ARTISTS AS INNOVATORS

Celebrating Three Decades of NYSCA/NYFA Fellowships
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Fall 2017 - Spring 2020

Samuel Dorsky Museum of Art, SUNY New Paltz
Dowd Gallery, SUNY Cortland
Fosdick-Nelson Gallery, Alfred University
Cathy & Jesse Marion Art Gallery, SUNY Fredonia
Plattsburgh State Art Museum, SUNY Plattsburgh
Paul W. Zuccaire Gallery, Stony Brook University
Westchester Community College Fine Arts Gallery, Westchester Community College
This exhibition is a testament to the value of funding and recognition at crucial points in artists’ careers, giving them the gift of time and the encouragement to continue creating the work that enriches our lives. You will probably recognize the names of the artists in this exhibition and its related events because they are world renowned. They all received New York State Council on the Arts/New York Foundation for the Arts (NYSCA/NYFA) Artist Fellowships in the early stages of their careers. They have gone on to shape the contemporary culture of the United States.

But beyond this exhibition, these artists represent a larger impact on the creative community in New York State. Established in 1985, the NYSCA/NYFA Artist Fellowship Program has provided over $30 million in unrestricted grants to more than 4,000 artists across New York State in the visual, literary, media, and performing arts. All artists in the state are eligible to apply. They are selected for awards based solely on the quality of the work submitted. Exhibition history, prior awards, and commercial success are not a factor in the decisions made by the members of the panels, who are themselves carefully selected to reflect diversity in every possible way, including geographically representing the various regions of the state. There is no fee to apply and first-time fellows range in age from twenty-five to eighty-four. Many recipients, including some of the artists in this exhibition, applied to the program multiple times before being selected. This is a testament to the tenacity with which artists are committed to their creativity. We hope these facts encourage would-be and repeat applicants in the future.

Fellowships are part of a larger mission at New York Foundation for the Arts (NYFA) to empower artists at critical stages of their creative lives. For almost fifty years, in addition to the cash grants of the NYSCA/NYFA Artist Fellowship Program, we have provided a not-for-profit umbrella to help artists raise funds for their projects; online resources; and in-depth professional development training to artists, arts administrators, and cultural entrepreneurs, including “boot camps” for emerging artists to learn how to manage their careers; an immigrant artist program to help artists who come to the United States for the first time; and a multitude of other resources.
During the 1960s and 1970s, we became aware of the restrictions that result from establishing a cultural canon. In response, artists began to explore and analyze the cultural and social norms of the past, as well as the new interconnectedness, conflicts, and common problems evident in the world. The artists in this exhibition, all of whom received New York State Council on the Arts/New York Foundation for the Arts (NYSCA/NYFA) Artist Fellowships, embraced this increased social awareness. Artists as Innovators: Celebrating Three Decades of NYSCA/NYFA Fellowships demonstrates the important role NYFA has played in shaping our conception of art making and its purpose.

The NYSCA/NYFA Artist Fellowship Program was established in 1985 and has encouraged innovation right from the start. In that first year alone, exhibiting artists Ross Bleckner, Christian Marclay, Tony Oursler, and Martha Rosler received grants. These artists, like all of the artists in this exhibition, represent innovation not only in social awareness but also in their use of technique, new media, and/or controversial subject matter.

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The NYSCA/NYFA Artist Fellowship Program is, in itself, innovative in a number of ways. First, it is artist-driven. In fact, it was designed by a team of artists from throughout New York State. While the members have changed, the Artists Advisory Committee, as the team is now called, continues to monitor the program, keeps it up to date, and holds it to the standards and values that informed it from the beginning. Second, the unrestricted nature of the award is also designed to encourage innovation. NYSCA/NYFA funds have enabled artists to take time off from day jobs to spend additional time in the studio, purchase new materials, travel for research, and hire childcare to allow them uninterrupted time to make art. Finally, fellows are selected by other artists, who are often the most open to bold, new, genre-challenging work.
Despite the fact that the recipients were all living in New York State at the time they received their awards, their impact can be felt around the world through exhibitions and conversations. While New York City looms large in the national imagination, the truth is that one of the treasured aspects of living in New York State is the fact that every region of the state is a hotbed of cultural creativity. Buffalo is an epicenter of the development of electronic music; Rochester, of photography and technological innovation; Alfred, of ceramic science; and Corning, of glass as an artistic discipline. Artists’ colonies are also present in many localities such as Austerlitz, the Hamptons, Saratoga, Ithaca, and Woodstock. Institutions such as the Chautauqua Festival, the Seneca-Iroquois National Museum, and the Glimmerglass Festival are evidence of the creativity and culture that has been made and supported by New York State residents for centuries. Finally, the institutions of higher education, such as the 64 campuses in the State University of New York (SUNY) system, also play a crucial role in developing and supporting the creative community of the state. They house museums and performing arts centers, and many NYSCA/NYFA Artist Fellows teach at and have attended schools across New York State.

The common thread of innovation that runs through the work in this exhibition is not an invention of art experts, but is representative of the interests and concerns of artists themselves in the decades following the paradigm changes that occurred during the 1960s and 1970s. These artists’ individual visual expressions uniquely differ so much that the viewer might not initially connect their shared perspectives, which address societal issues such as gender discrimination, racism, sexual orientation, immigration, and globalism. Even abstraction in this exhibition is societally charged. Take, for example, Ross Bleckner’s paintings, which seem like compositions of pure shapes, but that, in fact, reflect the artist’s response to the HIV/AIDS crisis, thus altering the artist’s use of abstraction from formalist art for art’s sake to one that reacts to the world outside of the paintings.

The artists in this exhibition have gone beyond shaping the art of the last 30 years. Their work has changed institutions and even has helped to change societal attitudes and historical interpretation. Just to give a few examples: Fred Wilson, who received a NYSCA/NYFA Artist Fellowship in 1987 and then again in 1991, went on to receive a MacArthur Fellowship “Genius Award” for his interventions in museums that revealed the racism of America’s art collecting institutions. The fact that museums have changed their installations to include some works by women artists is due at least in part to the humorous images about gender discrimination in the art world created by the Guerrilla Girls (NYSCA/NYFA Artist Fellows ’88) – so visible and pointed that they could not be ignored. Faith Ringgold’s (NYSCA/NYFA Artist Fellow ’88) quilt about an African American child who gets to fly is pictured on the most popular poster at the Guggenheim Museum store and her book, Tar Beach, about the same child, was one of the first widely read picture books about African American children. Wendell Castle’s (NYSCA/NYFA Artist Fellow ’86) innovative furniture has educated manufacturers of mass-produced goods and their customers to a sense of good design. Then there’s Tara Donovan (NYSCA/NYFA Artist Fellow ’03) who utilizes everyday objects such as toothpicks or pencils, and opens our eyes to the possibilities for art in the world around us.

While not part of the exhibition, it is important to note the impact that the NYSCA/ NYFA Artist Fellowship Program has had on the cultural world beyond the visual arts – the program treats culture as a whole, and the categories in which grants are awarded include film, theater, choreography, architecture, literature, and music/sound. For example, Spike Lee (NYSCA/NYFA Artist Fellow ’85) inserted an African American perspective into popular film; the architects Elizabeth Diller and Ricardo Scofidio (NYSCA/NYFA Artist Fellows ’85, ’89, ’98) designed the High Line in New York City, which has become a model for other cities to revive their industrial wastelands as parks; the playwright Lynn Nottage (NYSCA/NYFA Artist Fellow ’94, ’00) became the first African American woman to win two Pulitzer Prizes for Drama; theater powerhouse Julie Taymor (NYSCA/NYFA Artist Fellow ’89), in such productions as The Lion King, created new staging that has changed what we see in theatrical presentation; and Billy Collins (NYSCA/NYFA Artist Fellow ’86), became the Poet Laureate of the United States.

The population of artists in the world has risen exponentially for many reasons, among them new technology, globalism, and innovation in communication. At the same time, most artists cannot live on proceeds from their artwork alone. They must find other ways to support themselves. NYSCA and NYFA have played a crucial role in support of artists in New York State, providing not only a monetary award that buys them time to make their work, but also the validation that they are making work that is significant. Over and over again, NYSCA/NYFA Artist Fellows speak about how much the award encourages them to continue making work. One of the most frequent comments we hear is, “Knowing that my work was worthy of a NYSCA/NYFA Artist Fellowship made me feel that what I was doing was meaningful.” NYFA has maintained the NYSCA/ NYFA Artist Fellowship Program throughout the decades and it continues to grow and evolve to mirror the changes and innovation of the artists it supports.
What will the future bring? The art of the 1960s and 1970s supplied a new paradigm that informed the work of the artists in this exhibition. In turn, these artists have helped to define and understand the present moment. Their work provides a platform on which the artists of the next 30 years can build. In a period when arts and culture are being devalued, it becomes urgent to support the survival of the cultural community, for it is through artistic expression that we can explore new ideas and hope for an equitable and just society. The NYSCA/NYFA Artist Fellowship Program is dedicated to supporting artists and fostering the contributions of the creative community.

Critic’s Voice
Paddy Johnson, Founding Editor, Art F City

Back in the 1980s when the art market supported all kinds of now forgotten paintings, a new postmodern discourse was emerging. This new conversation didn’t readily fit into the market, though its chief tenets are now well known, and for good reason. The personal is political, identity-first discourse that shaped post-modernism predicted the way we think of “the self” today. Shaped in large part by social media, this discourse now reflects our lives. We’ve become the lead actors in narratives of our own making, albeit sampled and remixed from existing political and cultural contexts.

So who were the leading voices of this time, and how has their work re-appropriating materials and media tactics set the stage for how artists and non-artists see and interact with the world today? There are too many innovators to list here, but one thing many seem to share is support from NYSCA/NYFA Artist Fellowships at pivotal times in their careers. Thus, I can think of no better occasion to reflect upon the New York Foundation for the Arts’ Artists as Innovators: Celebrating Three Decades of New York State Council on the Arts/New York Foundation for the Arts Fellowships. Curated by Judith K. Brodsky and David C. Terry (with assistance from Madeline Scholl) the show brings together the work of over 20 artists, some very well known and others under-recognized. All made work that now seems prescient — be it through their approach to media, and its democratization, or through the simple transformation of material through labor. Notably, the latter is a long-held feminist practice and Marxist tradition.

Take the Guerrilla Girls, a feminist collective best known for their poster *Do women have to be naked to get into the Met. Museum?*, which stated that “Less than 5% of the artists in the Modern Art sections are women, but 85% of the nudes are female.” *Artists as Innovators* includes two updated posters, one from 2005 and another from 2012. Each version demonstrates that while taste changes (the percentage of female nudes on view has decreased to 7%), gender bias remains the same (the percentage of women artists actually dropped from 5% to 4%). The posters also show the power of data collection. This strategy has been a particularly effective approach for the
Guerrilla Girls, and the feminist collectives and personalities that have followed in their footsteps, notably Brainstormers, Feminist Art Bitch, Art+Feminism Wikipedia Edit-a-thon, and Haven for the Dispossessed. Last year’s feminist issue of ARTnews, edited by curator Maura Reilly, dedicated the entire magazine to data driven visualizations showing the disparity of representation in the art world.

The Guerrilla Girls are not the only artists in this show to have had a profound influence on the art world through addressing how women are seen and represented. Barbara Kruger, Marilyn Minter, Martha Rosler, and Faith Ringgold have all contributed work that confronts the subject of female representation. Kruger similarly works with text and has a long tradition of eschewing gender roles and expectations. In this show, a double sided lenticular print with text on one side that reads “You can dress him up but you can’t take him out” and an image of a French wrestler on the other, turns a sexist proverb on its head. Typically applied to women, the saying suggests women are best not heard. But, as this image makes clear, there are many professionals who get dressed up, and regardless of gender they may or may not make good company.

Taking a more direct approach to the subject of representation, Marilyn Minter’s slow-motion video Splash (2014) captures a woman wearing bejeweled heels splashing through glass and silver mud in a surreal representation of glamour. Minter uses the visual language of women’s magazines to show a woman’s anger as outright dangerous and even dirty – a guttural twist on female representation. Faith Ringgold, an African American artist known for her narrative quilts, takes on the subject of weight after entering a radical weight loss program and losing more than 100 pounds over the course of a year. She documented the process with her quilt, made of photo etchings on fabric and text that describe her private and political relationship with food.

Martha Rosler’s video Semiotics of the Kitchen looks at food as well, though it focuses more on the domestic role of women. In the piece, Rosler goes through the alphabet, finding cooking utensils that illustrate the given letter, and with a deadpan delivery demonstrates the purpose of each utensil often with hostility. Knife, for example, looks more like an implement to stab someone than it does something to cut meat and vegetables.

Rosler’s video takes aim at how cooking shows often placed women in the kitchen and is one of several works in Artists as Innovators that shows both the influence of TV and film working in the ‘80s and ‘90s, and their 21st century counterpart, YouTube. Like many canonical video and performance works, hundreds of art students and artists alike have remade and adapted Rosler’s video.

Perhaps no artist’s style has been memed as much as Christian Marclay’s since there are literally thousands of videos edited together in his trademark style. Included in this exhibition is his seminal Telephones from 1995, in which he edits together film shot after film shot of characters dialing, waiting for, picking up, answering, and finally hanging up the phone. The piece, which includes scenes from 130 films, acts as a catalogue of tropes that, spun together, create new and often humorous narratives. Meanwhile, Alina Troyano, a Cuban American lesbian artist who is best known as Carmelita Tropicana, her alter-ego, similarly examines the tropes of TV through her hilariously campy home cooking video Chicken Sushi. In it, she tells audiences how to make a perfect chicken through several takes, each time earnestly explaining, “You have to make friends with the chicken to make it taste good.”

Artists such as Tropicana, Marclay, and Rosler all use methods now well-known in our media lexicon, as do others in the exhibition such as Lori Nix and Tony Oursler. Nix shoots photographs from built miniature sets and dioramas, thus constructing entire narratives – a relevant practice in today’s fact-challenged media environment. Oursler, who has been experimenting throughout his career with new media technology, uses facial recognition software in a work titled #ISO, which assembles the prototypical features that allow the software to identify a person. #ISO offers a twist on the usual perspective of how we see ourselves by showing how technology sees us, though it also implies other, darker questions. Who will use this data, and for what? The piece has the unintended effect of making viewers wish for the old days, when our greatest fear was that companies might try to use data to sell us stuff we didn’t want. Now, we fear this data could be used to undermine democracy itself.

Innovation, though, continues, and the new perspectives and ways of seeing offered by the artists in this exhibition are part of what makes their vision so important and influential. Tara Donovan and Shinique Smith’s obsessive upcycling of mundane materials (in this show, a giant cube made entirely from toothpicks, and a hanging sculpture made from stuffed animals and found fabric) has informed the aesthetics of contemporary artists dealing with issues such as sustainability and 3D printing. Both works have roots in early feminist works dealing with materiality and labor.

Creative use of material isn’t limited to feminism, of course. Wendell Castle, widely credited as the father of the art furniture movement, has two fiberglass sculpture-cum-chairs in the show. And Carroll Dunham, a painter long known for exploring the relationship between abstraction and figuration, has contributed a series of Flashe
(vinyl paint), crayon, and pencil works on wood. But it’s hard not to see the history and ethos of feminist art making, particularly as it pertains to the movement’s great investment in material innovation, as a forceful if not ubiquitous presence in this show. Elia Alba, for example, uses photo transfers on stuffed fabric to make strange and wonderful busts of her friends and family. Materiality can also be an unlikely source of rage. In the case of Andres Serrano, whose work often elicits an angry response, given his interest in corpses, feces, and bodily fluids, it’s his skill and experimentation with the photographic medium that creates transformative and revelatory effects. In short, it’s not just the subject matter, but his facility with the medium that sparks conversation and debate.

Social activism provides another conceptual thread in Artists as Innovators. The 1973 Feminist Artist Conference of California, for example, inspired the discourse in Ida Applebroog’s work. She changed her name from Ida Horowitz to Applebroog, and began to develop a style that drew from the narrative story boards of comics. Following in that tradition, Chitra Ganesh’s wildly inventive videos are similarly inspired by comics, but also girl rock, fairy tales, and Hindu and Buddhist icons that parody stereotypes. (In one case, a figure pulls a bloody third eye from her arm and adds it to her forehead.) Fred Wilson looks beyond America as well, cutting out continents on a cardboard Globe, to suggest the harvesting of natural resources by those in the game of colonialism. Meanwhile Dawoud Bey uses a more documentary approach to his subject. He shoots portraits of young African American teens, accompanied by their autobiographical texts.

Arguably presenting some of the most confrontational work in the show, Dread Scott’s 2010 performance Money to Burn involves Scott walking the streets of Wall Street, while burning his own money and that of volunteers. The allegory is simple – vast sums of money are made and lost on the trading floor each day without any consequence to those doing the buying and the selling, while the poor are forced to live on the streets.

Scott’s work embodies one of the more remarkable qualities of artists supported by NYSCA/NYFA Artist Fellowships. As a group they seem especially sensitive to the world’s inequities. Sanford Biggers’ sculpture Eclipse, for instance, splits an African figurine down the center, showing each side on pedestals of different height. The piece evokes a sense of history, referring to African American roots – where they came from and where they landed. As the title suggests, these histories pass through one another, obscuring the view of each at times, though either one on its own is incomplete.

Biggers’ references to the astronomical are further echoed in Ross Bleckner’s Dome paintings. Inspired by the Pantheon, they evoke grandeur and the celestial. In the context of his other work, which largely references the AIDS epidemic and its victims, they provide a counterpoint of hope and optimism. The importance of that kind of confidence can’t be underestimated. When we think of what makes art compelling – its ability to juggle aesthetic joy with intellectual curiosity and political frustration or grief – the artists who make the strongest works are the ones who demonstrate an ability to innovate and think beyond pre-existing critiques. That kind of talent doesn’t materialize out of thin air. It needs to be nurtured and supported. In this context, then, it’s hardly a surprise that this group of artists have culturally and socially elevated the city and the state through some of their darkest moments. They are returning the support they were given when awarded their NYSCA/NYFA Artist Fellowships with the same generosity of spirit and belief that investing in art is synonymous with an investment in stronger and healthier communities.
ARTISTS
Elia Alba (b. 1962, Brooklyn, NY) is a multidisciplinary artist whose work is about collapsing categories and challenging them. She received her Bachelor of Arts from Hunter College in 1994 and completed the Whitney Museum Independent Study Program in 2001. She has exhibited throughout the United States and abroad, including The Rhode Island School of Design Museum, Providence (2004); Stedelijk Museum, Amsterdam (2006); The Science Museum, London (2004); Itaú Cultural Institute, São Paulo (2008); Museo Nacional Centro de Arte Reina Sofia, Madrid (2009); the 10th Havana Biennial, and the Smithsonian American Art Museum, Washington, DC (2013). She is a recipient of numerous awards and residencies, including the Studio Museum in Harlem Artist in Residence Program, 1999; NYSCA/NYFA Artist Fellowship, Crafts 2001 and Photography 2008; Pollock-Krasner Foundation Grant, 2002; Joan Mitchell Foundation Grant 2002 and 2008; Lower Manhattan Cultural Council (LMCC) Workspace Program, 2009; LMCC Process Space 2016; and Recess Analog, 2012. Her work is in the collections of the Smithsonian American Art Museum, Washington, DC; El Museo del Barrio, New York; and Lowe Art Museum, Miami to name a few. For the past five years, she has been working on a publication/event series titled The Supper Club, currently supported by The Shelley & Donald Rubin Foundation, The 8th Floor. The project brings together artists, scholars and performers through portraiture, food, and dialogue to examine race and culture. A solo show on The Supper Club is forthcoming Fall 2017 at The 8th Floor.
Ida Applebroog has spent the past five decades conducting a sustained enquiry into the polemics of human relations. She explores themes of violence and power, gender politics, women’s sexuality, and domestic space, using images stylistically reminiscent of comics, at once beguiling and disturbing. Appropriating mainstream media in innovative and surprising ways, this pioneering artist of the feminist movement and avatar of its enduring legacy transforms her canvases into the structural elements of an uncanny theater where visitors are both audience and actors.

Applebroog’s work has been shown in many solo exhibitions at museums and galleries in the United States and internationally, including the Institute of Contemporary Art, Miami (2016); Musée d’Art Contemporain du Val-de-Marne, Vitry-sur-Seine (2014); Corcoran Gallery of Art, Washington, DC (1998); The Brooklyn Museum (1983, 1994); Contemporary Arts Museum, Houston (1990); and Whitney Museum of American Art, New York (1978), among others. In 2012, Applebroog presented a large installation at documenta 13, Kassel, Germany - her second appearance at the celebrated international exhibition, having participated in documenta 8 in 1987.


Applebroog is the recipient of many awards, including a John D. and Catherine T. MacArthur Foundation Achievement Award and a Lifetime Achievement Award from the College Art Association.
If it wasn’t for school, I don’t know where I’d be. One of my friends just died recently, shot in the back of the head. He was walking down the street, him and a couple of friends of his. He was going back to meet his father ‘cause his father was coming to pick him up. And then everybody started running; he was the only one who got hit by the bullet. At first I really couldn’t believe it, ‘cause, like in the neighborhood we stay in his whole family used to live around there, and he was like one of the main people that I actually spent time with. We used to go to the beach together, play basketball. He was a nice kid, all the adults in the neighborhood thought he was nice. It just makes me feel sad, you know, I wish I could have my friend back. That’s why I try to keep my mind focused on other positive stuff, such as school, making sure I do all my homework, so I can get the best grades I can get. I want to start my own record label, probably, and open different types of stores to invest in...like neighborhoods I’ve lived in and everything, have new buildings built so there’ll be less homeless, get people up off the streets.

Kenneth

Dawoud Bey

Dawoud Bey began his career as a photographer in 1975 with a series of photographs, Harlem, USA, that were later exhibited in his first one-person exhibition at the Studio Museum in Harlem in 1979. He has since had numerous exhibitions worldwide, at such institutions as the Art Institute of Chicago; the Barbican Centre, London; the Cleveland Museum of Art; the Los Angeles County Museum of Art; the Detroit Institute of Arts; the High Museum of Art, Atlanta; the National Portrait Gallery, London; and the Whitney Museum of American Art, New York, among many others. His photographs are also included in numerous collections in this country and abroad. The Walker Art Center organized a mid-career survey of his work, Dawoud Bey: Portraits 1975-1995, that traveled to institutions throughout the United States and Europe. A major publication of the same title was also published in conjunction with that exhibition. Class Pictures: Photographs by Dawoud Bey was published by Aperture in 2007 and Aperture toured an exhibition of the same title to various museums around the country through 2011. His critical writings on photography and contemporary art have appeared in numerous publications and exhibition catalogs.

Bey is the recipient of fellowships from the Guggenheim Foundation and the National Endowment for the Arts, and holds a Master of Fine Arts degree from Yale University. He is currently Distinguished College Artist and Professor of Art at Columbia College Chicago.
Sanford Biggers’ practice encompasses installation, film, drawing, sculpture, and performance. He examines well-recognized social, political, and cultural topics which he reinterprets to highlight new narratives. Exploring American history and symbolism, his diverse body of work is as visually compelling as it is conceptually complex, taking viewers on a journey from the initial aesthetic encounter though embedded layers of meaning to create what he terms, “a future ethnography.” His most recent series BAM (2015) is comprised of wooden African sculptures the artist collected, dipped in wax, and reshaped through gunshots as a response to recent and ongoing occurrences of police brutality against African Americans. Biggers is also the creative director of Moon Medicin, a multimedia concept band that straddles visual art and music with performances staged against a backdrop of curated sound effects and video.

Sanford Biggers (b.1970) was raised in Los Angeles and currently lives and works in New York City. He has had solo exhibitions at the Museum of Contemporary Art Detroit (2016); the Massachusetts Museum of Contemporary Art, North Adams (2012); and the Brooklyn Museum (2011); among others. Biggers’ work is held in the public collections of the Museum of Modern Art, New York; the Museum of Contemporary Art, Chicago; the Walker Art Center, Minneapolis; the Whitney Museum of American Art, New York; and the National Museum of African American History and Culture, Washington D.C. He was awarded the 2017 Rome Prize in Visual Arts and will present a solo exhibition with Marianne Boesky Gallery in September 2017.
Ross Bleckner was born in New York City and raised in Hewlett, NY. Bleckner received a Bachelor of Arts from New York University in 1971, a Master of Fine Arts from California Institute of the Arts in 1973, and has taught at many of the nation’s most prestigious universities. The Solomon R. Guggenheim Museum had a major retrospective of his works in 1995, summarizing two decades of solo shows at internationally acclaimed exhibition venues such as San Francisco Museum of Modern Art; Contemporary Arts Museum, Houston; Moderna Museet, Stockholm; and the Carnegie Museum of Art, Pittsburgh. Works by Bleckner are also held in esteemed public collections throughout the globe, including the Museum of Modern Art, New York; the Museum of Contemporary Art, Los Angeles; Astrup Fearnley Museet, Oslo; Museo Nacional Centro de Arte Reina Sofia, Madrid; and the Whitney Museum of American Art, New York.

Not only has Bleckner had a profound impact on shaping the New York art world, his philanthropic efforts have enabled many community organizations to perform their vital work. For ten years, Bleckner served as president of AIDS Community Research Initiative of America (ACRIA), a non-profit community-based AIDS research and treatment education center. More recently, he has been working with the United Nations Office on Drugs and Crime in Northern Uganda to help rehabilitate and raise money for ex-child soldiers. In May 2009, Bleckner was awarded the title of Goodwill Ambassador by the United Nations. Recent exhibitions include Architecture of the Sky at the Bohme Chapel in Cologne, which featured a selection of Dome and Architecture of the Sky paintings from 1992 – 2013; and Ross Bleckner: Find a Peaceful Place Where You Can Make Plans for the Future, a survey exhibition of recent work at the Dallas Contemporary. Ross Bleckner lives in New York City.
American artist Wendell Castle has been a sculptor, designer, and educator for over five decades. From the outset of his career, Castle has consistently challenged the boundaries of functional design, becoming renown for his superb craftsmanship, whimsically organic forms, and original techniques for stack-laminating wood.

Castle’s work can be found in the permanent collections of over 60 museums worldwide. These include the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Museum of Arts and Design, New York; the Brooklyn Museum; the Smithsonian American Art Museum and the Renwick Gallery, Washington, DC; The Art Institute of Chicago; The Museum of Fine Arts, Boston; the Detroit Art Institute; the Museum of Fine Arts, Houston; the Cooper Hewitt, Smithsonian Design Museum, New York; the Victoria and Albert Museum, London; and the Nelson-Atkins Museum of Art, Kansas City.

Castle has been the recipient of many awards, grants and honors for his contributions to the design and art field, including four National Endowment for the Arts grants, three honorary degrees, a Visionaries of the American Craft Movement Award from the American Craft Museum (1994), the American Craft Council Gold Medal (1997), Master of the Medium Award from The James Renwick Alliance of National Museum of American Art (1999), and a Lifetime Achievement Award from the Brooklyn Museum of Art (2007).

In addition to having a strong career as an artist, Castle has contributed to the education of others who aspire to be artists and is asked to lecture, exhibit and teach throughout the world.
Tara Donovan (b. 1969, New York) creates large-scale installations, sculpture, drawings, and prints that transform the banality of everyday objects into the extraordinary. Engaging with nontraditional and mass-produced materials, her work often explores the physical and temporal nature of accumulation. Influenced by Eva Hesse, Jackie Winsor, and Richard Serra, she employs a Minimalist vocabulary, in which repetition, spatial relationships, and light are integral to her investigation of dematerialization and perceptual shifts. Donovan is attracted to the aesthetic possibilities of her material before she knows how she might employ it, generally gravitating toward simple objects—metal pins, plastic cups, toothpicks—precisely because of their simplicity and accessibility. The notion of transcendence is an important aspect of her oeuvre, observing the change in perception that occurs when a singular element is transformed into a larger object through the process of accumulation.
Carroll Dunham (b. 1949, New Haven, CT) has been working since the late 1970s in painting, drawing, and printmaking, and is known for a conceptual approach, which has included aspects of abstraction and representation. His work has been the subject of numerous solo exhibitions, including a mid-career retrospective at the New Museum, New York. His work has also been a part of various group exhibitions at institutions in the United States and abroad including the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; Musée d’art moderne et contemporain, Geneva; the Museu Picasso, Barcelona; the Museum of Contemporary Art, Tokyo; and the Museo Nacional Centro de Arte Reina Sofía, Madrid. Carroll Dunham’s work has also been shown in the Hammer Museum’s Contemporary Collection, Los Angeles; the Institute of Contemporary Art, Boston; and the Museum Brandhorst, Munich. His work is included in a number of public collections. He lives and works in New York and Connecticut.

Carroll Dunham
Untitled (11/10/82), 1982
Flashe (vinyl paint) on wood paper
10 x 7 1/2 inches
© Carroll Dunham
Courtesy of the artist and Gladstone Gallery, New York and Brussels
Chitra Ganesh’s drawing-based practice of the past 20 years brings to light narrative representations of femininity, sexuality, and power typically absent from canons of literature and art. Her wall installations, comics, charcoal drawings, and mixed media works on paper often take historical and mythic texts as inspiration and points of departure. Her vocabulary draws from Surrealism, Expressionism, Hindu and Buddhist iconography, and forms such as Kalighat and Madhubani painting, connecting these with mass-mediated imagery such as comics, science fiction, news photography, and illustration. By layering disparate materials and visual languages, Ganesh seeks and considers new narratives of sexuality and power. Since 2004, she has collaborated with Mariam Ghani on Index of the Disappeared, an experimental archive responding to human erasures in a post 9/11 geopolitical climate.

Ganesh holds a Master of Fine Arts in Visual Arts from Columbia University (2002) and a Bachelor of Arts from Brown University (1996). Solo exhibitions include On Site: her Silhouette Returns, MoMA PS1, Long Island City (2009-10); Word of God(ess), The Andy Warhol Museum, Pittsburgh (2011); She the Question, Gothenburg Kunsthalle (2012); and Eyes of Time, Brooklyn Museum (2014-15). She is the recipient of a Guggenheim Fellowship in Creative Arts (2012), a Juncture Fellowship for Art and Human Rights at Yale University Law School, and a Hodder Fellowship from Princeton University (2017).
The Guerrilla Girls are feminist activist artists. They wear gorilla masks in public and use facts, humor, and outrageous visuals to expose gender and ethnic bias as well as corruption in politics, art, film, and pop culture. Their anonymity keeps the focus on the issues, and away from who they might be: they could be anyone and they are everywhere. They believe in an intersectional feminism that fights discrimination and supports human rights for all people and all genders. They undermine the idea of a mainstream narrative by revealing the understory, the subtext, the overlooked, and the downright unfair. They have done hundreds of projects (posters, actions, books, videos, stickers) all over the world, including Bilbao, Iceland, Istanbul, London, Los Angeles, Mexico City, New York, Rotterdam, São Paulo, and Shanghai. They also do interventions and exhibitions at museums, blasting them on their own walls for their bad behavior and discriminatory practices, including their 2015 stealth projection on the façade of the Whitney Museum about income inequality and the super rich hijacking art. Their retrospectives in Bilbao and Madrid, Guerrilla Girls 1985-2015, and their US-traveling exhibition, Guerrilla Girls: Not Ready To Make Nice, have attracted thousands. In 2016 they produced new street and museum projects at Tate Modern and Whitechapel Gallery, London; and in Paris, Cologne, Minneapolis, and more! What’s next? More creative complaining!! More interventions!! More protesting!!
Barbara Kruger is an artist who, since the late 1970s, has explored the power of image and text. The bold works combining black-and-white photography and white-on-red type that Kruger made throughout the 1980s have become icons of late 20th Century art. Her works address issues of power, pleasure, ambition, commerce, culture and gender, and have for forty years exerted a broad influence on contemporary art, graphic design, and cultural discourse.

Kruger’s works are in major museum collections worldwide, including the Daros Collection, Zürich; Deste Foundation for Contemporary Art, Athens; Fonds régional d’art contemporain de Bourgogne (FRAC), Dijon; Arario Museum in Space, Seoul; Institute of Contemporary Arts, London; Solomon R. Guggenheim Museum, New York; Musée d’art moderne et d’art contemporain, Nice; Museum Ludwig, Cologne; Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Los Angeles; National Gallery of Art, Washington, DC; Yokohama Museum of Art; Saint Louis Art Museum; Metropolitan Museum of Art, New York; Seibu Museum of Art, Tokyo; Tate Modern, London; Museum of Fine Arts, Boston; Los Angeles County Museum of Art; and the Museum of Modern Art, New York.

In June 2005, Barbara Kruger was awarded the Golden Lion for Lifetime Achievement at the Venice Biennale, where she was also commissioned to design the façade of Italy’s national pavilion.

**Barbara Kruger**
*Untitiled (You can dress him up but you can’t take him out; My hero!), 1986*
Lenticular photograph
19 x 19 inches
2 from an edition of 6
© Barbara Kruger
Collection of Eric Diefenbach and James Keith Brown
Christian Marclay (b. 1955, San Rafael, CA) works in a wide range of media, including sculpture, video, photography, collage, and performance. For more than 30 years, he has been exploring the connections between the visual and the audible, creating works in which these two distinct sensorial experiences enrich and challenge each other. Marclay’s work has been shown in museums and galleries internationally. He has had important one-person exhibitions at the Kunsthau Zurich (1997); the Museum of Contemporary Art, Chicago (2001); the San Francisco Museum of Modern Art (2002); Whitney Museum of American Art, New York (2010); the Garage Center for Contemporary Culture, Moscow (2011); Aargauer Kunsthaus, Aurau (2015); and Sapporo Art Museum (2017). Marclay received the Golden Lion award for best artist at the 54th Venice Biennale for his 24 hours virtuosic video piece *The Clock*, which was first shown at White Cube in London in 2010. Since then, *The Clock* has been exhibited at a number of institutions worldwide including Paula Cooper Gallery, New York (2011); the Museum of Modern Art, New York (2012); San Francisco Museum of Modern Art (2013); Guggenheim Museum Bilbao (2014); Centre Pompidou-Metz (2014); and Museu Coleção Berardo, Lisbon (2015).
Marilyn Minter

Born in 1948 in Shreveport, Louisiana, Marilyn Minter lives and works in New York City. Minter has exhibited extensively in museums and galleries internationally. These include the Museum of Modern Art, New York; Fotomuseum Winterthur; Contemporary Art Center, Cincinnati; The Museum of Contemporary Art, Cleveland; La Conservera, Murcia; San Francisco Museum of Modern Art; Museum of Contemporary Art, San Diego; The Kitchen, New York; SITE Santa Fe; and the 2006 Whitney Biennial, New York.

Pretty/Dirty, a retrospective of Minter’s work opened at the Contemporary Arts Museum Houston in 2014 before touring to the Museum of Contemporary Art, Denver; the Orange County Museum of Art, Newport Beach; and the Brooklyn Museum. A catalogue of Pretty/Dirty, published in 2015 by Gregory R. Miller, with contributions by Bill Arning, Elissa Auther, Nick Flynn, KB Hardy, Richard Hell, Colby Keller, Eileen Myles, Jenni Sorkin, and Neville Wakefield, along with interviews of the artist by Catherine Morris and Linda Yablonsky, was produced for the retrospective.
Lori Nix was born in the late 1960s and raised in the American Midwest. Her early exposure to the destructive powers of Mother Nature and Hollywood dystopian stories fueled her young imagination and has led her to where she is today. For the last 20+ years she has constructed small-scale dioramas and photographed them. Beginning with retelling the tall tales of her youth in her Accidentally Kansas series, she has progressed to imagining urban scenes of the apocalypse. Her last series, The City, spanned ten years and imagined a future mysteriously devoid of mankind. Intensely detailed and rich in color, her photos offer up a possible future for modern society.

Nix received her Bachelor of Fine Arts in both ceramics and photography from Truman State and studied photography at Ohio University. Upon relocating to New York seventeen years ago, she participated in the AIM Program at the Bronx Museum. She is a two-time recipient of a NYSCA/NYFA Artist Fellowship and currently is on NYFA’s Artists Advisory Committee. She routinely mentors young artists and lectures at colleges and universities nationwide. Nix has gallery representation in New York, Chicago, Boston, Seattle, Toronto, Italy, and Germany. Her work has been shown in the Museum of Arts and Design, New York; The Toledo Museum of Art; Museum Schloss Moyland, Bedburg-Hau; and The Bruce Museum, Greenwich. She is a 2014 Guggenheim Fellow. A monograph, Lori Nix: The Power of Nature, is available from Wienand Verlag.
Tony Oursler

(b. 1957, New York; lives and works in New York) is best known for his innovative integration of video, sculpture, and performance. In his most recent body of work, Oursler examines facial-recognition software by integrating videos of distorted human faces with scattered data points and geometric designs that expose the complexity of this new technology. These video-sculptures continue Oursler’s exploration into the human ability to read facial expressions and feel empathy, and the role that the rapid growth of technology plays in altering and sometimes inhibiting this seemingly mundane human behavior.

Faith Ringgold

(b. 1930, Harlem, New York) is a painter, mixed media sculptor, teacher, lecturer, and author of numerous award winning children’s books. She received her B.S. and M.A. degrees in visual art from the City College of New York in 1955 and 1959. She is the recipient of more than 80 awards and honors including the Guggenheim Fellowship and two National Endowment for the Arts Awards. She also recently received the Medal of Honor for Fine Arts from the National Arts Club. In 2017 she was elected as a member into the American Academy of Arts and Sciences in Boston. Her work is in the permanent collections of numerous museums in the United States and abroad including The Art Institute of Chicago; The Metropolitan Museum of Art, New York; Smithsonian American Art Museum, Washington, DC; and The Victoria and Albert Museum, London, among others.


Faith Ringgold

*Change 3: Faith Ringgold’s over 100 Pound Weight Loss Performance Story Quilt, 1991*
Acrylic on canvas
75 x 85.5 inches
© 1991 Faith Ringgold
Courtesy of ACA Galleries, NY
Martha Rosler is an artist who has long focused on matters of the public sphere and landscapes of everyday life. She has periodically addressed, in performance, photography, writing, and video, the role of cooking in women’s lives, from family life to fast-food joints to immigrant household workers. Questions of women’s labor, paid and unpaid, have often been a feature of her work. Her book, *The Art of Cooking: A Mock Dialogue Between Julia Child and Craig Claiborne*, an investigation of the rhetorics and histories of cookbooks and cooking, is forthcoming from e-flux and the University of Minnesota Press. Rosler lives and works in Brooklyn, New York.
Dread Scott (b. 1965, Chicago, IL) makes revolutionary art to propel history forward. He first received national attention in 1989 when his art became the center of controversy over its use of the American flag while he was a student at the School of the Art Institute of Chicago. President G.H.W. Bush called his art “disgraceful” and the entire US Senate denounced and outlawed this work.

His work has been included in recent exhibitions at MoMA PS1, Long Island City (2008); the Walker Art Center, Minneapolis (2012); and the Brooklyn Museum (2015) as well as on view in America is Hard to See, the Whitney Museum’s inaugural exhibition in their new building (2015). In 2012, the Brooklyn Academy of Music (BAM) presented his performance Dread Scott: Decision as part of their 30th Anniversary Next Wave Festival. His work is in the collection of the Whitney Museum of American Art, New York and the Akron Art Museum.

He is a recipient of grants from the Creative Capital Foundation, the MAP Fund, and the Pollock-Krasner Foundation. He works in a range of media including performance, photography, screen-printing, and video. His works can be hard-edged and poignant. He plays with fire – metaphorically and sometimes literally – as when he burned $171 on Wall Street and encouraged those with money to burn to add theirs to the pyre. Dread Scott sits on the Board of Directors of the New York Foundation for the Arts (NYFA).
Andres Serrano (b. 1950, New York) studied at the Brooklyn Museum Art School from 1967–1969, and lives in New York City. In October 2017, Andres Serrano will have a very important solo exhibition at the Petit Palais, the Fine Arts Museum of Paris, closely followed by a retrospective at the Red Brick Art Museum of Beijing opening in November. Some recent noteworthy solo exhibitions include, in 2016, the Maison Européenne de la Photographie, Paris; the Collection Lambert en Avignon; the Royal Museums of Fine Arts of Belgium, Brussels; and, in 2015, the Fotografiska Museet, Stockholm. In 1997, the Groninger Museum, Groningen showed his photographs in an exhibition devoted to his series, A History of Sex. Serrano’s works have been acquired by many public and private collections, including the Museum of Modern Art, New York; the Corcoran Gallery of Art, Washington, DC; the Israel Museum, Jerusalem; the Collection Lambert en Avignon; the Maison Européenne de la Photographie, Paris; and Huis Marseille, Amsterdam. Andres Serrano has been represented by Galerie Nathalie Obadia Paris / Brussels since 2011.
Shinique Smith is known for her monumental works of fabric, calligraphy, and collage inspired by the vast nature of “things” that we consume and discard, which resonate on a personal and social scale.

Her work has been exhibited and collected by numerous prestigious venues such as Brooklyn Museum; Denver Art Museum; Detroit Institute of Arts; Los Angeles County Museum of Art; MoMA PS1, Long Island City; Museum of Fine Arts, Boston; National Museum of Women in the Arts, Washington, DC; Smithsonian National Portrait Gallery, Washington, DC; the Whitney Museum of American Art, New York, and featured in acclaimed exhibitions such as the 8th Busan Biennale; the 13th Bienal de Cuenca: UnMonumental: The Object in the 21st Century at New Museum, New York; Frequency at the Studio Museum in Harlem; 30 Americans: Rubell Collection; Revolution in the Making: Abstract Sculpture by Women 1947-2016 at Hauser & Wirth Los Angeles; and Magnetic Fields at the Kemper Museum of Contemporary Art, Kansas City.

In addition to exhibiting internationally, the artist has produced several large-scale public works for New York Metro Arts in Transit; Rose F. Kennedy Greenway, Boston; University of California San Francisco Medical Center; MuralArts, Philadelphia; Los Angeles Metro Transit Authority; and Chicago Transit Authority, and the artist has received awards from Anonymous Was A Woman, the Louis Comfort Tiffany Foundation, the Joan Mitchell Foundation, New York Foundation for the Arts (NYFA), Skowhegan School of Painting and Sculpture, and the Lower Manhattan Cultural Council among others. Smith earned an MAT from Tufts University & The Museum School (2000), and an MFA (2003) and BFA (1992) from Maryland Institute College of Art, where Smith was awarded the Alumni Medal of Honor (2012).
Carmelita Tropicana (b. 1982) is a persona created at the feminist lesbian WOW Café theater. She has been performing in New York’s arts scene since the 1980s straddling the worlds of performance art and theater in the United States, Latin America, and Europe with her irreverent humor, subversive fantasy and bilingual puns. She is an Obie Award winning performer and playwright and a 2017 recipient of a Guggenheim Fellowship with three NYSCA/NYFA Artist Fellowships. She received a Creative Capital grant (2016) for a collaboration with playwright Branden Jacobs-Jenkins, and the Performance and Activism Award from the Women in Theater Program/ATHE (2015). Her work has been produced/presented nationally and internationally (both in English and Spanish) at INTAR Theatre, New York; Performance Space 122, New York; Yale University, New Haven; Cornell University, Ithaca; Northwestern University, Chicago; Mark Taper Forum’s New Festival, Los Angeles; Institute of Contemporary Arts, London; and Centro Andaluz de Arte Contemporaneo, Sevilla. Recent works include: Schwanze-Beast (2015), a collaboration with Ela Troyano, a performance commissioned by Vermont Performance Lab; Recycling Atlantis (2014), a performance installation at 80WSE Gallery and a collaboration with Ela Troyano and Uzi Parnes. Her latest publication is a book, co-edited with Holly Hughes and Jill Dolan, Memories of the Revolution: The First Ten Years of the WOW Café (University of Michigan Press, 2015). Her work has appeared in numerous anthologies including Animal Acts: Performing Species Today (University of Michigan Press, 2014), and O Solo Homo: The New Queer Performance, winner of a Lambda Literary Award (Grove Atlantic, 1998). Tropicana sits on the Board of Directors of the New York Foundation for the Arts (NYFA).
Fred Wilson (b. 1954, Bronx, New York) challenges assumptions of history, culture, race, and conventions of display with his work. By reframing objects and cultural symbols, he alters traditional interpretations, encouraging viewers to reconsider social and historical narratives. Since his groundbreaking and historically significant exhibition Mining the Museum (1992) at the Maryland Historical Society, Wilson has been the subject of many solo exhibitions, including the retrospective Objects and Installations 1979-2000, which was organized by the Center for Art and Visual Culture at the University of Maryland, Baltimore, and traveled to Saratoga Springs, Berkeley, Houston, Andover, and Santa Monica, before closing at the Studio Museum in Harlem. Other solo presentations include So Much Trouble in the World — Believe it or Not! at the Hood Museum of Art, Dartmouth College, Hanover (2005); Works 2001–2011 at the Cleveland Museum of Art (2012); Local Color at The Studio Museum in Harlem (2013); Black to the Powers of Ten and Wildfire Test Pit at Allen Memorial Art Museum, Oberlin College (2016); and Fred Wilson at the Neuberger Museum of Art, Purchase College (2017). In 2003, Wilson represented the United States at the 50th Venice Biennale with the solo exhibition Speak of Me as I Am. His many accolades include the prestigious MacArthur Fellowship “Genius Award” (1999); the Skowhegan Medal for Sculpture (2006); the Alain Locke Award from The Friends of African and African American Art at the Detroit Institute of Arts (2013); and a Lifetime Achievement Award, Howard University, Washington, D.C. (2017). He was honored by The Black Alumni of Pratt Institute during their 2017 Celebration of the Creative Spirit.
Judith K. Brodsky is the Board Chair of the New York Foundation for the Arts (NYFA) and Distinguished Professor Emerita, Visual Arts Department, Rutgers University where she founded the Brodsky Center and co-founded the Rutgers University Institute for Women and Art. She is former president of the College Art Association, National Women’s Caucus for Art, and ArtTable. Her work is in the permanent collections of more than 100 museums and corporations.

Paddy Johnson is the founding editor of Art F City. Additionally, she has been published in magazines such as New York Magazine, The New York Times, and The Economist and lectures about art at venues including Yale University, Brown University, and the Whitney Museum of American Art. In 2008, she became the first blogger to earn a Creative Capital Arts Writers grant. Johnson was nominated for best art critic at The Rob Pruitt Art Awards in 2010 and 2013. In 2014, she was the subject of a VICE profile.

Michael L. Royce is the Executive Director of the New York Foundation for the Arts (NYFA). Prior to coming to NYFA, Royce served as the President of the Moynihan Station Redevelopment Corporation and the Deputy Director of the New York State Council on the Arts. He received the Ellis Island Medal of Honor for his contributions to the arts and in 2015 was selected to be on the New York State Blue Ribbon Commission on the Arts.

Madeline Scholl is the Program Officer of Grants & Exhibitions at the New York Foundation for the Arts (NYFA). She holds a bachelor’s degree in American Studies from Bard College in Annandale, New York. She is a recipient of a Lytle Family Trust research award as well as a Center for Civic Engagement award. Scholl has served as a panelist for the publication Bard Papers and formerly worked in the curatorial divisions of Historic Hudson Valley and the Franklin D. Roosevelt Presidential Library and Museum.

David C. Terry is the Director and Curator of Grants and Exhibitions at the New York Foundation for the Arts (NYFA), a working artist, and an independent curator. Previously, he was Assistant Director at the Pelham Art Center. He has received a NYSCA/NYFA Artist Fellowship, the Elizabeth Foundation’s Residency Grant, and the Node Center for Curatorial Studies’ Innovators Grant. Terry is a Board Member of the College Art Association and an Executive Member of the Fine Arts Federation.
About the Organizations

ABOUT NYFA
The New York Foundation for the Arts was founded in 1971 to empower artists at critical stages in their creative lives. Each year NYFA awards $650,000 in cash grants to individual artists in all artistic disciplines. NYFA’s Fiscal Sponsorship program is one of the oldest and most reputable in the country and helps artists and organizations raise and manage an average of $4 million annually. NYFA’s Learning programs provide thousands of artists, arts administrators, and cultural entrepreneurs with professional development training and support. NYFA’s website, NYFA.org, is used by over 1.2 million visitors each year and has information about more than 20,000 opportunities and resources available to artists in all disciplines.

ABOUT SUNY
The State University of New York is the largest comprehensive system of higher education in the United States, with 64 college and university campuses located within 30 miles of every home, school and business in the state. In 2015-16, SUNY served nearly 1.3 million students, including nearly 600,000 in credit bearing courses and programs and more than 700,000 through continuing education and community outreach programs. SUNY students and faculty across the state make significant contributions to research and discovery, resulting in nearly $1 billion of externally-sponsored activity each year. There are 3 million SUNY alumni worldwide and one in three New Yorkers with a college degree are SUNY alumni. To learn more about how SUNY creates opportunity, visit www.suny.edu.

ABOUT NYSCA
The New York State Council on the Arts champions community and creativity by preserving and advancing numerous aspects of the cultural heritage that makes New York State an exceptional place to live, work and visit. These aims are primarily achieved through the agency’s grant-making activity. Annually, the agency awards $41 Million to more than 1,200 organizations statewide. The projects, artists and organizations NYSCA supports underscore the diversity and scope of the State’s residents and visitors. From New York City’s landmarks to traditional artisans in the North Country, from international dance companies to teaching artists in inner-city schools, the impact of the agency’s funding can be seen in each of the State’s 62 counties. Annually, NYSCA’s funding helps to engage new audiences, including schoolchildren; drive artistic excellence and innovation; and build organizational capacity for organizations specializing in visual, performing, media, and literary arts. Created by Governor Nelson Rockefeller in 1960, and continued and expanded to the present day with the support of Governor Andrew M. Cuomo and the New York State Legislature, NYSCA is an agency of the Executive Branch of the New York State Government. For more information on NYSCA, please visit: www.arts.ny.gov.