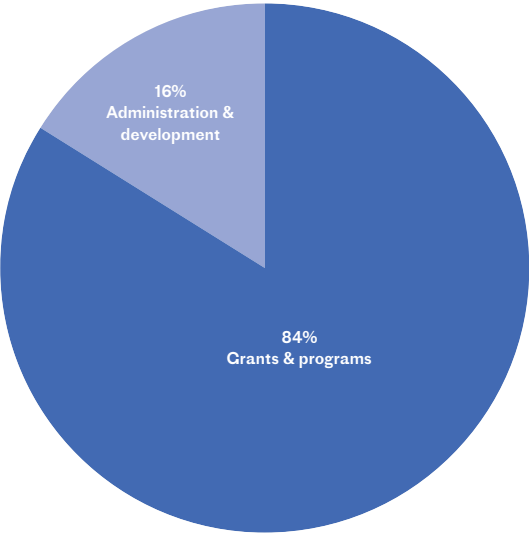
“Creative Capital has been amazing, so supportive. I love that this idea was just a seed when I wrote the proposal three years ago. I didn’t really know at all what it was going to be. I just had this domain of interest that I was looking into. I love that Creative Capital took a chance on the project in the first place in supporting me.” —Heather Dewey-Hagborg, 2016 Creative Capital Grantee

2023 Financials

Based on FY23, from July 1, 2022 to June 30, 2023.



Funding Sources



Expenditures



Right: Kristina Wong (2006 Grantee), *The Wong Street Journal*, 2014–2018. Photo by Amy Tierney.



Rashaun Mitchell and Silas Riener's
(2023 Grantees) *Desire Lines*, 2017–
present. Photo by Alex John Beck.

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James Schamus
Sekka Scher
Marquise Stillwell

Supporters



Every dollar you donate helps artists realize their wildest dreams.
Thank you to our generous supporters!

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Creative Capital, a not-for-profit foundation, gratefully acknowledges the generosity of numerous individuals, foundations, corporations, and public funders who power our grants to artists and support new curriculum and professional services designed to help artists across the country build thriving practices.

Founding Supporter

The Andy Warhol Foundation for the Visual Arts

\$100,000+

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\$50,000–99,999

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Corey Robinson
Marquise Stillwell

\$2,500–4,999

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Kathleen O'Grady

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Catharine R. Stimpson

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Comcast
Beth Rudin DeWoody
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Charlotte Eyerman

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LaVon Kellner
Christine Kuan

M. Asselin-J. Meltzer Fund of the Liberty Hill Foundation
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Susan and Lewis Rapaport
James Schamus
Joan Shigekawa
Scott Wilson and Lucy Cummings
David Zwirner Gallery

\$500–999

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Heather Bhandari
Mark and Tracy Ferron

Virginia Grise and Maricella Infante
Lewis Hyde
Allen Kleinman
Ruby Lerner

KC Maurer
Lisa Philp
Job Piston
Sam Van Aken*

\$100–499

Anonymous (7)
Cory Arcangel*
Erika Blumenfeld*
W. P. Carey Foundation
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Judy and Steven Cooperman
Martha J. Fleischman

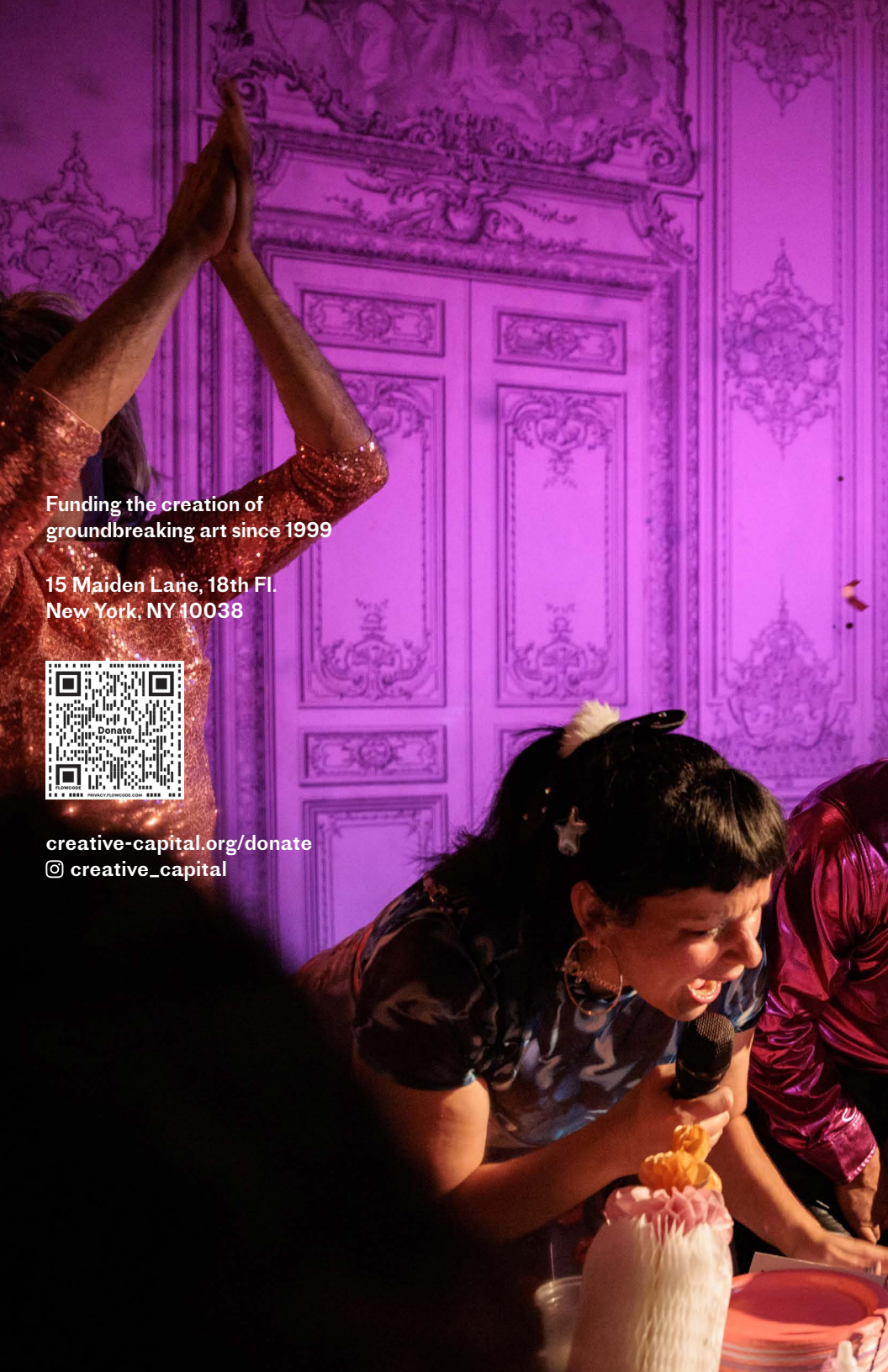
Rosie Gordon-Wallace, Diaspora Vibe Cultural Arts Incubator
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*Creative Capital Grantee

Listings include contributions from July 1, 2022 to June 30, 2023





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