

**A Commitment to Emerging Artists:
The Greenwall Foundation's Arts and Humanities Program
1991-2011**

**Prepared for The Greenwall Foundation by
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Contents

Foreword – Fredrica Jarcho	v
Interviews	1
Building a Relationship with The Greenwall Foundation	3
First Major Grants	5
The Program	9
Three-year Grants	10
Oscar M Ruebhausen Commission	13
The Greenwall Foundation Program as Defined by Artists	16
Defining Emerging	18
Mid-career Gap	19
Process – A Broader Look at the Development of the Artistic Work	23
Lifespan of a Project	24
Leveraging	28
Navigating the Funding Landscape	30
The Greenwall Effect	35
Closing	39
Appendices	
I Interview Participants and References	41
II The Greenwall Foundation 2011 Board of Directors and Staff	43
III The Greenwall Foundation Arts & Humanities Committee Members	45
IV The Greenwall Foundation Grant Recipients 1991-2011	47
V Grants by Year and Discipline 1991-2011	53
VI Oscar M Ruebhausen Commission Recipients	55
VII GAle GAtes et al. – A Letter from Kit Baker	59
VIII The Book of Stamps (excerpt), Cabinet Magazine	65
Full page photo captions	73



Foreword

When I started working as program officer at The Greenwall Foundation in September 1990, the Board had recently approved a plan put forth by my predecessor, Barbara Taylor, to award arts grants to emerging artists, with the quid pro quo that the program would be internally reviewed within two years. It therefore soon became a major part of my work to take on this task. It consisted of interviewing 29 individuals from 20 organizations large and small, in Manhattan and in other boroughs, representing a variety of disciplines. The questions mostly centered on whether awarding small grants to many small companies and emerging artists was an effective way of grantmaking as compared to giving larger grants to fewer and more established organizations and artists.

The responses were remarkably similar. The psychological and moral support intrinsic in even small grants – in addition to the obvious financial help – for upstart or small organizations and talented emerging artists is considerable, all those interviewed agreed. And spreading the wealth, so to speak, keeps the city artistically vital.

But some saw a more complicated picture. Cee Scott Brown, then director of Creative Time, saw as a possible solution establishing two pots of money, the first seeding the ground more widely and the second offering increased funding to a smaller number of grantees who have more or less proved themselves and “because you think they are doing fabulous work.” Jeanette Ingberman of Exit Art also thought about a two-fold program. “Maybe a foundation can have two levels,” she mused – an introductory small grant followed perhaps by a significantly larger grant for each of three years that allows programs to develop. “There has to be money available to new people coming in all the time. Starting is the hardest money to get. You don’t have a track record and you’re not going to get a track record unless someone comes in and gives you a little something. But longer-term, larger grants are really important for organizations who have that track record.”

Although it took a few years (and an improved stock market with concomitant rising foundation assets), on the basis of this advice Greenwall established an initiative in 1996 that awarded larger-than-usual multiyear grants to several small arts organizations that nurture new talent. In the first year, staff invited proposals from four theater companies asking how an infusion of multiyear support would best serve them. Over the next years, music, dance, theater and other producing companies received these awards as well.

Although for some years The Greenwall Foundation continued to make grants to certain major institutions as long as the projects involved emerging artists, over time the focus shifted to support for companies and organizations that had more difficulty raising funds – not only for talented young artists but for the kind of adventurous, experimental and unconventional work they were creating.

Art spaces and companies with names that were often purposefully odd, obscure, even inscrutable began to crop up more and more often in the docket books presented to the Board: Smack Mellon, Elevator Repair Service, Target Margin, The Builders Association, Cave Canem, Clubbed Thumb, Rhizome, Temporary Distortion. Board members may have rolled their eyes but were more often intrigued – and to their lasting credit never refused to consider the seriousness of what was being accomplished under playful monikers – and then approved the grants.

And while some few organizations ceased to present, produce or exhibit art at some point during these years, almost none of the artists involved in them stopped making art. Doors closed, doors opened, founders turned over keys and went on to other challenges. The process continued. And continues. Looking at the list of arts organizations and artists that received grants from The Foundation over the past twenty years, the number of those keeping going – and successfully creating new work – is high. What we – art lovers and others – have gained, apart from pleasure and intellectual excitement, is knowing that this independent, free ranging, endlessly inventive society of artists is alive and well in our city, sustaining a culture of creativity and sending ripples well beyond it. The presence of the work of many of these artists on the national and international stage and the *influence* of this work are evident. To marginalize rather than reward pioneering creative activity by emerging contemporary artists because they perform or exhibit in small or non-mainstream venues would be unfortunate. And assuming that support for established institutions or

even support for building new institutions sustains New York's range of artistic creativity begs the question entirely, because *institutions and well-established organizations and companies are only part of the ecology*. "Even if an extraordinary artist is part of an organization that will die out in three years, the *impact* of that artistry is very important," said Marie Nugent-Head in the early 1990s, at the time she was busy raising funds for no less eminent a company than New York City Ballet¹. The artistic life of the city – and more generally its cultural liveliness – is absolutely served by helping small organizations and emerging, independent artists.

In 2009 I was asked by a Board member to report on 'the tangible' results of Greenwall's arts grant making. I thought it was not precisely the right question to ask, so I began my review by quoting Henry Holmes Smith from *Aperture* magazine (4:5, 1956):

One may ask, "What is it?" whenever one is ready to see the tangible and inconsequential transformed into the intangible and consequential, which is a recurring miracle of art.

In fact, both the tangible *and* the intangible may be or become consequential. It was not difficult to present consequential tangible evidence of Greenwall grants. My bookcase shelves were filled with, among others, 28 *first* books of poetry produced by small presses through the Academy of American Poets; Poetry Society of America's 22 award-winning designed chapbooks; the published work of Cave Canem-supported African-American poets; eight issues of *Esopus* magazine; six years of *Cabinet* magazine as well as *Cabinet's* artist-created *Book of Stamps*; the Brendan Gill Prize-winning book *Crossing the Boulevard*; published playscripts from Clubbed Thumb, Soho Rep, and other theater companies; and art catalogs documenting the work of emerging artists' exhibitions at, among others, the Studio Museum in Harlem, Art in General, SculptureCenter, Socrates Sculpture Park, CUE Art Foundation, The Drawing Center, Dieu Donn , Queens Museum of Art, Bronx Museum of Arts, El Museo del Barrio, and Creative Time.

The real task was to show the extraordinary value of the *intangible* results. So I noted how some of the small performing arts groups, fledgling publications, and young independent artists – who might not have been expected to experience so much attention so soon after receiving what was often their first foundation grant – had fared. The Builders Association,

Keigwin + Company, Les Freres Corbusier, the TEAM, and The Civilians were among those I mentioned, quoting prodigiously from press reviews and articles and, perhaps most important, from letters that the artists themselves wrote. These letters powerfully described the kind of artistic growth that grants for development of new work enabled. Some led to awards, new commissions, touring or exhibition opportunities or extended runs. All fed exploration, the creative process. The letters were personal and compelling testaments to the value of helping talented young artists by offering financial support early on.

The nexus of the tangible and intangible is an elusive site. When he died in 1984, the master of Japanese textile design Serizawa Keisuke was declared “an intangible cultural asset of Japan.” And around the time I responded to my Board member’s question, UNESCO’s Conseil Internationale de la Danse (CID) stated, “Tango has been declared part of the Intangible Cultural Heritage of Humanity.”



The Chilean-American writer Ariel Dorfman said some remarkable things in the course of a panel session at the Ford Foundation in May 2011². He spoke of the need for artists to transgress, to think towards the future. He reminded those present that the Nicaraguan poet Ernesto Cardenal called today’s love poems the basis for the constitutions of tomorrow, and that the power of art is to subvert official stories. He charged those of us who are in the business of philanthropy to not only fund the art that knows what it’s doing, but the art that *doesn’t* know what it’s doing. That clarion call rang particularly true for me. How many artists’ projects strayed from the ‘official narrative’ of their proposals – only to better represent new ideas formed en route to the finished productions, new information and new understandings acquired that could never allow settling into a prescribed journey! If proposal writing is an art (and some say it is) then surely allowing for change and discovery in the process of art making should be a shared requirement of both artists and funders.

In an April 2011 interview in *The Onion’s* entertainment newspaper, *A.V. Club*, actor Wendell Pierce talked about his roles in such popular and groundbreaking television series as HBO’s *The Wire* and *Treme*³. More broadly, however, he talked about *culture* – “the form through

which we as a society reflect on who we are, where we've been, where we hope to be... reflect on what the hell we're doing here, and how this thing of ours is going." It's an inclusive definition of culture as the *whole* project ("the intersection of people and life itself") in which art and art making are both a vital part and a means to explore that whole.

In the course of interviewing artists for this report, Estelle Woodward Arnal noted how many individuals asked *why*, given its importance, The Greenwall Foundation was ending its arts funding. The options were already perilously few for young, innovative artists in a time of general contraction and conservatism. What was the potential for other foundations or funding sources to step into the breach? To reward artistic work intrinsic to and necessary for a society's completeness? I had no doubt that a persuasive argument could be made to encourage institutions and individuals with enough imagination and resources to take up this challenge. And surely enough, as I was writing this introduction, the Doris Duke Charitable Foundation was preparing to announce a new \$50 million, 10-year program that will include emerging-artist fellowships beginning in 2014 – welcome and wonderful news. And, I hope, a convincing example for other philanthropies.

Under an agreement with New York University, The Greenwall Foundation's arts grant files will be archived and available for scholars, students and other researchers as part of the Downtown Collection of Fales Library, beginning in 2012. It is extremely gratifying to know that the rich array of documentation the files provide on so many artists' projects, over so many seasons, can serve this new purpose for a larger community.

One final word: For all the artists who have been assisted by The Foundation's grants over these years, there are many others who could have been – and perhaps should have been. The failure to fully appreciate and acknowledge the work of artists who applied for and were declined funding during the past 20 years is something I think about often. No names here, but they know who they are. I applaud their efforts and achievements.

Fredrica Jarcho
November 2011

¹ The Greenwall Foundation Arts and Humanities Program Review, April 6, 1992

² "Fresh Angle on the Arts," Ford Foundation forum, May 4, 2011

³ *A.V. Club*, April 27, 2011



Interviews

In conducting research for this report, 28 Greenwall Foundation grant recipients were interviewed between May and August 2011*. These artists and organizations received funding from The Foundation between 1991 and 2011; there is an equal divide between artists funded earlier in the 20-year period versus later, and organizations that have been funded regularly throughout this timeframe. The interviews focused on the impact of Greenwall funding on the artists' creative process and career development, as well as how artists and organizations are navigating the current funding landscape.

The interviews represent all of the arts disciplines funded by The Greenwall Foundation including music, dance, theater, visual arts, literature, and film/media. Of these, 11 are organizations that support the work of emerging artists as part of their primary mission; five are small companies led by a collective group of artists; and 12 are individual artists or small companies operating under the leadership of an artistic director.

A central theme in the interviews was how transformative the Greenwall awards were to the artists' careers, and their ability to take their creative work to a new level. Another interesting theme that emerged was a clear parallel between organizations that were funded by Greenwall and the support structures that these organizations have established for individual artists. Similar to the Greenwall arts program, these organizations are innovators committed to providing long-term support to emerging artists. This way of working serves as a model that without question has a deep qualitative effect on the work and lives of artists.

Understandably, people expressed concern and sadness about the conclusion of the arts program at The Greenwall Foundation. Coupled with this sentiment was a pessimistic

* Appendix I – Interview Participants

outlook on the current state of the funding community, and the fact that there are no new funders cropping up in place of the many foundations that are shifting their focus away from the arts.

However, there was evidence of cautious optimism that artists will always find a way to get their work made. Several people commented that each generation will figure out who their audience is and how they will relate their work to that new audience, and build a support structure for their work.

Building a Relationship with The Greenwall Foundation

A common challenge among emerging artists is how to establish a base of support for their work and build relationships with funders, presenters, curators, and publishers. Artists often approach a foundation several times before their work is supported, and this is the case for many of the people interviewed for this report. This period of relationship building is key in determining which foundations and organizations are an appropriate match for an artist's work. Sheila Lewandowski, founder and executive director of The Chocolate Factory Theater in Long Island City oversees the fundraising activities for the organization and explains that "each grant proposal is a tremendous amount of work, because it's a relationship. It's not just a piece of paper that you send in, it's about connecting with people about something you believe in and getting them to believe back."

The process by which artists developed their relationship with The Greenwall Foundation is exceptional in that it was shepherded by an individual who had an established reputation in the community as someone with the ability to recognize vision and who took a personal, individualized approach to working with artists as they prepared to approach The Greenwall Foundation for funding.



The Other Here, Big Dance Theater, 2007,
photo by Paula Court

Molly Hickok, a founding member of the performance company Big Dance Theater describes working with The Foundation as "a really good balance between a totally individual thing and an institution. Greenwall is an institution, but Fredrica [Jarcho] was available – she was totally approachable and she was the positive part of somebody being there over the long term. That's an asset because they know the field, they know what's happening, and that's something that I think Fredrica was really good about and really fair about."

In some cases the relationship with an artist was initiated by Greenwall, which is another rarity in the funding community. Marianne Weems, artistic director of the theater group, The Builders Association talks about her first encounter with The Foundation:

“I think that Fredrica actually came to our first show, [*Master Builder*, 1994] which was extraordinary because this was sort of underground. And it was almost immediately after that she got in touch with me and said ‘you should come in and talk.’ Which also does not happen in the foundation world – I mean nobody since then has done that – called me up and said ‘I saw your show, I want you to come in.’ That, in and of itself, was incredibly warm, and I would say that characterizes all of my exchanges with Fredrica. From the very beginning she was extremely genuine and articulate about what Greenwall could and couldn’t do, but offered support in a way that was so critical – especially when you’re just starting out and you have no idea where you’re going to get the next \$5K to make the next show. So her ability to say, you’re in a position to take this pot of money and take it to the next level was huge.”

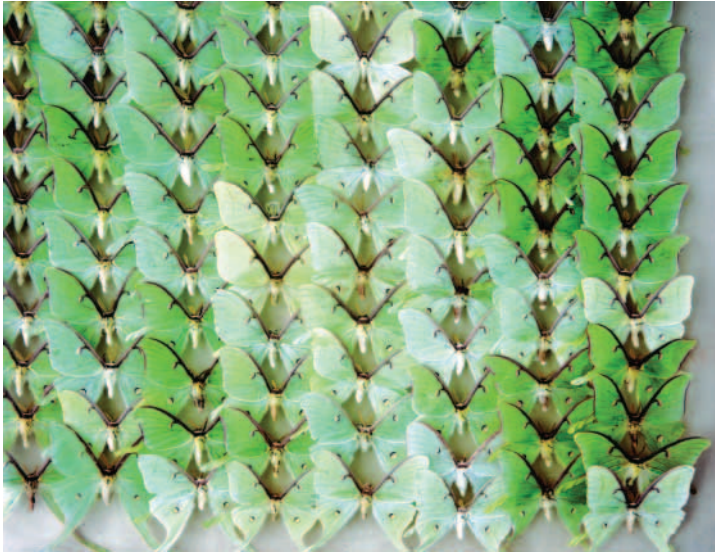
The Greenwall Foundation was also instrumental in helping emerging arts organizations build programs that have had a substantial impact on the careers of emerging artists. HERE Arts Center was established in 1993 and Greenwall was one of the first funders along with the Mertz Gilmore Foundation under the leadership of Robert Crane. Kristin Marting, co-founder and artistic director of HERE describes the ongoing nature of this relationship:

“They were very active in believing that this idea of collaboration among organizations was a very potent idea and could potentially lead to a healthier long-term life in the field. In 1998-99, we started our artist residency program, which now supports up to 15-18 resident artists from theater, music, dance, puppetry and new media arts. [We help] to develop work from the very inception of the idea, all the way through to full production, and then we help to launch the work on tour. Greenwall was again one of the first funders to come on board when we started that program and then has funded it fairly consistently. It’s been a really long and rich relationship.”

Creative Time is a visual arts organization that has gained global recognition for commissioning groundbreaking public art projects such as the 2002 *Tribute in Light* commemorating the one-year anniversary of September 11. The Greenwall Foundation was an early supporter of Creative Time and continued to fund their commissioning program for emerging artists through 2007. President and artistic director Anne Pasternak talked about the significance of The Foundation's support during those early years:

“Greenwall Foundation was essential to Creative Time's existence in the first 30 years of its history. For a long time Creative Time was like a start-up organization; it was a place that incubated new ideas, and there are very few foundations that would take a risk and get involved with cutting edge art. New ideas, unfamiliar media, different ways for artists to engage with community, to engage with society, different ways for artists to contribute to our public understanding of who we are, where we've come from and where we're headed. Greenwall was always that consistent foundation that said, 'we believe in emerging ideas, we believe in the importance of the artist contributing to society, we believe in nurturing artists, in the betterment of society', and so it was always the foundation that was there for you when almost none were.”

One aspect of working with The Greenwall Foundation that stood out for artists was the application process itself. The Greenwall Foundation's strategic funding model was unique in that the two funding areas for The Foundation (the arts and humanities, and bioethics) remained siloed rather than attempting to combine The Foundation's priorities into a hybrid program. There is often an expectation among many arts funders who also make grants in other areas, for their programs to have an outcome related to addressing specific issues, or examining the arts in relation to particular concerns. While there is value in supporting this type of cross-disciplinary work, artists frequently find themselves in a position where they are trying to tailor their vision to fit within a funder's combined directives. This way of working can produce a range of results; on the positive end of the spectrum, it can be an opportunity for artists to venture into previously uncharted territory and as such, take their work in an unexpected direction. The downside to this process is that many artists find themselves trying to adapt to fit within existing funding structures, which can be a compromise to their creative vision – this takes the focus off of their mission and shifts it to the funders'. Yet this is a practice that artists feel an obligation to participate in, in order to survive.



Lunar Moths from *Saved by Science*, Justine Cooper, 2004

Justine Cooper, a visual artist who received the first of three grants from The Greenwall Foundation for a project she was working on at the American Museum of Natural History to photograph their collections says, “The Greenwall grant allowed me to actually produce the work in a way that was really beautiful and really mirrored the beauty of the collections.” On the application process she says “it’s more bespoke, it’s not just this huge mass application process. To get that first grant for me was really wonderful

because I didn’t know anybody at Greenwall so I could say, ok this is done on the merit of the work.”

Choreographer Dean Moss received four grants from The Foundation between 1994 and 2000. He says, “I felt supported by Greenwall in a very personal way, because Fredrica came and saw the work and she spoke well about what was good and why it was interesting or wasn’t at that time, and she was very clear about that.”

Oliver Butler, director and co-founder of the theater group, The Debate Society talks about the integral role of The Foundation in the life of a new creative endeavor: “The Greenwall application was almost like the first step in our creative process – it was like the idea that anchored the play. ‘I have to have a conversation with Fredrica on the phone, I need to do this application that’s a reasonable five pages – tell us about the show, who you are and what your plan is’ – but it was the thing that codified the entire plan for the play. For each of those three plays that got funded, it was the first thing that we nailed down.”

First major grants

Receiving funding from The Greenwall Foundation was a milestone achievement for an artist, and as mentioned previously, the Greenwall grant was the first major award for a significant portion of the recipients over the last 20 years. The impact is far-reaching, well beyond the obvious monetary benefits. Choreographer Faye Driscoll is one of the more

recent grantees; she received her first award in 2008 for her BESSIE Award-winning project *837 Venice Boulevard*. Ms. Driscoll describes Greenwall as “a foundation that was intimately involved in the process and invested in artists as individuals, invested in the work of artists. To me personally I feel like it’s always going to have a special place because it was my first source of funding. Like the first residency and performance opportunity – those things mean so much because it’s the first time that someone’s investing in you and put some faith in you and backed you up, and it’s amazing how much that can do for a person. It says a lot metaphorically – there’s value, keep going, your hard work is worth it – it’s not an hour by hour payoff, but it’s an encouragement and it trickles down to everyone – then you get to give that back to the people you’re asking so much from.”

Tod Lippy reflects on his first conversation with Fredrica after he applied to The Greenwall Foundation with a proposal to fund his magazine, *ESOPUS*. “It was instructive and I was immediately impressed with how carefully she looked at the application and she had cut into the idea of our organization and liked the product, but she wanted us to really explain ourselves and make it clear to the Greenwall Board that we had a specific mission in mind and that we were aware of our limitation and our affect on the arts world. And I was very impressed with that – it was the first grant we got from a major foundation and it was a significant amount of money for us at the time.”

Choreographer Brian Brooks received funding from Greenwall for the first time in 2004, after years of self-producing his work. He talked about that transition and how it changed the way he thought about his work: “It’s interesting what comes along with a check when you’re making dance; it was a time for me when it was elevating the making of art to a profession. Taking these processes and practices that we do in the studio to develop dance, which I did for so many years without funding – to then have funding to do that practice – it gave literal value to the things that we do, and the strategies we use and the exploration we do, and it changed my perception of dance-making.”

In many cases the Greenwall grant was not only the first *major* grant for an artist, but the first grant, period. In the arts a typical first grant for an individual ranges from \$500 to \$2500, and the amount of work that is required to prepare the applications for these relatively small amounts of money is onerous, to say the least. Greenwall was known as a risk-taker in the funding community, and many of the artists who got their first grant from The Foundation have gone on to create a body of work that has garnered global recognition.



The Program

The Greenwall Foundation established a dialogue within the arts community about its funding priorities; this position never shifted, but remained consistent and clear, and was widely understood. Between 1991 and 2011 The Foundation awarded 1248 grants to 391 artists and organizations, totaling \$15,555,135. In addition to the programming/project grants and commissions, there were two initiatives carried out during the last 20 years that further established The Foundation's reputation as a leader and innovator in the field of arts funding: the three-year grants and the Oscar M Ruebhausen Commissions.

From The Foundation grants guidelines: "Innovation and creativity in the visual, performing and literary arts receive special Foundation attention. The Greenwall Foundation is interested in encouraging emerging artists and the development of new artistic works."

As late as 2009, an internal document expanded and refined The Foundation's priorities:

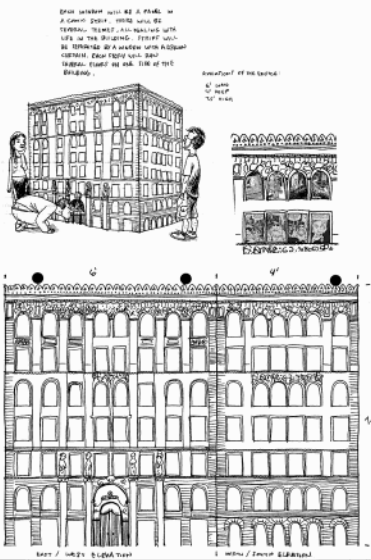
To support emerging artists who show a high degree of promise, originality, imagination and skill, whose ideas and aesthetic choices surprise, delight, stir or provoke; giving priority to young and early-career artists, while giving consideration to others further along in their careers who take considerable risk changing or extending the disciplines in which they work.



OMR Commission 1999, Public Art Fund, Ron Baron, *Birds*, photo by Matt Suib



Ma-Yi Theater Company, *Trial By Water*, 2006, photo by David Gochfeld



Flux Factory, Gregory Benton, *Opolis*, 2006

To promote artistic experimentation through projects that are adventurous in the use of materials, language, or structure, or make innovative use of technology; and to promote work that offers alternative and fresh perspectives on problems both artistic (formal) and societal (contextual).

To enhance the international exposure of New York City artists by supporting exhibitions, performances and publications in New York City that encourage invitations abroad; and to make possible collaborations in New York City between local artists and artists from around the globe as it becomes increasingly clear that audiences are receptive to and eager for transnational explorations.

To respond to opportunities provided by exceptional situations – the opening of or move to a new artistic facility, for example – when focused media attention may create more informed appreciation for an organization, its constituent artists, and contemporary artistic work.

Three-year Grants

For 10 years, beginning in 1996 and until 2006, Greenwall invited 11 companies that had previously been funded by The Foundation to apply for a one-time multiyear award that ranged from \$60,000 to \$75,000. Each company shaped the purpose of the grant on the primary needs and goals of the organization at that time. The intention of the three-year grants was to enable these organizations to articulate and address what would be *most helpful to them*.

Big Dance Theater had a multi-faceted plan for their three-year grant which included establishing administrative stability for the company, expanding their opportunities for international touring, and setting aside seed money towards their next production. Some goals were more successfully achieved than others; the company hired a booking agent who was able to grow Big Dance Theater's international touring contacts in France significantly, which eventually led the artistic director of Les Subsistances in Lyon to commission *Comme Toujours Here I Stand* in 2008, and co-commission the company's 2010 work, *Supernatural*

Wife, which premiered at the National Theatre de Chaillot in Paris as part of the Anticodes Festival, and was on BAM's Next Wave Festival in 2011. However, the company has never been able to fully transform its administrative structure, a common challenge for small companies.



Shen Wei Dance Arts, *Folding* (2000), photo 2011 by Christopher Duggan

After receiving a 2002 grant to support the company's first New York City season, followed by two successive grants, Shen Wei Dance Arts was awarded a \$75,000 three-year grant beginning in 2006. Brett Egan [then executive director of SWDA] wrote in the company's final report:

Fredrica, you know from our conversations the dramatic and often challenging growth this organization has endured in the last four years. Greenwall funding was truly a revolutionary gift; it changed the landscape of this organization forever. It enabled meaningful growth in the critical areas of administrative infrastructure and artistic development at a time when few foundations were ready to take that risk. As a result, our company flourished in a time of great challenge. We are all indebted to The Foundation for its visionary action in support of our company during these formative years.

In 2007 Shen Wei received a MacArthur Fellowship; this grant, widely referred to as the "genius award", provides individuals who have shown exceptional creativity in their work, with \$500,000 over the course of 5 years.

For some organizations, there was a different outcome. In 2004, following an intense period of growth, the producing and presenting organization GALE GAtes et al. closed its doors.*

*Appendix VII – Excerpted letter from Kit Baker, development associate for GALE GAtes et al.

Three-year Grant Recipients

Manhattan Class Company (1997) to upgrade the literary department; to help support artists' fees; and to add a staff member responsible for office administration and box office management.

The Builders Association (1997) to hire administrative/development staff and to establish a seed fund for ongoing creative projects.

The Foundry Theatre (1997) to hire administrative/development staff.

Primary Stages Company (1997) to design and implement a new marketing system and support the salary of a marketing director.

Bang on a Can (1999) to develop internet presence by expanding information, marketing the music of composers, and broadcasting and archiving live performances.

GAle GAtes et al. (2000) to help provide administrative support in development and general management.

Big Dance Theater (2000) for administrative support for national and international touring and presentations and to initiate a seed fund for the creation of new work.

HERE Arts Center (2000) for the purpose of supporting and strengthening administrative services in development, press and marketing.

Target Margin Theater (2001) to support key management personnel in an institutional stabilization program.

Soho Repertory Theatre (2002) to support a stabilization plan, upgrade administrative and literary staff, relocate offices, and create a cash reserve.

Shen Wei Dance Arts (2006) to help build the company's administrative infrastructure by hiring an executive-level administrator, and to sustain the artistic development of choreographer Shen Wei.

Oscar M Ruebhausen Commission

Excerpts from Fredrica Jarcho's May 2006 Report to the Board of Directors

"In March of 1991, staff presented members of the Arts and Humanities Advisory Committee with a draft of ideas regarding the establishment of a commissioning program in honor of Oscar M Ruebhausen who would be retiring as Chairman of The Greenwall Foundation later in the year.

The memorandum outlined a tentative process for the first OMR Commission: soliciting nominations from approximately 10 individuals with recognized expertise in the arts; requesting that they provide bios, references and other material in support of their nominations; a review of these materials by staff; and the appointment of a panel of three people unaffiliated with The Foundation who would make the final recommendation to the Committee and then, presumably, the Board. (Subsequently it was decided that the independent panel would make the final determination rather than merely a recommendation.) In discussion afterwards, the Committee agreed that nominations would be for one discipline each year (the first year's award would be



Songs of the Dragons Flying to Heaven, Young Jean Lee, 2006, photo courtesy of HERE Arts Center



Temporary Distortion's *Americana Kamikaze*, pictured left to right: Brian Greer, Yuki Kawahisa, photo by Jon Weiss

given to a choreographer), and that the commission – \$15,000 – for creation of the new work might be enhanced by additional funds for its performance or exhibition.

John Kelly received that first commission in 1992. He wrote to The Foundation: “I thought I was a long shot because I assumed that this single Commission would be given to a perhaps more traditional choreographer. Aside from the obviously encouraging and infinitely

practical side... I am proud to be connected to an organization that goes out of its way to foster and encourage experimental work.”

In Mr Kelly’s 2011 interview for this report, he looked back on the Commission and spoke about that moment in his career as well as the larger context of what it was like to make his work in the 1990’s:

“The [OMR] Commission went into our BAM gig in ’93 [for *Light Shall Lift Them*]; it was a piece about a trapeze artist and I was doing trapeze for the first time in it. Compared to now it feels like that was such a graceful moment in terms of funding. In the early 90’s I was incredibly busy and hungry to make the work... it was a very flush time in terms of ideas flowing out of me, and opportunities. It was a terrible moment in terms of the community dying [of AIDS], but it was an amazing one in terms of the tension around the kind of work that was being done and the possibility.

“This Commission, besides being an endorsement, it really did begin our capacity to realize the project. Having a destination like BAM, from the outside it was a real marker – it was a real goal to be on the Next Wave Festival – it meant that you had arrived.”

The OMR Effect (continued from Fredrica Jarcho's 2006 report)

“As might be expected, the projects that have been supported through this commissioning program have received varying degrees of attention and met with varying degrees of critical and popular success. At least as important is the artist's appreciation of what was accomplished in the process of creating the work and how it may have subsequently affected his or her career.

While a significant number of the artists' projects accomplished through the OMR Commission have been reviewed in the press or have otherwise garnered attention, others have escaped critical notice. This is hardly surprising in a city with the extraordinary number of artists and artistic events that New York boasts. And certainly some projects have been received more enthusiastically than others. Although it may be impossible to quantify the impact of the Oscar M Ruebhausen Commission on every artist's career, the artists themselves are aware of it.”

Two other OMR Commission recipients were interviewed for the 2011 report, Marianne Weems from The Builders Association, and Jennifer McGregor, curator at Wave Hill in the Bronx.

At Wave Hill the Commission supported the *Tree Museum*, a public artwork by Katie Holten. It was commissioned to celebrate the 2009 centennial of the Grand Concourse in The Bronx. The project was organized by The Bronx Museum of the Arts and Wave Hill, with the New York City Department of Parks and Recreation. The *Tree Museum*, a popular success, was widely written about in the New York City press, and was prominently featured in *The New York Times* global and local editions.

Marianne Weems talks about the instrumental role the OMR Commission played in the completion of The Builders Association's work, *SuperVision*:

“It was a very great recognition of the crowning achievement of our whole tenure at The Foundation. It was like this careful ladder that we had been allowed to climb up and it was well tended and very well articulated and brilliantly executed. The whole experience with The Foundation was seamless. It didn't feel as chaotic as some other foundations where their program or guidelines change from year to year, where you really have to stay on top of what you need to do to jump through those hoops. It was pretty straightforward – it was pretty hoop-less.

“I don’t know of any other program like that. It was extraordinary. The majority of our funding is co-productions from other theaters here and in Europe and it always has been. Our process is very labor intensive, it rolls out over a couple of years, and it’s relatively expensive because I believe in paying people. So that was a critical part of this performance, to have this significant amount of money to help close that final year gap. And absolutely unusual – I can’t even imagine any other foundation considering that. So it was the right money at the right time.”



Les Freres Corbusier, *Heddatron*, 2006



Elevator Repair Service, *Gatz*, 2006, photo by Chris Beirens

The Greenwall Foundation Program as Defined by Artists

In the interviews conducted for this report, it was striking how well people in the arts community understood the mission and the goals of The Greenwall Foundation’s arts program, how deeply valued those goals and core values were, and the fact that The Foundation was really supporting the work itself. In the interviews artists were asked what they thought the Greenwall program was in retrospect. The descriptions paint a profound image of how critical The Foundation’s work was to artists and organizations, and the significance of being a Greenwall grant recipient within the context of one’s career.

Playwright Sibyl Kempson received funding from Greenwall for two projects in 2009 and 2010. She says, “There’s this sculpture at Brooklyn College – there’s this crowd of people and there’s this pedestal and there’s this other smaller crowd of people standing on this pedestal, and the people on the pedestal are reaching down trying to help the people that



Tribute in Light, 2001, courtesy of Creative Time,
photo by Charlie Samuels



Jordan Mahome and Dominique Morisseau, *The Mountaintop*,
2009, courtesy of The Lark Play Development Center,
photo by A. Sayeeda Clarke

are down below up onto this pedestal. I felt like when that happened [receiving funding from Greenwall], someone was reaching down and pulling me up, and it changed everything for me because I became able to feel like I was making work that mattered. That's the image that comes to mind."

Anne Pasternak from Creative Time thought of The Greenwall Foundation as "a trailblazer and leader in terms of funding the incubation of new ideas by emerging artists, when nobody else was doing it, at a time when public arts funding was completely being cut and artists were being ridiculed in our larger society. It's great to have a partner who sticks up for artists when all others turn their backs out of fear. As we always say at Creative Time 'there is no door that an artist shouldn't kick open.' That was clearly Greenwall's philosophy."

Cave Canem is a literary organization committed to cultivating the artistic and professional growth of African-American poets. The Greenwall Foundation supported their writing workshop series from 2006-2011. Executive director Alison Meyers said in her interview: "I feel like Greenwall has always recognized the intrinsic value of our program, and that Greenwall is not a funder that is asking you to demonstrate ever-increasing audience numbers, although we are able to, but they are slight in comparison to the performing arts. I feel as though they have really been able to appreciate the quality and the progress, and were able to measure progress in terms of individual lives and people who are committed to doing this work in a larger culture."

Sheila Lewandowski from The Chocolate Factory offers an astute perspective on the Greenwall program in relation to other funders:

“They [Greenwall] were very interested in artists and venues that weren’t repeating the message already out there, but were looking for new messages in their work. What’s nice about Greenwall programming-wise was that it wasn’t so restrictive. That is very rare and really smart. Something I wish other funders would pay attention to. How can you be innovative if you close off your options or if you say you can pay for this, but you can’t pay for that? Going back to the whole issue of outcomes – they [funders] think about numbers – how many artists did you serve, how many audience members? It’s not about *how well* did you serve, what was the impact of what you did on the field in non-quantifiable ways?”

Defining Emerging

Emerging is a loosely defined term in the arts, and artists themselves have a widely varying view of when they “emerged” and moved beyond a point in their career when they could no longer be defined as emerging.

Until recently, some foundations that support emerging artists have set specific age limits: for example, one peer funder used to cap the emerging status at age 32, and some organizations still do. Other funders define emerging based on the number of exhibitions or performances of an artists’ work, taking into consideration the size, visibility and level of support for these productions. Shifts in the way artists are working and the hybrid forms that are emerging from cross-disciplinary collaborations demand that the funding field at large re-examine what qualifies an artist as emerging.

When asked about his current career stage choreographer Nicholas Leichter responds: “There’s always been this weird thing of when are you out of the emerging phase – I think some people think of me as an artist who’s been around for 20 years working... maybe that makes me mid-career. I think I could be making work at 80 and still be considered emerging on one level, or ‘we’ve never heard of him before’. Which raises the question for me – does that make me emerging if you’ve never heard of me?”

Sibyl Kempson talks about career stage in relation to the Greenwall program: "...when you look at the list of people who've gotten grants, you can't help but want to cheer for everybody, because it's emerging artists, it's not people who have been doing it for years and years. I mean, eventually when you stop getting that funding from the Greenwall, it means that you've made it and that you're mid-career. I've been emerging for a long, long time. I don't want to call it a stepping stone because it means more than that, it's something that carries you from this kind of oblivion or obscurity to a place where you're acknowledged as doing something that is legitimate and that matters in some way."

David Herskovits, artistic director of Target Margin Theater, submitted a supporting statement with his 2005 funding proposal, first asking how his successful 15-year-old company can still be considered emerging. He begins by discriminating between "new" and "emerging". And therein lies his argument. Not a new company he writes, nor one "run by young people," but one "*poised to break into a broader sector of our culture.*"

Anne Pasternak from Creative Time has been a strong advocate for rethinking the term "emerging" in the visual arts. She says "the truth is there are a lot of mid-career artists out there that are still making important work. The whole idea of emerging and mid-career artist needs to be reframed. It's an unfair bias – I think the bias is, 'they're mid-career now, they should be able to support themselves, they're mid-career they already have other opportunities.'"

Mid-career Gap

In 2005 Fredrica Jarcho prepared a report for The Foundation called "What Does Emerging Mean?" in which she describes how artists resist categorization based on career stage. Fast-forward to 2011 and the question persists for artists as they scramble for a diminishing pool of resources available for experimental work that is unlikely to be embraced by a wider public. In the 2005 report there are references to artists seeking support outside of the US and how they are more likely to receive commissioning funds and opportunities to present their work in the EU or Eastern Europe. While this trend continues in 2011, the downturn in the global economy has had a significant impact on arts organizations abroad and their ability to include US artists in their programming in the same robust way as they could six years ago.



Battleworks Dance Company, *Reel Time*, 2008,
photo by Tom Caravaglia

This brings to light the issue of the mid-career gap, particularly for artists who previously were able to sustain their careers by seeking touring and teaching opportunities outside of New York. There are a few foundations that support touring, but the pervasive issue is that the size of these awards has not grown to reflect the inflated cost of living, let alone the huge jump in travel expenses and freight costs. This begs the question, as the cost of making work increases and the level of funding for the creation of new work and touring remains unchanged, or in some cases decreases, how are artists going to close the gap?

Big Dance Theater is widely viewed as a mid-career company at this point in time. In a 2005 report Molly Hickok referred to a mini-poll she conducted with her artistic peers downtown, who almost all “agreed that the emerging/mid-career nomenclature has ceased to usefully illustrate the arc of most artists’ careers.”

“Of course it is a tremendously complicated situation,” she writes. “It never has been and never will be easy, but the time and energy it now takes to gather the necessary support takes longer and longer to realize. In the current climate, it can seem like a tantalizing mirage, destined to constantly recede into the distance. Frankly, this leaves many artists in a still-emerging state long after everyone had expected that particular phase of their career to be over.”

One artist with whom Molly Hickok spoke disdained the nomenclature that attempts to position artists on a career time scale, instead preferring to designate those who offer alternative perspectives in an increasingly conservative mainstream climate – voices, as Hickok defines them, “that are urban and intellectual, challenging and curious, and that continue to examine our society from fresh angles.”

In a 2001 proposal, choreographer John Jasperse wrote:

“One of the most important factors defining our current situation as emerging relates to our base of financial support. Specifically, this relates to the perception of our organization within the

funding world. When approaching prospective funding sources for more established companies, we find ourselves in a delicate situation, in that we are not large enough or sufficiently established in the eyes of most other foundations who support dance companies to be able to attract their support.”

Kristin Marting describes the HERE Arts Center Residency Program (HARP) as an initiative inspired by what she viewed as a crisis for mid-career artists: “I started the HARP program because I felt like we were losing all these smart talented artists because they were overwhelmed. As they were becoming mid-career they were burning out because there was too much that they needed – time, space, promotional support – that they didn’t have to take their work to the next level.”

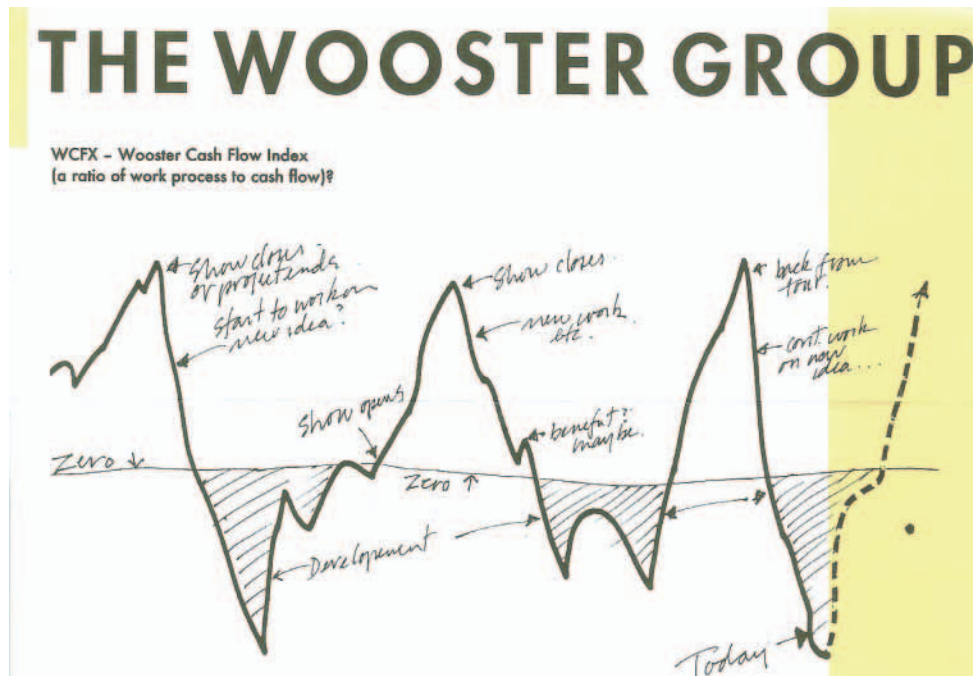
Artists who are able to stay in the field have done so by adapting their process to work beyond the confines of a more traditional funder/artist/presenter model.

Video/new media artists Lauren Petty and Shaun Irons have started showing their work in venues that are primarily considered performing arts spaces rather than exhibiting in a gallery. “Lately we’ve found a lot more freedom within the performing arts community through collaborations. We are resident artists at HERE [Art Center] right now developing a new-media installation performance project, which has been great because they’re offering support that is unusual. The performing arts community is very different; the visual arts is still a very commercial type model because of the gallery system, and all the business associated with it.”

Nicholas Leichter describes the current landscape for the live arts and how his company is evolving their process: “What I’m seeing is that even though things have drastically shifted and changed, people are still getting work done. I don’t think the performing arts will ever go away. I agree that it’s evolving – that it’s getting out there in other forms – social media, tweeting, vimeo. The thing that I think puts less pressure on mid-career artists is that we don’t always have to do the 8-10 person big group piece with the gigantic set that tours all over. I think it’s ok for it to be a quartet and it’s in an intimate setting – it’s going to be in a bookstore – we’re not going to spend a lot of money, but we can make something that’s powerful and intimate – I think there can be a balance between that.”



Process – A Broader Look at the Development of the Artistic Work



Wooster Cash Flow Index, from a 2008 fundraising letter created by The Wooster Group

In the last ten years there has been a shift among select arts organizations, (for example: Performance Space 122, Dance Theater Workshop (now New York Live Arts), American Composers Orchestra, The Lark, SculptureCenter and HERE Arts Center) to provide a broader base of support for artists from the inception of an idea all the way through to full production. This renewed focus on the creative process is a welcome change to artists who sometimes feel pressure to produce an exhibition or new performance piece every year, without adequate time and resources to develop a new concept.

The Greenwall Foundation established itself as a champion of creative process over product early in the last two decades. The following interview excerpts recount the development of projects that were funded by The Foundation, with an emphasis on the sources from which an idea is derived and the lifespan of the project.

Lifespan of a Project

Choreographer Dean Moss's Greenwall-funded piece *Spooky Action at a Distance* (1999) was a breakthrough moment in his career. He had been making work for a few years, but with this piece he experienced a major shift, receiving a New York Dance and Performance Award (a BESSIE) and performing in venues such as the Whitney Museum of American Art, Duke University and The Kitchen. When asked what changed in his process, he responds:

“I think it was a culmination – I had been trying to work in this multi-disciplinary way – what would now be called a post-disciplinary way. I worked in video, visual arts and in performance and with this piece all of that seemed to come together. The inspiration for the piece was the movie *Swing Time*, but it was filtered from this idea of entangled pairs, so it referenced quantum mechanics. The title *Spooky Action at a Distance* comes from Einstein talking about quantum mechanics in this wry way – saying ‘I don't believe in quantum mechanics because it's like spooky action at a distance.’ This work pulled together in a very interesting way for me and forced me to look at my practice in a very different way. Things I had struggled with began to pull together. I finally had a way of layering a number of different structures into my work in a cohesive way that bordered on an understanding that could be communicated. There was a logic to it and you could apply that logic to your life in a way that you wanted to, as in an art object, but at the same time, it wasn't didactic – so if someone asked, ‘Are you dealing with quantum mechanics?’ Well, yes and no. Or, ‘Are you dealing with *Swing Time*?’ Yes and No.”

John Clinton Eisner, producing director at the Lark Play Development Center talked about how with Greenwall support their program has helped launch the careers of playwrights such as Rajiv Joseph, whose play *Bengal Tiger at the Baghdad Zoo* was produced on

Broadway last year with Robin Williams, and Katori Hall who wrote *The Mountaintop*, also now on Broadway featuring Samuel L Jackson and Angela Bassett. “We do work that is essentially about looking at artists’ trajectory over significant periods of time through development and multiple productions of work. We had an assessment with our community about a year ago, and talked about all of the values that people were taking away from the organization; the number one value people talked about was how the sustained support that we gave writers was actually providing them with careers and in fact, leadership platforms.”



Clunker Concerto by Sean Friar, ACO world premiere at *Playing It UNSafe* with Line C3 percussion ensemble, 2011, Courtesy of American Composers Orchestra

Visual artist Justine Cooper created a series of projects “revolving around our desires, our sense of self, what’s public and what’s private, and medicine.” Here she talks about the second project in that series, *Living in Sim* (2009):

“I made a project using medical manikins who have their own online community and in that community they’re not just the patients, they’re the doctors and the hospital administrators and they blog about healthcare. So I was drawing this parallel between the simulations going on there and the social simulation that goes on in all social medias and how stories unfold, how you present yourself. So it was a complicated project. It’s easy to make fun of pharmaceuticals because that’s in some ways making fun of marketing, making fun of ourselves. It’s much harder to do something that has comedic value with healthcare because it’s life or death for so many people, so that was a challenge in the project to find the right tone, and I worked with a writer who wrote the blog webisodes. And then I did a couple of videos – I always like to have multiple parts of a project – and then there are a lot of still photographs and portraits of the manikins dressed as their characters. So it was sprawling...”

The American Composers Orchestra received funding for two cycles of their commissioning program *Playing it Unsafe*, a laboratory for composers to extend their work in another

direction. Executive director Michael Geller talked about how this program offered a singular opportunity for composers to work with an orchestra:

“When it comes to orchestra music, composers are straight-jacketed by the construct of what an orchestra is and the fact that there’s a lot of regimentation about the way everything works. Instead of telling composers what we wanted them to write for us, we told the composers, ‘you come up with the ideas and we’ll try to make it happen’. We worked with them over the long-term to workshop and incubate their ideas, and that kind of effort doesn’t happen very often. Our system is not set up at all for that; our system is set up that every piece should be a masterpiece. The idea that real risk taking, like trying something new, knowing that it might not work out, is generally not supported or encouraged. That was one of the beautiful things that the Greenwall funding allowed us to do – morphing a lot of ideas that didn’t fit neatly into any categories for other funders.”

Obie Award-winning playwright and director, Young Jean Lee, received support from Greenwall for her company’s 2009 work *The Shipment*. In her final report she describes how The Foundation’s early support of the piece impacted its development and was crucial in helping her shape the final production:

“The critical and audience response was incredible. Our initial three-week run sold out within 24 hours of its announcement. Additionally, we were able to reach our widest and most culturally diverse New York City audience yet. The subject matter of the show opened new doors for us in the press and media, and we gained attention from several new outlets – including ones that normally do not cover downtown theater (for example, The Brian Lehrer Show [on NPR]; the Nation...and the Washington Post). The Shipment embarked on a world tour in May 2009, and was presented at ten venues [outside of the US]. Countless young black people said that seeing the show was the first time they’d ever felt their particular experience represented onstage...and audiences from all ethnic backgrounds said that the show made them hyperaware of their own contradictions and hypocrisies when it came to race, which was our aesthetic purpose in making the show...”

“With that said, what I want to write about in this report is how our grant from The Greenwall Foundation enabled us to present two developmental workshops that were (in my opinion), more

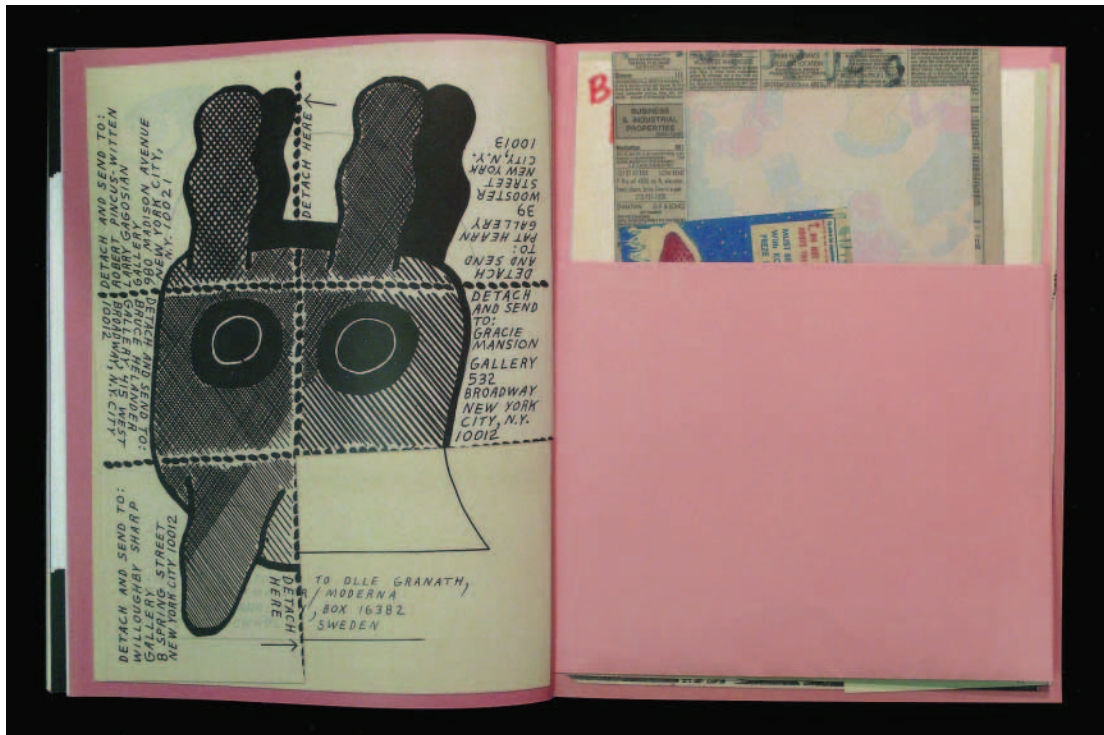
or less failures, and how we never would have been able to achieve what we finally did without having gone through that process. Without the funds to support those workshops, our final production could very well have been an artistic and professional disaster, and I can't tell you how enormously grateful I am that we had the luxury of being able to do two workshops before premiering the show."

Oliver Butler is one of three artists that comprise the theater company The Debate Society. Here he talks about the timeline for developing a new work with his collaborators:

"It's kind of random but it also has a feeling that there is a structure in the same way that chaos has a structure – it's just that we can't predict it. We'll spend one and a half to two years making a play, and we'll start with an idea, and actually before a script manifests itself there is a whole period of time where we're working on an idea. So all of our major support that has really helped us make a play is the kind of support that you get very early on in the process, which is very hard because most funding organizations want to see a script, but you have to prove yourself, then get people to support you before you have the product."

Artists who are presented at The Chocolate Factory have an opportunity to create work specifically designed for this Long Island City space that was formerly a small manufacturing building. The manifestations of process at The Chocolate Factory offer a seemingly endless interpretation on the concept of site-specific performance. Brian Rogers speaks about how artists respond to working in his theater and the evolution of the organization as a presenter:

"I think one of the issues in the performance field is how artists relate to architecture. There are many great things about black box proscenium theaters and their flexibility, but sometimes artists who are accustomed to working in those types of spaces stop thinking about architecture. In a special way – they don't address it as a thing, they think of the space as dimensions and the character kind of disappears. And everyone working [at The Chocolate Factory] is really thinking hard about how what they're doing relates to the building, and it leads them down interesting paths when they do."



ESOPUS 16, Spring 2011

Leveraging

The pool of funders that support experimentation in the arts is relatively small. In fact, most of the artists interviewed made reference to the same few foundations when asked how they are moving forward in securing support for their work. Receiving funding from The Greenwall Foundation was considered a benchmark of success in the arts, and often times this achievement could be used to leverage additional support from other funders.

A major hurdle that artists face at the start of a new project is identifying and securing the initial seed money. Funders want to see an established track record, even within the field of emerging artists, that there is accountability and other money in place to realize the work. For a foundation to take on the role of lead funder on a project sends a message to other funders, and often expands the range of opportunities and resources available to an artist. The following interview excerpts recount the ways in which Greenwall funding had a reverberating effect on artists' careers:

Sibyl Kempson, playwright

“It definitely felt like a legitimizing force. At the time that Greenwall came on as a supporter of my work, I was invited to join New Dramatists – a group I had been trying to get into for years.”

Tod Lippy, *ESOPUS*

“I really believe that the Greenwall grant was a major turning point in our success and our ability to attract other grantors, foundations and non-profits. It was really a landmark moment for us.”

David Herskovits, Target Margin Theater

“The Greenwall funding was the bridge from the early stage of super small work and some limited institutional support, and a substantially higher tier of support, visibility, and production for us. I planned strategically to make part of the first grant we got a match, because the idea was that this was going to be a lever (as matches are) and we needed to keep bringing in new funding at a higher level. That was the right thing for us to do – it was very effective.”

Oliver Butler, The Debate Society

“After we got Greenwall it immediately short-listed us with other funders – it was like we had already been vetted. It activated a level of confidence in us – that is like ‘we’re worth it’. They’re saying, ‘even though you haven’t even written your script yet, I have enough faith in you as a company that I know you’ll make quality work’. And that is an attitude that permeates the entire process. It’s trust and support in the organization.”

New media artist Ernesto Klar received funding in 2009 for his work *Relational Lights*, an interactive installation that explores the ways in which the individual and expressive human subject occupies a shifting and variable space in relation to others. The piece premiered in New York in December 2010, and has since been exhibited five times in four different countries including Italy, Brazil, France, and the UK. He describes the Greenwall award he received as “one of the most important grants that I got for that project, it was a substantial part of the funding – it really made it happen.”

Dean Moss says that “after getting the BESSIE for *Spooky Action at a Distance*, there was a period of time where funders got on board... the next few pieces got a kind of funding that before that time I didn’t have access to.”

A dramatic example of leveraging was the result of a small grant to Washington Square Films in 1992 for *The United States of Poetry*, a project which went on to be fully produced by PBS. Executive producer Joshua Blum wrote in a follow-up letter to The Foundation about the experience of raising funds for the project:

“Simply put, we never would have gotten to this point without you. For close to two years, co-producer Bob Holman and I developed this series on our own with no financial support and very little encouragement. Potential funders all liked the project but didn’t see the point in giving a relatively small amount of money to a project that clearly needed so much. The money we received from The Greenwall Foundation gave us both the financial and emotional support we needed to take the project to the next level.”

In 1993 Washington Square Films received full funding from ITVS (with core funding from the Corporation for Public Broadcasting) and produced a five-part mini-series, *The United States of Poetry* that aired on PBS in 1995.



Buddy Cop 2, The Debate Society, 2010, photo by Ian Savage

Navigating the Funding Landscape

The process of approaching larger foundations and government funders can be a frustrating experience for artists, even for those who are considered established within their field. Oliver Butler felt that “the attitude from the funding community is that artists can’t be trusted – so they make these processes that are so onerous in order to weed out the artists that are less serious.” After his interview, Mr Butler wrote a follow-up analysis of the amount of time spent

on an application process and the value of that time in relation to the amount of money that a funder puts back into the arts at the end of the process. He writes:

“Take for example, a funding source that awards \$50,000 annually for a particular grant: if 300 artists apply, and the application is a laborious one, taking on average 30 hours to complete, and the applicant’s time is valued at \$15/hour; the aggregate time spent by that community of artists on the application is valued at around \$135,000. But the final infusion into that system was only \$50,000. Which means that the grant process actually removed \$85,000 from the artistic community... Anything you can do to not subordinate that process further, helps the artists.”

Arts funding from private foundations and government agencies has been in a state of decline for more than 20 years. Beginning with a shift in priorities at the NEA in the 1980’s, followed by a recession, the catastrophic events of September 11, and now the 2008 global economic crisis which is entering it’s fourth year. Living lean and working within the confines of very real financial limitations is a time-honored tradition in the arts; a standard that is widely acknowledged as unacceptable, but remains the status quo. In 2011, this way of life is permeating American culture to a depth not experienced in decades.

The Greenwall Foundation is one of several arts funders that are shifting their focus away from the arts. In the face of this attrition, artists are developing new models for supporting their work utilizing social networking and online campaigns, and calling for increased collaboration and resource sharing amongst funders and presenters in an effort to salvage the programs that still exist. In the absence of Greenwall and other foundation funding, artists describe a strategy of cobbling together support by any means necessary in order to keep making their work.

Few individual artists make their living solely through their creative work. The list of “other” jobs held by the grantees interviewed include teacher/professor, portrait photographer, rooftop garden builder, restaurant server, disc jockey, graphic designer, wedding harpist, and grant writer (for other artists), among many others. An ideal scenario is when an artist can work within their field, gaining experience that feeds back into their creative process.



Erwin Redl, *Matrix VI*, Whitney Biennial, 2002

Choreographer Faye Driscoll has been able to successfully establish herself as a choreographer for hire. “Right now I’m making my living completely from dance – whether that’s making work for students at Barnard College or making work for downtown theater artists, which is not a lot of money but it makes it possible to piece things together. It’s also really inspiring for me – I really like doing the choreographer for hire job because it makes my brain work a little differently than I do when I’m creating my own shows.”

For small companies and organizations, the mechanisms for supporting their operations depend more heavily on contributed income and cultivating relationships with individual donors.

David Herskovits, artistic director of Target Margin Theater discusses the role individuals play in the lifeline of a small experimental theater company: “We have a very typical mix of funding from first and foremost, individuals, and I have long believed that individual support is the most durable and loyal, and the area where there’s the most potential for growth.”

Similarly, composer Susan Botti believes strongly in the value of individual donors, particularly for commissions: “I always say to people, it’s all about individuals – that it all comes down to people. Commissions are still coming from individuals; my New York Philharmonic commission was from two individuals. There are always people behind things and I think that’s such an essential aspect.”

In the early 1990’s there was a trend among arts organizations to establish earned revenue streams so that they were less reliant on contributed income. HERE Arts Center is an example of an organization that started out with this model, but has since shifted the way it operates. Kristin Marting says of HERE’s efforts to generate income: “We just try to do any creative thing we can, but it’s not all in the funding community – it can’t all be found in the funding community any longer. And I don’t think it ever could.” HERE completed a capital campaign and renovation of their Soho facility in 2008. The space houses two theaters, rehearsal studios, administrative offices and a café. In a bold move, Marting was able to reconfigure the space when HERE made the transition from renting to owning the facility and save the organization a substantial sum in operating costs. This has enabled the organization to channel more funds into their productions and programming costs.

The Chocolate Factory has established a solid support network through community relationships and getting the general public in their Queens neighborhood involved with the organization through their annual fundraising event “A Taste of Long Island City”. Sheila Lewandowski talks about how this event evolved: “We didn’t have deep pockets [on our Board] and a traditional gala wasn’t going to yield us very much money. How could we create something knowing who our audience constituency was, so they could celebrate with us, help us raise money and we could take advantage of our new geography?”

Performance Space 122, a leader in presenting experimental theater and dance in the downtown scene in New York City, is at a major turning point in its 25-year history. Their East Village facility is undergoing a complete renovation, while the organization continues to present work at partner venues throughout the city. During this transition, artistic director Vallejo Gantner is rolling out a series of program expansions including pairing artists on their season with creative producers, and working to generate opportunities for artists to tour outside of the US through *PS 122 Global*. He spoke about the downturn in funding for the arts and the larger implications of that on the arts sector in general:

“It feels like Greenwall is part of a larger move away from the arts, and in the current social environment and political environment I can understand why that might be happening, but it still belies the fact of the arts as being a real sector, a real industry, a real employer, a real economic driver; let alone the aesthetic experience of it.

“The best asset of the arts sector in terms of its thinkers and its creativity is not being utilized or developed. We’re being spoon-fed corporate sector innovation, and that kind of structural innovation without thinking creatively about how to take artistic innovation and apply it in the other direction is an enormous asset that we’re completely failing to use.”



The Greenwall Effect

With its strategic principles rooted in supporting emerging artists and artistic experimentation, The Greenwall Foundation leaves behind a legacy of artists and artwork that transcends the definitions of specific disciplines and conventional theories about the role of art in society. The grantees themselves are the best representatives of how their relationship with The Greenwall Foundation has impacted their creative process:

Dean Moss, choreographer

“It just became a very interesting thing – how you put processes together, how an artist realizes that they have an actual practice, that they have an actual way of thinking about things, and [*Spooky Action at a Distance*] was the first piece where I began to realize that it wasn’t just throwing things together – that there was a process that I was going through – that I was interested in certain kinds of things and how they related to my body, how they related to science, how they relate to identity, but also in this object that’s quite separate from all of those concerns that I’m making, and I think Greenwall helped me get to that point as an artist...”

Marianne Weems, The Builders Association

“The Greenwall Foundation’s ongoing support allowed us to incrementally build and repurpose the aesthetic each time, for a new show. So the technology that we had, we added onto, but also the footprint and aesthetic we were developing, we were also able to expand from show to show. Not just physically, but conceptually.”

Faye Driscoll, choreographer

“What’s changed is my ability to support the people who work for me incrementally more each year (i.e. designers, performers). Before Greenwall I would just divvy up the



Christopher Williams, *The Golden Legend*, 2009, photo by Paula Court

commissioning money equally among people. It enabled me to think a little bigger and to support people a little better for their time and contribution to the work. That's huge, and since then it's been growing – it's been getting a little better each project. But as the standard increases, I don't feel like I can go back – I can't ask people 'can you do this one for free?' just because I don't get the money."

Brian Rogers, *The Chocolate Factory*
"It was how we were able to start paying artists more money and

Greenwall was one of several [funders to come on board], but that was building up a level of support where we were able to start commissioning work and pay decent artist fees and ourselves a little more... the programs themselves haven't really changed at all in their substance in the time we've been open – we've just been trying to support them better."

Laura Peterson, choreographer

"The effect on my process was giant – I could pay everybody! I try to work with the same group of people; when I hire somebody I generally hire them as a company member as opposed to by the project. Being able to give them a small raise and pay them by the hour creates a sense of investment for them, because it feels like a job that's going to be there. It creates a level of professionalism that I don't think I could achieve without any funding, and that's important to me. I don't want it to be a hobby, people deserve to be paid – we have to in this economy, it's reality. Having some real funding, I can offer the dancers something that feels more stable than project to project work."

Oliver Butler, *The Debate Society*

"There was a unification of the artistic voice, and that's something that started happening when Greenwall began funding us. Being able to create things in long-form ensemble development that also manifests this single authorial voice is what I hope and think is

distinguishing us in the field right now. That definitely started because of Greenwall – so what had gone from a zero dollar for developing *The Eaten Heart* – to getting \$10,000 for *Cape Disappointment*, and we used half of that for pre-production money. That made it possible for the three of us to spend a whole month together developing the play.”

Lauren Petty & Shaun Irons, video/new media artists

“The first [Greenwall] grant was for our first large-scale project [*Artificial Paradise*]. It was a really big leap forward in terms of the scale and how we were working and how we could dream about something and make it happen. We went to New Mexico to shoot that piece and it was the first time that we underwent a big trip to shoot a project; certainly the Greenwall funding was very instrumental in allowing us to do that. They’ve funded us over the course of seven years and our careers have changed wildly in that amount of time. I feel like now our work is much more fluid – there’s a certain sophistication in our editing that we’ve come to, or a certain style that we’ve matured into.”

Dave Isay, Producer, Sound Portraits (from a 1999 final report)

With the generous support of The Greenwall Foundation, Sound Portraits was able to complete The Sunshine Hotel on schedule for broadcast on NPR's All Things Considered. The Sunshine Hotel was one of the most popular programs of 1998 on NPR, receiving hundreds of letters and tape requests; unprecedented national press (including a review in the New York Times – only the second time that The Times has reviewed a radio program in the past 40 years); and nominations for all of the most important awards in broadcasting. With funding from The Greenwall Foundation, we were also able to produce a side-bar to The Sunshine Hotel – Charlie's Story, in which long-time Palace Hotel resident Charlie Geter was given a tape recorder and documented life in the hotel. As a result of these documentaries, we are now working on a book – Flophouse, to be published by Random House in 2000 with photos by Harvey Wang.

The Sunshine Hotel was awarded the Prix Italia, Europe’s oldest and most prestigious broadcasting award, in 1999, and in 2000 David Isay was named a MacArthur Fellow.

Tod Lippy, *ESOPUS* Magazine

“It was the ideal kind of funding situation where you really feel like it’s going directly to where you want to see funds going if you’re an arts organization – you want to see it going to the artists who are obviously going to be the content and the forces behind whatever



Forever, Laura Peterson, 2009, photo by Steven Schreiber

you're doing. The Foundation has been so incredibly supportive of us and of ESOPUS and it's been absolutely key to our ability to maintain this magazine to know that we're going to be getting money from Greenwall.

"We have a reputation – we seem to have carved out a little niche for ourselves in the publishing world. It's much easier for us to get interviewers now, funders and press. I would say the first two or three years were very Sisyphean, push the rock up the hill and maybe we'll get halfway up the hill before it rolls back down on us. But it feels like we've sort of hit our stride."

Closing

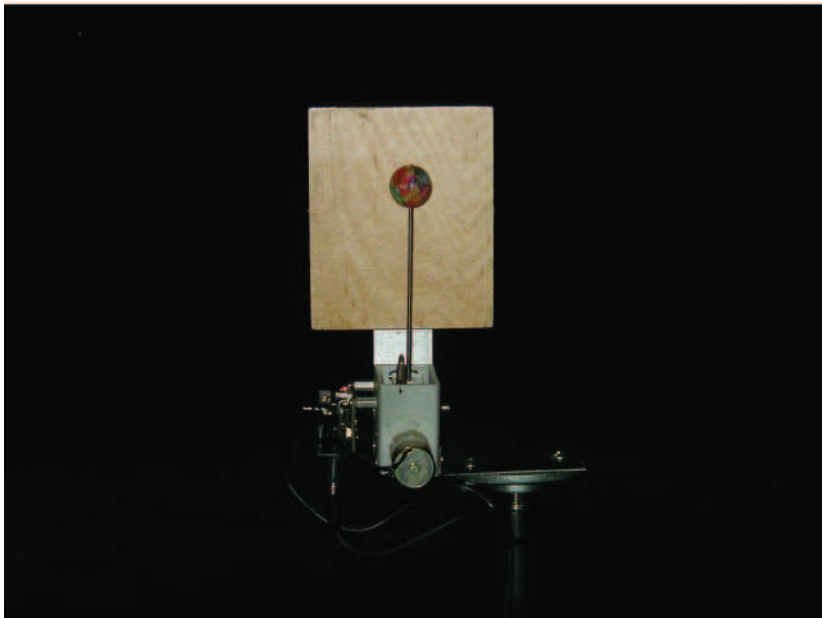
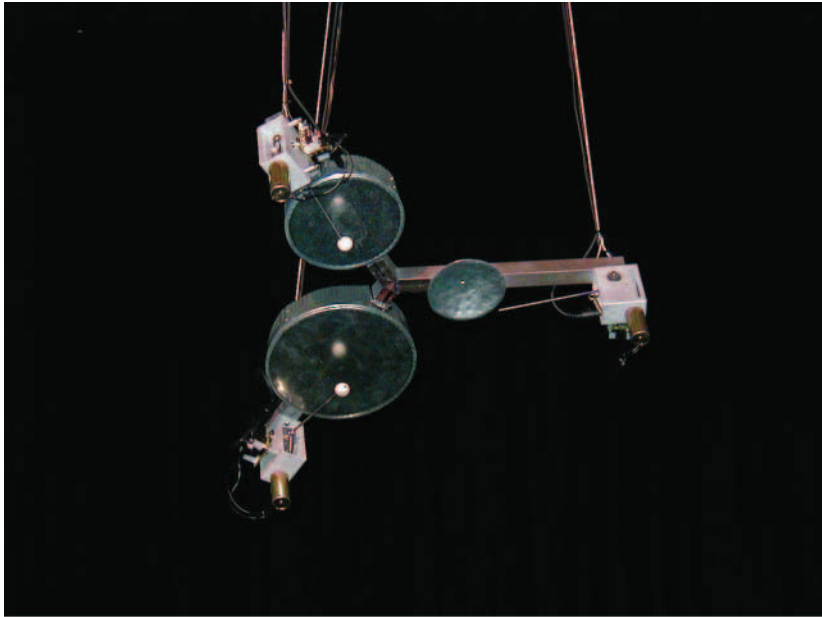
In spring 2011 The Greenwall Foundation made a final round of awards of \$25,000 each to 11 previous grant recipients who were invited to submit a proposal. Those I interviewed noted that this final award will help stabilize their operations while they work to identify new funders.

Throughout the process of researching, interviewing and writing this report, I have been struck by the duality of feeling privileged to be charged with chronicling such a prestigious body of work, and deeply concerned for the community of artists that has relied on The Greenwall Foundation for the last 20 years. The question that lingers is: in this financial climate, where will the next generation of emerging artists find support for their work, and what funder will step into the role of risk taker in the arts?

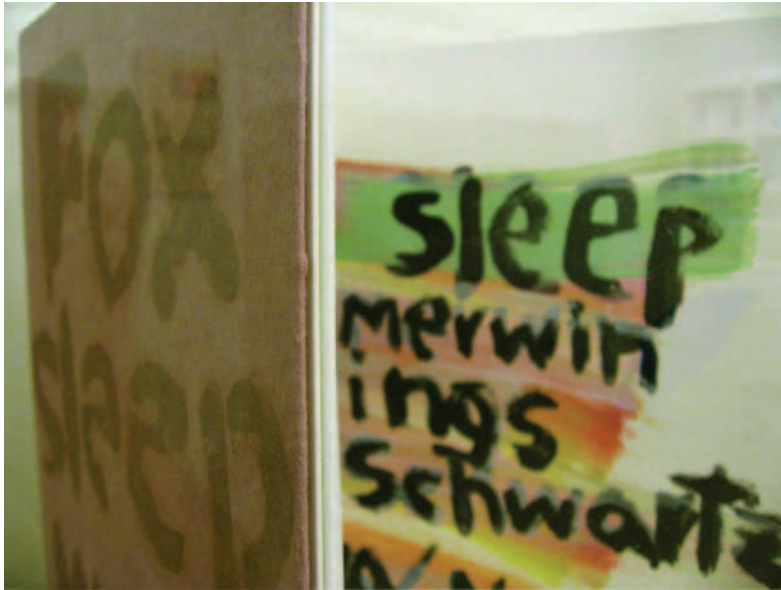
I would like to thank everyone who took the time to talk with me about their experiences with The Greenwall Foundation. These conversations were rich with history, vision and a passion for the creative process. The legacy of work that Greenwall leaves behind is testament to a generation of leaders and innovators in the arts.

Estelle Woodward Arnal





Appendix I – Interview Participants and References



OMR Commission 1995, Nadja Press, *Fox Sleep* Artist Book, text by WS Merwin, paintings by Mark Schwartz, photo by Sam Teigen

Interview Participants

Alison Meyers, Executive Director, Cave Canem

Anne Pasternak, Artistic Director, Creative Time

Brian Brooks, choreographer

Brian Rogers, Artistic Director, The Chocolate Factory

David Herskovits, Artistic Director, Target Margin Theater

Dean Moss, choreographer

Oliver Butler, Artistic Co-Director, The Debate Society

Ernesto Klar, new media artist

Faye Driscoll, choreographer

Jennifer McGregor, Senior Curator, Wave Hill

John Clinton Eisner, Producing Director, The Lark

John Kelly, choreographer

Justine Cooper, visual artist

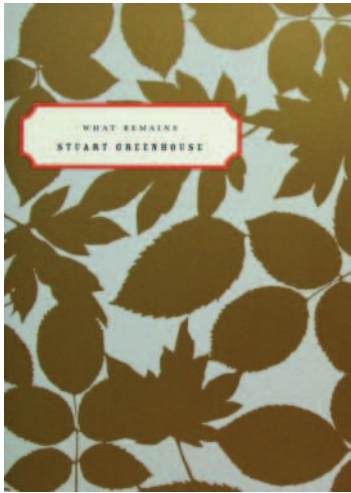
Kenneth Collins, Artistic Director, Temporary Distortion

Kristin Marting, Artistic Director, HERE Arts Center

Laura Peterson, choreographer

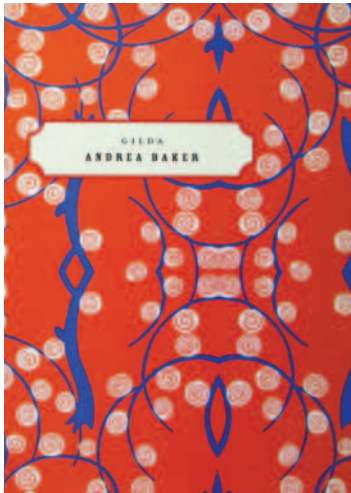
Marianne Weems, Artistic Director, The Builders Association

Appendix I – Interview Participants and References, continued



New American Poets Chapbook Series,
Poetry Society of America

Mary Ceruti, Executive Director, SculptureCenter
Michael Geller, Executive Director, American Composers Orchestra
Molly Hickok, Founding Member, Big Dance Theater
Nicholas Leichter, choreographer
Pavel Zustiak, choreographer
Shaun Irons & Lauren Petty, new media artists
Sheila Lewandowski, Executive Director, The Chocolate Factory
Sibyl Kempson, playwright
Susan Botti, composer
Tim Thomas, Development Director, Bang on a Can
Tod Lippy, Editor, *ESOPUS* Magazine
Vallejo Gantner, Artistic Director, Performance Space 122



New American Poets Chapbook Series,
Poetry Society of America

References

Young Jean Lee, Final Report, 2009
Washington Square Films, Final Report, 1993
Sound Portraits, Final Report, 1999
John Jasperse, Proposal, 2001
Emerging Artists, Fredrica Jarcho, 2005
OMR Commissions, Fredrica Jarcho, 2006

Appendix II – The Greenwall Foundation 2011 Board of Directors and Staff

Directors

Troyen A Brennan
George L Bunting, Jr
Christine K Cassel
John E Craig, Jr
Harvey J Goldschmid – *Chair*
Conrad K Harper
Matina S Horner
Jason H Karlawish
Gayle Pemberton
Joseph G Perpich – *Vice Chair*
Barbara Paul Robinson
Roger Rosenblatt
Richard L Salzer, Jr
William C Stubing – *President*
T Dennis Sullivan – *Secretary and Treasurer*
James A Tulsy

Other Officers

Fredrica Jarcho – *Vice President for Program*
Edith Levett – *Secretary Emerita*

Staff

William C Stubing – *President*
Fredrica Jarcho – *Vice President for Program*
Sam Teigen – *Grants Administrator*
Linda Ward – *Assistant to the President*



**Appendix III – The Greenwall Foundation Arts & Humanities Committee Members
1991-2011**

Chester Billings, Jr (1991-1997)

George L Bunting, Jr (2005-2011)

John E Craig, Jr (1996-2011; Chair, 2005-2011)

Conrad K Harper (2007-2011)

Edward M Kresky (1991-1997; Chair, 1995-1997)

C Richard MacGrath (Chair, 1991-1995)

Gayle Pemberton (2001-2011)

Joseph G Perpich (1994-2011; Chair, 1997-2005)

Roger Rosenblatt (1995-2011)

Oscar M Ruebhausen (1991-1995)

Stephen Stamas (1991-2003)

William C Stubing (1991-2011)



Appendix IV – The Greenwall Foundation Grant Recipients 1991-2011

A.R.T./New York (Alliance of Resident Theatres/New York)	Ballet Tech
AbacusParts	Banana Bag And Bodice
The Abigail Adams Smith Museum	The Bang Group
Abingdon Theatre Company	Bang on a Can
Abrons Arts Center	The Barrow Group
The Academy of American Poets, Inc	Battleworks Dance Company
Accra Shepp	Bebe Miller Company
The Acting Company	The Big Apple Circus
adobe theatre company	Big Art Group
Alvin Ailey American Dance Theatre	Bill Young & Dancers
American Ballet Theatre	Blue Heron Arts Center
American Composers Forum - New York Chapter	Brian Brooks Moving Company
American Composers Orchestra, Inc	Bronx Arts Ensemble
American Contemporary Music Ensemble	Bronx Council on the Arts
The American Music Center	The Bronx Museum of the Arts
American Opera Projects, Inc	Brooklyn Academy of Music, Inc
The American Place Theatre	Brooklyn Arts Exchange
American Tap Dance Orchestra	Brooklyn Historical Society
Amiel Malale Dance	Brooklyn Information & Culture
Anita J Saewitz	Brooklyn Museum of Art
Annie-B Parson/Paul Lazar Big Dance Theater	Brooklyn Philharmonic Orchestra
Anthony De Mare	Brooklyn Public Library
The Architectural League of New York	Buglisi/Foreman Dance
Arden Party	The Builders Association
Art Container	Cabinet Magazine
ART in General	Cave Canem
Artists Alliance Inc	Center for Contemporary Opera
Artists Space	Chamber Music Society of Lincoln Center, Inc
The Arts Forward Fund	ChameckiLerner
Asia Society	chashama, inc
The Asian American Writers' Workshop	Cherry Lane Theatre
Atlantic Theater Company	Chinatown History Museum
Ballet Hispanico	The Chocolate Factory
	Christopher Williams
	Circle Repertory Theater Company, Inc

Appendix IV – The Greenwall Foundation Grant Recipients 1991-2011, continued

Circum Arts Foundation, Inc	David Rousseve/REALITY
City Lore : The New York Center for Urban Folk Culture	Dean Moss
The Civilians	The Debate Society
Clarinda Mac Low	Dieu Donne Papermill, Inc
Classic Stage Company / CSC Repertory, Ltd	Dixon Place
The Classical Theatre of Harlem	Donna Uchizono Company
Clove Galilee / Jenny Rogers	Doug Elkins Dance Company
Clubbed Thumb	Drama Dept Incorporated
Collision Theory	The Drama League of New York, Inc
Composers Collaborative	The Drawing Center
Composers Recordings Inc	d.u.m.b.o. arts center
Concert Artists Guild, Inc	Dusan Tynek Dance Theatre
Concordia: A Chamber Symphony, Inc	Ear/Say
Conjunction Arts	Edge Theater Company
The Cooper Union for the Advancement of Science and Art	eighth blackbird
CorbinDances	Eiko & Koma
Council of Literary Magazines & Presses	Elevator Repair Service
Creative Time, Inc	Eliza Miller Dance Company
Crossing Jamaica Avenue	En Garde Arts, Inc
Cucaracha Theatre	Ensemble Studio Theatre
CUE Art Foundation	Eos Orchestra
The Cultural Space / The Laboratory	Erik S Guzman
The Culture Project	Ernesto Klar
Dance and Be Still Arts	The Esopus Foundation, Ltd
Dance and Film	Essential Music
Dance Theater Workshop, Inc	Ethel's Foundation for the Arts
Dance Theatre of Harlem	Exit Art / The First World
Dancing in the Streets, Inc	Eye on Dance
Dansology, Inc	Eyebeam Atelier
Danspace Project at St Mark's Church in-the-Bowery	Faye Driscoll
David Dorfman Dance	Festival Chamber Music
	The Field (The Performance Zone, Inc)
	Figment
	Film/Video Arts, Inc
	Five Myles

Appendix IV – The Greenwall Foundation Grant Recipients 1991-2011, continued

Flux Factory	The Jazz Gallery
The Flying Machine Theater	The Joffrey Ballet
The Foundry Theatre Inc	Johannes Wieland
Foxy Films	John Jasperse
Fractured Atlas	John Kelly and Company
Franklin Furnace Archive, Inc	Jose Limon Dance Foundation, Inc
French Institute	The Joyce Theater Foundation
Friends of the Highline	Juggernaut Theatre Company
GAle GAtes et al.	Justine Cooper
Gamelan Son of Lion	Kate Weare Company
The Gertrude Stein Repertory Theatre, Inc	Kaufman Center
Given Fish	Keigwin + Company
Goliard Concerts	The Kitchen
Gravity Hill Films	Kyle deCamp
Great Small Works	LAByrinth Theater Company
Harlem Stage at The Gatehouse	The Lark Theatre Company
Harvestworks	Laura Peterson
HERE Arts Center	LeeSaar The Company
Hourglass Group	LEMUR
House of Dance	Les Freres Corbusier
Ice Theatre of New York	Lincoln Center for the Performing Arts, Inc
Insignia Films	Lincoln Center Theatre
INTAR Hispanic American Arts Center	Lionheart
International Center of Photography	Living Archives
International Contemporary Ensemble	Lone Wolf Tribe
The Jim Henson Foundation	Lower East Side Printshop, Inc
International Print Center New York	Tenement Museum
Inverse Theater	Lower Manhattan Cultural Council
ISSUE Project Room	Lynn Shapiro Dance Company
J Mandle Performance	MA-YI Theater Ensemble, Inc
Jacquelyn Reingold	Mabou Mines Development Foundation, Inc
Jamaica Center for Arts & Learning, Inc	Mad Alex Arts Foundation, Inc
James Cathcart	Manhattan Art Project (MAP)
Jay Scheib	Manhattan Class Company, Inc
Jazz at Lincoln Center	Manhattan Theatre Club

Appendix IV – The Greenwall Foundation Grant Recipients 1991-2011, continued

Mark Dendy Dance & Theatre	The New Museum of Contemporary Art
Martha Graham Center of Contemporary Dance	The New Press
Matthew Geller	New Radio and Performing Arts
Maureen Fleming Dance	New York Academy of Medicine
Media Alliance	New York Art Ensemble
Media Ties	New York City Ballet, Inc
Meet the Composer	New York City Opera
Melissa Hacker	New York City Players
Merchants House Museum	The New York Consortium for New Music, Inc
Metropolitan Opera Association, Inc	New York Council for the Humanities
Miller Theatre	New York Experimental Glass Workshop
Minetta Brook	The New York Festival of Song
Momenta Inc / Momenta Art	New York Foundation for the Arts
Monica Bill Barnes	New York Landmarks Conservancy
Morris-Jumel Mansion/Washington Headquarters Association	New York Philharmonic/The Philharmonic-Symphony Society of New York
Mosaic	The New York Public Library Astor Lenox and Tilden Foundations
Movement Research	New York Theatre Workshop, Inc
Muna Tseng Dance Projects	New York University
El Museo Del Barrio	New York Youth Symphony
Museum of Arts & Design	The New-York Historical Society
The Museum of Modern Art	nicholasleichterdance
Museum of the City of New York	Nin Brudermann
Museum of the Moving Image	92nd Street Y
Music at the Anthology	NurtureArt
Music-Theatre Group, Inc	Nuyorican Poets Cafe Inc
Nadja Press	O'Day Dances
Naked Angels, Ltd	Ontological-Hysterical Theatre, Inc
The National Theater of the United States of America	Opelika Pictures
Network of Cultural Centers of Color	Open City Magazine & Books
New Dramatists	Opera Ebony, Inc
New Georges	Orchestra of St Luke's
The New Group	Orpheus Chamber Orchestra

Appendix IV – The Greenwall Foundation Grant Recipients 1991-2011, continued

Out of the Shadows	Reduta Deux
Page Seventy-Three Productions	Reggie Wilson/Fist and Heel Performance Group
Palissimo	Regina Nejman
Pan Asian Repertory Theatre, Inc	Repertorio Espanol
The Parsons Dance Company	Rhizome.org
Pascal Rioult Dance Theatre	Ridge Theater
The Past Present	Ripe Time
The Pearl Theatre Company, Inc	River Arts Repertory Company
Pentacle / Danceworks	The Riverside Symphony
Pepatian	Roland Gebhardt
Performa	The Rotunda Gallery
Performance Space 122, Inc	Roulette Intermedium, Inc
Peter Pucci Plus Dancers	Rude Mechanicals Theater Company
Pick Up Performance Co, Inc	Salt Theater
Playwrights Horizons	Sarah Skaggs Dance Company
The Poetry Calendar	SculptureCenter
The Poetry Project	Sean Curran Company
Poetry Society of America	Second Stage Theatre
Poets & Writers, Inc	SEM Ensemble, Inc
Poets House	Sens Production
Pratt Institute	The Shakespeare Project
The Present Company	Shapiro & Smith Dance
Primary Stages Company, Inc	Shaun Irons & Lauren Petty
Printed Matter, Inc	Shen Wei Dance Arts
Project Ballet	Sibyl Kempson
PS 1 Contemporary Art Center	Signature Theatre Company
Public Art Fund	The SITI Company
The Public Theater	651 Arts / BAM Majestic Corporation
Queens Library Foundation	Smack Mellon Studios
The Queens Museum of Art	Snug Harbor Cultural Center
Queens Symphony Orchestra, Inc	So Percussion
Queens Theatre in the Park	Socrates Sculpture Park
Ralph Lemon Company	Soho Repertory Theatre, Inc
Rattlestick Playwrights Theater	Soho Think Tank
Red Dive	Solar One
Red Wing Performing Group, Inc	

Appendix IV – The Greenwall Foundation Grant Recipients 1991-2011, continued

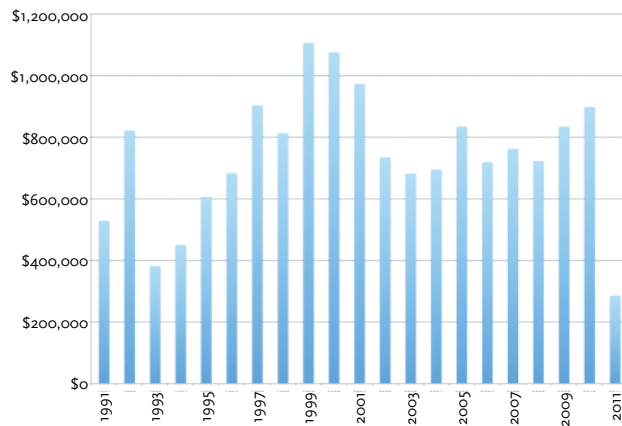
Sound Portraits Productions, Inc
Speculum Musicae
St Ann's Warehouse
Staten Island Botanical Garden, Inc
Stephan Koplowitz & Company (Kop Art)
Stephen Petronio Company
Storefront for Art and Architecture
Streb Lab for Action Mechanics
Studio Museum in Harlem
Summerstage
Susan Botti/Subo Music
Susan Marshall & Company
The Swiss Institute of New York
Symphony Space
The Tank
Target Margin Theater
the TEAM
Tectonic Theater Project, Inc
Temporary Distortion
Theater Mitu
Theatre for a New Audience
Theodore Wiprud / New Music Presentation
Thirteen / WNET
13P
Thread Waxing Space
3-Legged Dog
Thundergulch
Tiny Mythic Theatre Company
Toby Twining Music (Theatrivox)
Todo Con Nada, Inc
Triangle Theatre Company
Triple Candie
Under One Roof
Urban Bush Women
The Urban Institute
VIA Theater
Vicious Bear Productions
The Vineyard Theatre
Visual Arts Foundation
Voice & Vision
Washington Square Arts
Waterwell
Wave Hill
The Wax Factory
White Box
White Columns
Whitney Museum of American Art
WNYC Radio
The Women's Project and Productions, Inc
The Wooster Group
World Music Institute, Inc
WPA Theatre
The Writer's Voice
The X-Art Foundation
Yasuko Yokoshi
Yin Mei Dance
Young Concert Artists, Inc
Young Jean Lee's Theater Company

Appendix V – Grants by Year and Discipline 1991-2011

1991-2011 Grants by Year

Year	Number of Grants	Total Awarded
1991	83	\$529,200
1992	79	\$822,500
1993	47	\$382,000
1994	60	\$450,735
1995	61	\$606,500
1996	63	\$683,500
1997	67	\$904,000
1998	61	\$813,800
1999	81	\$1,107,000
2000	64	\$1,102,500
2001	65	\$980,700
2002	53	\$735,500
2003	53	\$682,000
2004	53	\$705,500
2005	63	\$835,000
2006	60	\$720,000
2007	56	\$763,000
2008	53	\$723,000
2009	54	\$834,700
2010	61	\$899,000
2011	11	\$275,000
Total	1248	\$15,555,135

Total Awarded by Year 1991-2011

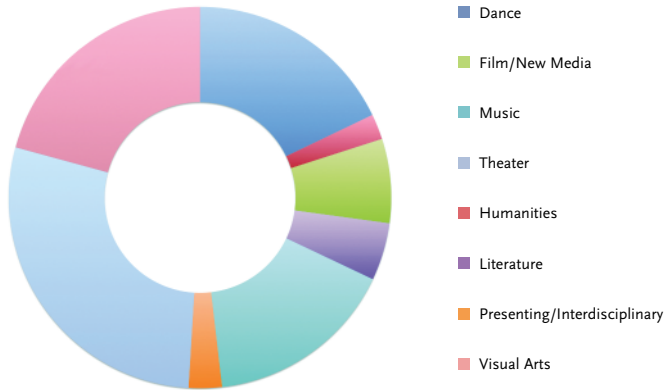


Appendix V – Grants by Year and Discipline 1991-2011, continued

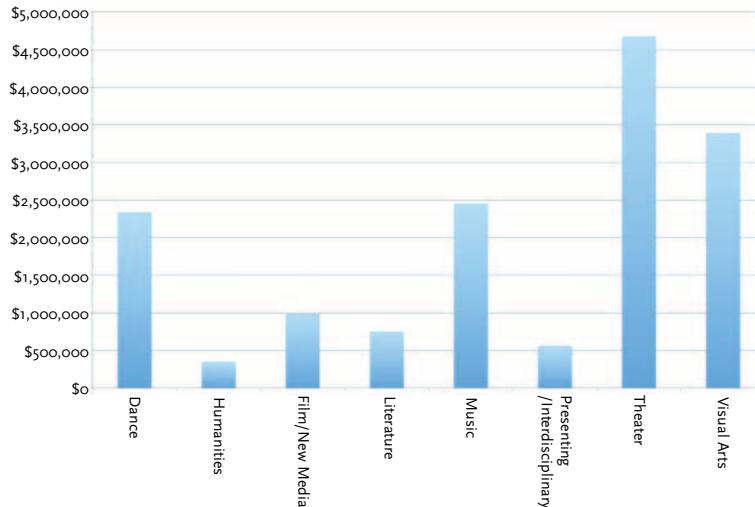
1991-2011 Grants by Discipline

Discipline	Number of Grants	Total Awarded 1991-2011
Dance	223	\$2,346,300
Humanities	27	\$352,635
Film/New Media	89	\$999,600
Literature	61	\$752,500
Music	201	\$2,452,500
Presenting/Interdisciplinary	35	\$554,000
Theater	353	\$4,703,800
Visual Arts	259	\$3,393,800
Total	1248	\$15,555,135

Grants by Discipline 1991-2011



Total Combined Awards By Discipline 1991-2011



Appendix VI – Oscar M Ruebhausen Commission Recipients



OMR Commission 2003, Socrates Sculpture Park, Leo Villareal, *Star*, photos by Chris Baker

Oscar M Ruebhausen (1912-2004) became Chairman of The Greenwall Foundation in 1982 after serving as a Member and Director for more than 30 years. When he was named Chair Emeritus of The Foundation in May 1991, a commissioning program was established in his honor.

The commissions were awarded by invitation of The Foundation. The following artists (and their sponsoring organizations) received commissions:

1992

Choreography: John Kelly (John Kelly and Company)

1993

Playwriting: Jacquelyn Reingold (Manhattan Class Company)

1994

Sculpture/Installation: James Cathcart (Storefront for Art & Architecture)

1995

Artist's Book: Nadja Press with Mark Schwartz (New York Foundation for the Arts)

1996

Ice Choreography: Lar Lubovitch (Ice Theater of New York)

Appendix VI – Oscar M Ruebhausen Commission Recipients, continued

1997

Writing and Photography: Keila Cordova, Hillary A Joyce, Vera Lutter, Brenda Shaughnessy, Wei-Li Yeh, Tomi C Yum (New York University, International Center for Advanced Studies)

1998

Public Art/Sculpture: Ron Baron (Public Art Fund)

1999

Choreography/Music Composition: No award given

2000

Essay: Lawrence Malkin (New York Foundation for the Arts)

2001

Works on paper: Clarina Bezzola & Sarah Oppenheimer (The Drawing Center)

2002

Music Composition: Derek Bermel (New York Foundation for the Arts for eighth blackbird)

2003

Public Art/Light Sculpture: Leo Villareal, Matthew McCaslin, Jude Tallichet (Socrates Sculpture Park)

2004

New Media/Digital Film: Liisa Roberts (Eyebeam)

2005

Multimedia Theater: The Builders Association

2006

Art Book: The Book of Stamps: 15 artist commissions (Cabinet Magazine, Immaterial Incorporated)*

*Appendix VIII

Appendix VI – Oscar M Ruebhausen Commission Recipients, continued

2007 & 2008

Public Art for the Centennial of The Grand Concourse in the Bronx in 2009: Katie Holten (Wave Hill, the Bronx Museum of the Arts, and the public art program of the New York City Department of Parks & Recreation)

2009

Four architectural/sculptural projects created for Figment’s City of Dreams on Governors Island in Summer 2009: *HiveMind* by Deborah Yoon, *Temple of Truth* by Chris Niederer & Jen Upchurch, *Rhythm and Rest* by Animus Arts Collective and *Discarded* by Benjamin Jones & Anna Hecker (Action Arts League, Inc)



Appendix VII – GALE GATES et al. – A Letter From Kit Baker

The theater company GALE GATES et al. held a closing party in July 2003. David Cote’s feature article, “Shutting the GATES” in *Time Out New York* (July 10-17, 2003) paid tribute to “the trailblazing group... one of the most original companies of the past decade.” Below is a personal account written in 2010 by Kit Baker, GALE GATES et al. Development Associate, (1998-2003) that chronicles the company’s achievements during its brief lifespan, and the subsequent significant accomplishments of its member artists after it closed.

“I am delighted to have this opportunity to share my personal perspective on the impact of a multi-year grant awarded to GALE GATES et al. by The Greenwall Foundation in 1999-2002 (\$75,000 over three years). Simply put, this grant was essential in enabling us to bring our operations and artistic ambition on to a new level, attracting a predominantly young audience which grew by leaps and bounds from year to year, equipping the company with the wherewithal to make a lasting contribution to the revival of a now-thriving New York neighborhood on the cultural cutting edge, create new jobs, and establish a platform for the work of five New York artists who are now working at the highest level, both in New York City and internationally.

“I began working with GALE GATES et al. in early 1998, moonlighting as a fundraiser on a modest monthly retainer while working during the day as a full-time grantwriter at Lincoln Center, Inc. I arrived at an auspicious time, shortly after the company had established a presence as one of the first public performance and gallery spaces in the newly resurgent neighborhood of DUMBO. A couple of months previously, the company’s debut production in their new space, *The Field of Mars*, had been a critical and popular success.

“GALE GATES et al. had by that time been in existence for two years, and had already built a successful operating model on a shoestring. Crucially, this involved leveraging the “creative capital” of the company’s activities in order to negotiate sustainable temporary occupancy deals with landlords of skyscrapers and warehouse spaces.

“A seasoned arts administrator later observed to me that the company fell into the category of a “genius-led” organization, in which the vision of a charismatic leader – in this case, director and visual artist Michael Counts – became the focal point around which fellow artists and administrators would organize their energy and talents. Michael’s vision was to

Appendix VII – GALE GATES et al - A Letter From Kit Baker, continued

create epic performance installations in which notions of time, narrative, spectacle and mythology were drawn from the conventions and dynamics of visual art rather than theatre. This was evident in the difficulty the media had in categorizing what we did. We routinely received more positive reviews from visual art critics than we did from their theatrical counterparts. We overcame this problem through networking “under the radar” with a sizeable and overwhelmingly young audience, an under-30 crowd who were not hidebound by the conventional categories.

“GALE GATES et al. was essentially an artists’ collective, albeit one free of ideology. It was tightly organized around the all-important task of producing ambitious performance installations which were highly labor-intensive and would take months to build and stage. A team of five artists had joined Michael to become the core of the company. Michelle Stern was the company’s co-founder, a performer who took on producing and event curating duties as the need and opportunity arose. Michael Anderson and Tom Fruin were visual artists, and worked together with Jeff Sugg, a production designer who was shortly to become a Wooster Group associate, to build and stage manage the sets. Joseph Diebes was the resident composer and sound artist.

“Each of these resident artists received a studio space free of charge in return for their work on each production and participation in money-making activities which provided the majority of our earned income. For example, each year the team would secure a fee for designing and building the set for the Gotham Independent Film Awards. This had been arranged by the Executive Director of the Independent Feature Project, Michelle Byrd, who was also on the GALE GATES et al. Board of Directors. The team also provided labor for space rentals, which ranged from location shooting for Hollywood feature films to a BAM gala benefit.

“This part of the working model was vital. Due to the extensive resources and long development time required for each production, the company only had the capacity to perform a single production for a maximum of eight weeks per year, imposing a major limitation on potential box office income. It was therefore vital to secure alternative forms of earned income, which – in tandem with capacity-building grants provided by The Greenwall Foundation, The Heathcote Foundation, the Jerome Foundation, The Howard Gilman

Appendix VII – GALE GATES et al - A Letter From Kit Baker, continued

Foundation, and The Andy Warhol Foundation for the Visual Arts, along with project grants from the NEA, NYSCA and others – went directly towards covering production costs.

“A large part of our monies came from renting our venue for various purposes’, said Michelle Stern in an article in *Backstage* about GALE GATES et al.’s closure in June 2003. ‘And that’s what we lost. People are just not throwing the kind of parties they used to. BAM rented the space to do a gala here one night. That was terrific, not only because of the money, but because it introduced a whole new audience to what we do.’

“The combination of a talented and committed team of artists with a leadership that was strong both artistically and entrepreneurially was key to GALE GATES et al.’s success. However, the company could not have achieved what it did without the space. Counts’ artistic process and sensibility had required an exceptionally large spatial “canvas” from the very start. He mounted his early works outdoors, in upstate New York, in the streets of Prague, and on the side of a mountain in Japan. When he completed his studies at Swarthmore College and moved back to New York City, Counts was determined not to follow the conventional route for young directors just starting out – staging spartan productions in small black box theaters in the hope of eventually working up to the large stage. With the help of the Lower Manhattan Cultural Council, where he had been appointed an Artist-in-Residence, he was able to work on the desired epic scale right away, securing temporary use of the vacant floors of skyscrapers which provided the sprawling perspectives which have remained an essential aspect of his work.

“Buoyed by the success of the LMCC residency, the company began to look for a permanent home with the same sprawling dimensions. GALE GATES et al.’s work had begun to attract the attention of leading arts presenters, among them BAM’s Joseph V Melillo, whose recommendation paved the way for the move to DUMBO. The neighborhood was then a collection of run-down warehouses, around 90% of which had been bought up over the years by Two Trees Management. The buildings had been partitioned and were being leased on a short term basis, primarily to artists and light manufacturing units. Two Trees were hoping to replicate the formula of success that the owner, David Walentas, had previously enjoyed in SoHo, where the establishment of an artistic “crease” had leveraged the transformation of the neighborhood into a prime residential, retail and cultural district.

Appendix VII – GALE GATES et al - A Letter From Kit Baker, continued

“Two Trees agreed to provide a 40,000 square foot ground floor warehouse and shopfront space at 37 Main Street on terms that were sustainable for the company, in return for GALE GATES et al. maintaining a schedule of public events which would attract a steady flow of visitors to what was then an unknown and somewhat forbidding neighborhood. The basement provided space for three large studios and a workshop for building sets. The large back room was the main performance space, and an adjoining room was converted into a soundproof studio for the composer. The shopfront became a gallery space, and the office was installed on an open mezzanine above.

“The company mounted four large-scale performance installations in five years, whose performance runs progressively grew from three weeks to two months. The productions were *The Field of Mars* (1997), *Tilly Losch* (1998), *1989* (1999), and *So Long Ago I Can't Remember* (2001). In 2002-3 we created two offsite events: the outdoor installation *Looking Forward* in the DUMBO clocktower and *The World part IV: a game in 26 parts* at the Whitney Museum of American Art at Altria and elsewhere.

“During the development and production phase of these productions, we mounted group exhibitions in the gallery which initially featured local DUMBO artists and later took on an international scope. Some exhibitions and performances were organized in cooperation with Smack Mellon Studios and the DUMBO Arts Center, which had moved into the neighborhood around the same time under similar agreements with Two Trees.

“Notable GALE GATES et al. exhibitions were the *Emerging Curators Series*, which was presented for two seasons from 1999-2000, and *400 Artists*, which attracted an estimated 10,000 people to the opening. The *Emerging Curators Series* was organized by guest curator Anne Ellegood, now Senior Curator at the Hammer Museum in Los Angeles. The series offered emerging curators a rare opportunity to flex their curatorial muscles in a large space in a leading visual art district at a critical early stage of their careers, and Ellegood the opportunity to gain valuable experience as director of an exhibition program. Among the featured curators was Deb Singer, now Executive Director of the Kitchen, and several of the featured artists were to attract high-level international recognition a few years later, notably Jim Lambie, a nominee for the 2005 Turner Prize; Patty Chang, a finalist for the 2008 Hugo Boss prize; and Candice Breitz, winner of the 2007 Prix International d'Art Contemporain of

Appendix VII – GALE GATES et al - A Letter From Kit Baker, continued

the Fondation Prince Pierre de Monaco.

“The company also presented multidisciplinary performance events, with an initial focus on music. The *Sonic Adventure Series* was curated by Diebes, and presented the work of New York composers Michael Schumacher, NNeng, Bill LePage and others. In 2000, the company commissioned four new multidisciplinary works by Joseph Diebes, Todd Reynolds, Julia Mandle, and the UK visual artist/composer team of Julia Bardsley and Andrew Poppy. The latter was co-commissioned by the inaugural New Territories festival in Glasgow, Scotland, where it was the festival centerpiece.

“The company closed in 2003, due to a combination of a less bountiful post-9/11 economic landscape and the maturing of the resident artists, who had essentially outgrown the collective ethos that had been the glue for the company’s achievements to that point. Without missing a step, GALE Gates et al.’s resident artists then went on to pursue exceptionally successful individual careers.

“Counts has created *The Ride*, a commercial performance/installation launched in September 2010 in which a custom-designed bus makes up to a dozen daily tours of mid-Manhattan, where pre-arranged live street performances unfold along the 4.2 mile route. This coming March (2011), Counts’ production of *Monodramas* for New York City Opera will open at Lincoln Center. Jeff Sugg’s production design for the Broadway production of *33 Variations* received a 2009 Tony nomination, and his set design for *Gravity Radio* will be on display at BAM’s *Next Wave* festival this December (2010). Sugg also collaborated with former GALE GATES et al. performer Cynthia Hopkins on a trilogy of operettas which have toured extensively in the US, and is designing Hopkins’ latest work, *The Truth: A Tragedy*, which is due to make its European premiere at the Theatre National de Chaillot next March (2011). Thus, performance works by three former GALE GATES et al. artists are shortly to premiere in leading venues in New York and Paris in the same month.

“Joseph Diebes currently has a solo exhibition at the Paul Rodgers gallery in Chelsea, and recently completed a residency at STEIM in Amsterdam, funded by the Netherland-America Foundation. His work has been exhibited and performed at the Liverpool Biennial and in

Appendix VII – GALE GATES et al - A Letter From Kit Baker, continued

Beijing, Seoul, Singapore, Toulouse, Linz, and Glasgow as well as the US. He was commissioned by the 2006 Winter Olympics in Torino to create a sound installation for the opening. Tom Fruin has just returned from Denmark, where he was commissioned by the Copenhagen-based performance company CoreAct to create an outdoor pavilion at the Royal Danish Library for a series of performances from October-November 2010. His work is also being exhibited this year in Vienna, Basel, Geneva, Bologna and Miami, and was in prior years in Berlin, Salzburg, Israel, Ontario, and various venues in the US. Michael Anderson was represented by the Marlborough Gallery in Chelsea from 2007-10, and has now moved to the Claire Oliver gallery, where his new exhibition *The Street is My Palette* is opening on November 18 (2010). He has also exhibited in the US and internationally in Rome, Naples, Amsterdam, Berlin, Madrid, and Mexico. His permanent installation for The Ace Hotel opened in 2009, and his large scale vinyl billboard, commissioned by Target, was on display in Times Square the same year.

“It is of course true that talented, motivated artists of the same generation are enjoying comparable success. However, seeing how the work of GALE GATES et al. artists has progressed post-closure, it seems clear that the company’s exceptionally ambitious goals, undertaken when the artists were at formative periods in their careers, have had a major impact on their work. Crucially, their experience gave them the confidence to think independently, and not be daunted by taking on large scale projects, but rather welcome the challenge. It is also clear that there is a need for the kind of work they are creating.

“Equally, it is beyond doubt that GALE GATES et al. could not have realized these goals so successfully without the multi-year grant from The Greenwall Foundation. It came at a critical time, at the outset of an ambitious three years of progressively more ambitious performance projects. It provided an essential foundation for building the international incubator of ideas, projects, collaborations, and industry networking which GALE GATES et al. was to become, and for which the achievements listed above are only part of the story.”

Sincerely,
Kit Baker

Appendix VIII – The Book of Stamps (excerpt), Cabinet Magazine

The Greenwall Foundation awarded its 2006 Oscar M Ruebhausen Commission to *Cabinet* magazine, whose editors had proposed creating a book of commissioned artist stamps, an elaboration of a smaller project that had appeared in *Cabinet* issue 8. The book was released in September 2008.

Eight emerging New York artists were chosen by an independent panel of arts professionals after an open call for submissions. Another seven artists were selected directly by *Cabinet*, and all 15 were then commissioned to create original stamps for the book.

The projects are by artists Walead Beshty, Melissa Brown, Dubbin & Davidson, Spencer Finch, Carl Michael von Hausswolff & Leif Elggren, Jonathan Herder, Mikhail Iliatov, Emily Jacir, Julia Jacquette, Vandana Jain, Sandra Eula Lee, Line Up, Frank Magnotta, Michael Oatman, and David Shrigley.

Author and journalist George Pendle wrote the Introduction to *The Book of Stamps*, providing under the rubrics “Obsession,” “Propaganda,” “Canvas,” and “Stamp Out” a marvelously entertaining and instructive portrait of the history, uses, and status of the very small object in question. With *Cabinet*'s permission, the following excerpt is reproduced:

3: Canvas

Designs in connection with postage stamps... may be described,
I think, as the silent ambassadors on national taste. –WB Yeats

Burt Kerr Todd, the scion of a wealthy Pittsburgh family, had been many things in his life: a guano importer, a big game hunter, a Fijian rum manufacturer, and a marketer of Singaporean seaweed. But it was in his role as adviser to the Bhutanese Royal Family (he had gone to university with the Queen of Bhutan) that he would gain his everlasting fame.

During the 1950s, Bhutan's poverty and obscurity meant it was under constant threat of being annexed by its gargantuan neighbors – India and China. When Todd was asked to suggest ways of raising the country's revenue and profile, his uncommon mind proposed the creation of a range

Appendix VIII – The Book of Stamps (excerpt), Cabinet Magazine, continued

of postage stamps. So it was that in 1962, under Todd's guidance, Bhutan's first collectible stamp was issued. It was printed on silk.

Before long, Bhutan had issued plastic stamps, scratch-and-sniff stamps, 3-D stamps, and even steel stamps, although these had an alarming tendency to rust. Sometimes Todd overreached himself, as when he assigned Bhutan an air mail stamp before it even had an airport, but the stamps swiftly became one of the country's main revenue-producers as collectors rushed to buy them. Most coveted of all were the country's "talking stamps," tiny vinyl records that could be affixed to an envelope and played on a record player, offering the listener snippets of Bhutanese folk song, the national anthem, and a concise history of Bhutan narrated by Todd himself.

Traditionally stamp design had aped paintings, coins, architecture, and heraldry. Todd began the process of abstracting them. A stamp could be anything, he insisted, as long as it stuck to an envelope and caught the collector's eye. At the time of his death, in 2006, he was busy working on Bhutan's first CD-Rom postage stamp.

The considerable revenue to be gained from selling stamps to collectors has forced innovation upon official stamp designs. Over the last half-century Tonga has created stamps in the shape of bananas, Sierra Leone invented the first self-adhesive stamp in the shape of the country itself, and Switzerland fashioned stamps out of both lace and wood. Yet no matter how outré such stamps may appear, they cannot shake themselves free from their civic roots. To appear on a postage stamp still remains the sine qua non of respectability – stamps have always been heralds of a social hierarchy and of prescribed taste. It is thus no wonder that some artists have taken to gleefully attacking the stamp's familiar form and subverting it; anything to shake our unquestioning faith in its authority.

The first art stamps, or artistamps, are thought to have been the creation of the German Expressionist painter, Karl Schwesig. Imprisoned in an internment camp in Vichy France, Schwesig came upon the blank perforated margins of an actual stamp sheet. On this he created twenty-seven stamps, in various denominations, brazenly depicting barbed wire, beatings, and the terrible conditions in the camp. The motto of the French Republic, Liberté, Égalité, Fraternité, appeared damningly along the stamps' base.

Appendix VIII – The Book of Stamps (excerpt), Cabinet Magazine, continued

By 1959, Yves Klein was painting over regular postage stamps with his trademark color, International Klein Blue. Devoid of any signifying information, Klein's stamps were a refutation of the official data that usually subsumes postage stamps. Klein even bribed postal clerks to cancel them, thus affording his stamps a governmental seal of approval.

Yet the most concerted attack on the postage stamp came in the 1960s when Robert Watts, a member of the art collective Fluxus, designed perforated blocks of stamps with realistic denomination, filigree, and identifying legends (even if these did read "Yamflug" and "Fluxpost"). But Watts chose his stamps' images not from the approved governmental pantheon of worthies but from old postcards, advertisements, and girlie magazines. The old hierarchy had been replaced.

At the other end of the artistamp spectrum was the painter Donald Evans. Rather than kicking against the postage stamp, he embraced it, both in form and connotation. Maybe it was because Evans had collected real stamps as a child that he eschewed iconoclasm. He recalled how, when he was young, he could make faraway places or current events "more real" by drawing stamps of them. Continuing this practice in adulthood, Evans began to depict his own life in delicately water-colored stamp issues. His stamps portrayed an imaginary world filtered through his own biography.

The subjects were largely traditional-royalty, climate, customs-but the countries from which they heralded were highly symbolic. The countries of Amis and Amants issued stamps which reflected Evans's friendships and loves; his curiosity in mysticism saw the creation of the country of Gnostis, whose issues were populated with cabbalistic symbols. Mangiare issued stamps of Evans's favorite Italian food. Barcentrum celebrated the drinks in his favorite bar. By the time Evans died in 1977 at the age of thirty-one, he had painted and catalogued over 4,000 stamps from forty-two imaginary countries, each one's sheer depth of detail dragging the viewer deeper into the geography of his mind.

Appendix VIII – The Book of Stamps (excerpt), Cabinet Magazine, continued



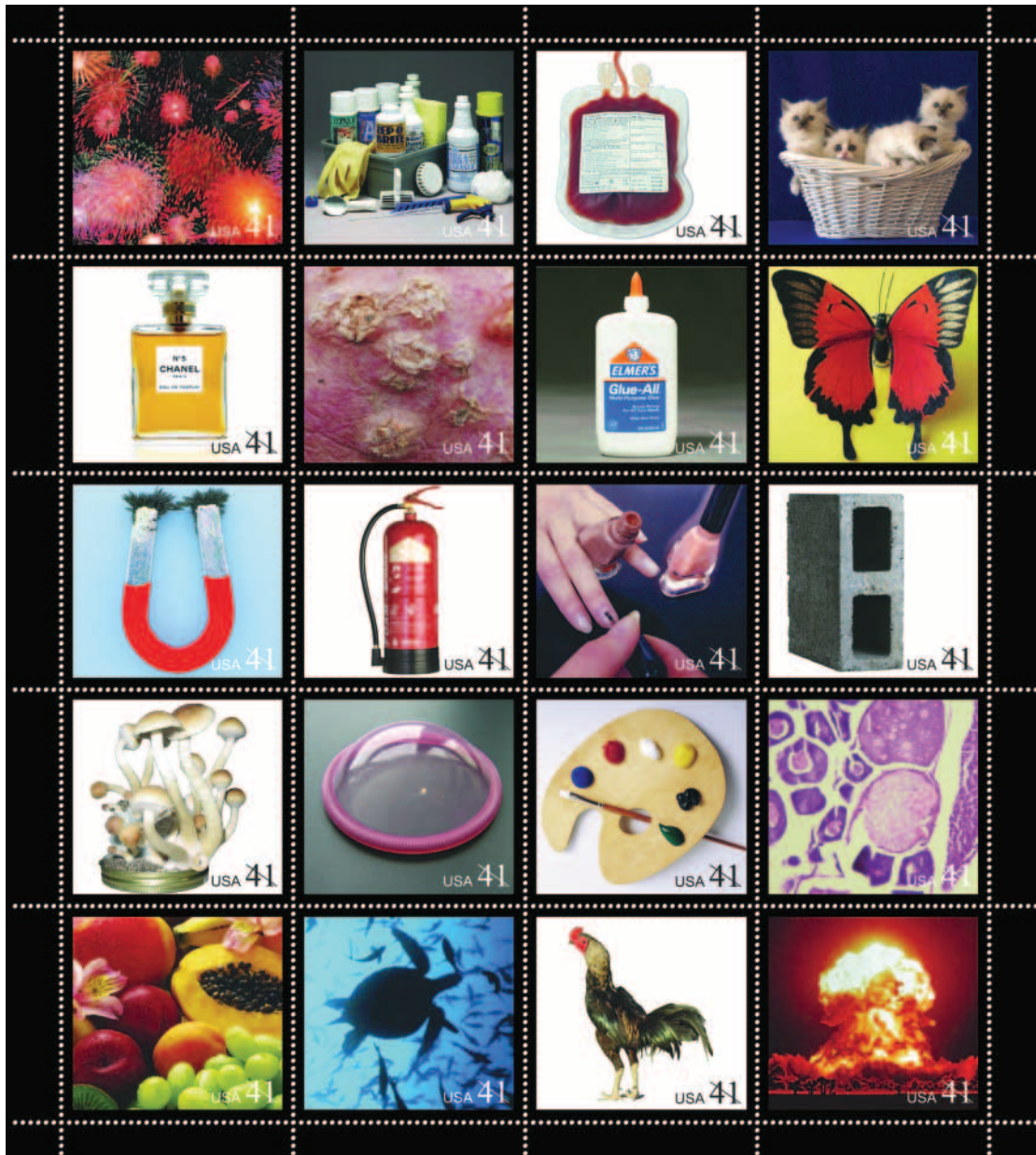
by Sandra Eula Lee

Appendix VIII – The Book of Stamps (excerpt), Cabinet Magazine, continued



by Melissa Brown

Appendix VIII – The Book of Stamps (excerpt), Cabinet Magazine, continued



by Line Up

Full page photo captions

- iv: Brian Brooks Moving Company, *Piñata*, 2005, photo by Amitava Sarkar
- x: Keigwin + Company, *Earth* (from *Elements*), 2008, photo by Steven Schreiber
- 8: Taylor Mac, *The Lily's Revenge*, 2010, photo by Ves Pitts, courtesy of HERE Arts Center
- 22: John Kelly, *Light Shall Lift Them*, 1993, photo by Paula Court
- 34: Shen Wei Dance Arts, *Folding* (2000), photo 2011 by Christopher Duggan
- 40: *Trimbal (top) and Blockbox*, League of Electronic Musical Urban Robots (LEMUR), photos by Eric Singer
- 44: Ernesto Klar, *Relational Lights*, 2010, photo by Mario Ladera
- 45: Keigwin + Company, *Water* (from *Elements*), 2008, photo by Steven Schreiber
- 58: Figrant, *City of Dreams at Night*, 2009, photo by Anna Kadysheva

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Design: Red Shift