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a study of the emerging artist-endowed foundation field in the U.S.

study report supplement 2018

THE ASPEN INSTITUTE
PROGRAM ON PHILANTHROPY
& SOCIAL INNOVATION

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study report supplement 2018

Christine J. Vincent, Study Director

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The Aspen Institute **Artist-Endowed Foundations Initiative/AEFI**, an ongoing initiative of the Institute's Program on Philanthropy and Social Innovation, conducts research, publication, and professional education programs to strengthen the emerging artist-endowed foundation field's charitable impact in art stewardship and cultural philanthropy.

The Aspen Institute **Program on Philanthropy and Social Innovation (PSI)** seeks to inform and maximize the impact of grantmaking foundations, nonprofit organizations, social enterprises, and public-private partnerships through leadership development initiatives, convenings, and communications so that each can contribute to the good society at home and abroad. The Program's theory of change rests on the premise that if their leaders have clarity about their values, are collaborative in their approach to problem-solving, and are aware of the strategies and potential partnerships available to them, they are more likely to succeed in advancing the social good.

The Aspen Institute is an educational and policy studies organization with a mission to foster leadership based on enduring values and to provide a nonpartisan venue for dealing with critical issues. The Institute is based in Washington, DC; in Aspen, Colorado; and on the Wye River on Maryland's Eastern Shore. It also has offices in New York City and an international network of partners.

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PREFACE

The National Study of Artist-Endowed Foundations (the Study), the first in-depth examination of private foundations created in the US by visual artists, was initiated in 2007 as a research project of the Aspen Institute's Program on Philanthropy and Social Innovation with the encouragement and support of a donor consortium led by Charles C. Bergman of The Pollock-Krasner Foundation, Jack Cowart of the Roy Lichtenstein Foundation, and Joel Wachs of The Andy Warhol Foundation for the Visual Arts. Along with other long-serving directors, including Sandy Hirsch of the Adolph and Esther Gottlieb Foundation, these leaders, always generous in sharing their experiences with new colleagues, gave shape to the Study's mission, which is to help the next generation of artist-endowed foundations make the most of its donors' generosity in service to a charitable purpose.

From its inception, the Study's aim has been to encourage effective practice in the formation and operation of artist-endowed foundations, thereby increasing the ability to fulfill their charitable mandates in art stewardship and cultural philanthropy. The chief strategy toward this aim is to address the significant information gap facing individuals involved in creating, leading, and governing artist-endowed foundations. This strategy has been realized by researching, assembling, and making available relevant information about the often-complex considerations involved in the creation and management of artist-endowed foundations and their charitable programs.

Since the release of initial research findings in 2010 (the Study Report) and publication of a subsequent update, *Study Report Supplement 2013* (Supplement 2013), a range of dissemination activities has been mounted to ensure that the Study's research findings reach their intended audiences. These include publication of a reading guide to the Study Report tailored for artists and their family members, publication of a reading guide to the Study Report addressing the concerns of artists with lifetime foundations, publication of articles based on the Study's research findings in national journals, and presentation of panel discussions for a variety of national and local audiences.

Two annual programs were inaugurated to extend dissemination of the Study's research findings and inform its research agenda—the Seminar on Strategy for Artist-Endowed Foundation Leaders, initiated in 2016 as a week-long professional education course with a curriculum based on the Study's findings, and the Artist-Endowed Foundation Leadership Forum, established in 2015 as a one-day gathering of the field's senior leaders focused on critical issues shaping the field, informed by and informing the Study's research program.

The current publication, *Study Report Supplement 2018* (Supplement 2018), continues the important work of documenting the evolving field at five-year intervals. As a resource for those creating the next generation of artist-endowed foundations, as well as those leading the field, Supplement 2018 offers information about recent growth, both in numbers and in aggregate assets, and explores what this continuing expansion means with respect to the field's evolving practices and the forces shaping its development.

The initial Study Report, as well as Supplement 2013 and Supplement 2018, have been written for a general audience from a nonspecialist's perspective. As has been true from the Study's inception, research findings and publications are offered in the belief that dissemination of information about the field and its evolving practices will provide the best possible context for the inevitable attention from policymakers that is sure to result as the field transforms dramatically in scale and achieves greater visibility.

As has also been true since the Study's inception, while benefitting from its donors' support, the Study has enjoyed complete independence. Its findings, conclusions, and recommendations have been developed free of influence from its funders, who bear no responsibility for the views presented in the Study's various reports, including this supplement, or the accompanying briefing papers, related publications, and presentations.

Lastly, at the close of 2014, the National Study of Artist-Endowed Foundations formally evolved from a one-off research project and became the principal research component of the newly established Aspen Institute Artist-Endowed Foundations Initiative/AEFI, an ongoing initiative housed in the Institute's Program on Philanthropy and Social Innovation.

Like the Study itself, the mission of AEFI is to help the next generation of artist-endowed foundations make the most of its donors' generosity in service to a charitable purpose. It aims to do this through research, publication, and professional education programs that fill the significant information gap facing individuals involved in creating and leading new artist-endowed foundations, thereby shortening the steep learning curve inherent in these complex entities so that charitable resources can be spent on charitable purposes, not costly lessons.

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ACKNOWLEDGEMENTS

These acknowledgements must begin by recognizing the significant contribution to this work made by Charles C. Bergman (1933-2018), former chairman and CEO of The Pollock-Krasner Foundation. A passionate advocate for support to individual artists, and thus also a strong proponent of artists' generosity to other artists via creation of artist-endowed foundations, Charlie was a seminal influence in the creation of the National Study of Artist-Endowed Foundations, which evolved subsequently into the principal research component of the Aspen Institute Artist-Endowed Foundations Initiative/ AEFI. Realizing this young field's potential to substantially expand cultural philanthropy resources, and observing its growing influence in art stewardship, he promoted the idea of a research project to document and disseminate effective practices as a strategic intervention in the field's emergence. He led the fundraising required to undertake the Study's first iteration and realize its initial dissemination program, and served until his death as honorary chair, AEFI Advisors. AEFI's progress is a tribute to his vision and commitment.

Following Charlie's death, Ruth E. Fine, chair of the Roy Lichtenstein Foundation and an AEFI Advisor, generously agreed to take up the role of honorary chair, AEFI Advisors. This group of prominent practitioners and esteemed scholars in the arts and culture, museum, philanthropy, public policy, law, and education fields (listed in the following pages) continues to evolve as required by the evolution of AEFI and its programs, extending beyond research and publication to encompass professional education based on research findings. The wise guidance of the AEFI Advisors is greatly appreciated.

To support the research, publication, and dissemination activities required to realize Supplement 2018, along with additional planned publications, Leah Levy, executive director, The Jay DeFeo Foundation, and Jack Cowart, executive director, Roy Lichtenstein Foundation, are leading a two-year campaign beginning in 2018 to broaden the membership of the AEFI Donor Consortium; they have added 20 new artist-endowed foundation donors to date, as listed in the following pages. AEFI's research and publication activities are made possible by its philanthropic donors—comprising the AEFI Donor Consortium—whose charitable support ensures that AEFI's resources will be easily available to anyone who requires this important information—artists, advisors, foundation leaders, educators, students, curators, scholars, journalists, and the interested public. The strong support for AEFI's work among artist-endowed foundations is a significant endorsement. Hats off to Leah Levy and Jack Cowart. Thanks as well to the trustees of The Jay DeFeo Foundation, which has joined the Roy Lichtenstein, Pollock-Krasner, and Andy Warhol Foundations as a member of the AEFI Donor Consortium leadership team.

Under the guidance of AEFI Advisor Stephen K. Urice, in 2015 AEFI entered an important partnership with University of Miami School of Law and its Hoffman Forum that significantly enhances the impact of AEFI's research activities, including Supplement 2018. Established at the law school by alumni Deborah and Larry J. Hoffman, the Hoffman Forum supports programs convening national and international thought leaders around significant public policy issues. This partnership makes possible the annual Artist-Endowed Foundation Leadership Forum—a one-day gathering of senior leaders focused on critical issues

shaping the field—which is informed by and informs AEFI's research agenda. Alongside the Seminar on Strategy for Artist-Endowed Foundation Leaders—an annual, week-long professional education course for those entering the field—which features a curriculum based on the Study's research findings, the Forum brings AEFI's research program to life as an evolving body of knowledge developed with input from, and shared among, the field's leaders. The support and encouragement that AEFI enjoys in its partnership with the Hoffman Forum and University Miami School of Law and its dean, Patricia D. White, is acknowledged with gratitude, as is Stephen Urice's leadership.

AEFI's evolution from a research project to an initiative pursuing an integrated approach to research, publication, and professional education has been made possible by the AEFI Lead Underwriters—ARIS Title Insurance, DeWitt Stern, UOVO, and U.S. Trust. Since 2016, these firms have provided crucial core support as a sustaining platform upon which AEFI can build its programs. They also share their intellectual capital by collaborating in the development and dissemination of educational information to assist the artist-endowed foundation field. The AEFI Lead Underwriters have played an essential role in making possible Supplement 2018.

Regrettably, there is not enough room to salute individually the many artist-endowed foundation leaders who have informed AEFI's research agenda by sharing their experiences and knowledge as speakers and presenters during the annual Artist-Endowed Foundation Leadership Forum and Seminar on Strategy for Artist-Endowed Foundation Leaders. Their collegial generosity is a distinguishing feature of this young field. Since its inaugural offering, the Forum has been hosted by The Museum of Modern Art (2015), Morgan Library and Museum (2016), Whitney Museum of American Art (2017), and MoMA PS1 (2018). Since its inception in 2015, the Seminar has been hosted by the Athena Foundation, Richard Avedon Foundation, Dedalus Foundation, Helen Frankenthaler Foundation, Judd Foundation, Roy Lichtenstein Foundation, Joan Mitchell Foundation, Isamu Noguchi Foundation and Garden Museum, Gordon Parks Foundation, and Robert Rauschenberg Foundation. In addition to their leaders, we thank the staff of each of these organizations for their support.

Finally, the staff of the Aspen Institute's Program on Philanthropy and Social Innovation, particularly Julie Guerrero Schor, associate director, finance and programs, and former colleague Tracey Rutnik, have provided essential support to conduct and administer AEFI's research, publication, and professional education programs. Jane Wales, vice president, philanthropy and society, the Aspen Institute, and executive director of the Institute's Program on Philanthropy and Social Innovation, continues to generously encourage AEFI's work as a dimension of the Program's mission to strengthen philanthropy's role in advancing social innovation.

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AEFI's research and publication activities, including *Study Report Supplement 2018*, are made possible by the philanthropic donors whose charitable support ensures that AEFI's resources will be available to anyone who requires this important information—artists, advisors, foundation leaders, educators, students, curators, scholars, journalists, and the interested public.

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EXECUTIVE SUMMARY: HIGHLIGHTS OF UPDATED FINDINGS 2018

For the purposes of this research endeavor, an artist-endowed foundation is defined as a tax-exempt, private foundation created or endowed by a visual artist, the artist's surviving spouse, or other heirs or beneficiaries to own the artist's assets for use in furthering charitable and educational activities serving a public benefit. Visual artists associated with private foundations identified during this research include those with primary roles of painters, sculptors, photographers, illustration artists (animators, cartoonists, comic book artists, and illustrators), designers (architects, craft artists, graphic designers, and product, theatrical, or interior designers), and conceptual and performance artists.

Artists' assets derive from art-related activities, as well as other sources unrelated to art. Among assets conveyed to artist-endowed foundations are financial and investment assets, art assets (such as art collections, archives, libraries, and copyrights and intellectual property), real property (such as land, residences, studios, exhibition facilities, and nature preserves), and other types of personal property.

In deploying their assets for public benefit, artist-endowed foundations typically take up roles as one of four functional types: *grantmaking foundation*, contributing support to charitable organizations and individuals, such as artists and scholars; *study and exhibition foundation*, deploying artists' archives, artworks, and other properties in direct charitable activities focused on educational and scholarly purposes; *comprehensive foundation*, combining multiple functions, such as grantmaking in combination with operating an artist residency program, exhibition program, art education program, study center, or house museum; and *estate distribution foundation*, one formed without the intention of perpetuity in order to accomplish the posthumous, charitable distribution of an artist's assets. These roles can change over the course of a foundation's life cycle.

PROJECT OVERVIEW

The National Study of Artist-Endowed Foundations, the principal research endeavor of the Aspen Institute Artist-Endowed Foundations Initiative/AEFI, is the first research effort focused on the emerging field of private foundations created in the US by visual artists. The Study's aim is to encourage effective practice in the formation and operation of artist-endowed foundations, thereby increasing the ability to fulfill their charitable mandates in art stewardship and cultural philanthropy. The chief strategy toward this aim is to address the significant information gap facing individuals involved in creating, leading, and governing artist-endowed foundations.

The Study's initial findings were released in November 2010. The two-volume Study Report, *The Artist as Philanthropist: Strengthening the Next Generation of Artist-Endowed Foundations*, is available to view and download at www.aspeninstitute.org/aefi. Volume I of the Study Report provides an overview of the emerging field, its origins and current status, trends, and prospects. Volume II, a handbook on practice, offers artists, their advisors, and foundation leaders a summary of considerations in forming and operating these organizations and their charitable programs.

Since publication of the Study Report, the artist-endowed foundation field has continued to expand, both the number of foundations identified as well as the value of the aggregate assets held by members of the field. This current publication—*Study Report Supplement 2018*—builds on *Study Report Supplement 2013*, continuing the five-year interval documentation of the field by updating the field's data profile, providing information on its growth, analyzing the factors shaping it, and exploring its possible ramifications. The data focus on a set of benchmark years addressed previously in the Study Report and Supplement 2013 (1990, 1995, 2000, 2005, and 2010) with the addition of data for 2015, which is the most recent year for which the chief source of data—Form 990-PF, the annual information return filed yearly by private foundations with the Internal Revenue Service (IRS)—is available as of November 2018 for the greatest number of foundations. In addition to updating the field's data profile, this publication highlights several key trends that will shape growth of the field in the coming years.

THE ARTIST-ENDOWED FOUNDATION FIELD: FIELD DIMENSIONS – UPDATED 2018

Artist-endowed foundations, like all nonprofit entities, exist in the context of the broader economy and society. Supplement 2013 noted that national and global financial upheaval defined the period of 2006 through 2010. After reaching record highs in 2007, plummeting stock prices in 2008 signaled the start of the Great Recession in the US. Half of foundations nationally surveyed by the Council on Foundations reported endowment losses of at least 30 percent, followed by significant reductions in grantmaking. As 2010 closed, these factors had stabilized, but had not regained lost ground.

Following 2010, an extended economic growth trend took the stock market to an unprecedented level. As a result, the global art market reached extraordinary heights and continued to broaden to new geographic regions and new modes, including the ever-expanding art fair industry and proliferating online sales platforms. While record-breaking sales were focused in particular areas of the market and on investor favorites, it is also the case that growing demand for product overall pushed the market, and the art world, into a reappraisal of many worthy artists who had not previously been acknowledged properly.

As 2018 closes, financial and political storm clouds are gathering. One has to wonder if they herald the emergence of an inevitable downturn in the economic cycle and thus the art market. Although such a forecast may be questioned, there is little doubt that the good work artist-endowed foundations do in art stewardship and cultural philanthropy is more important than ever against a social backdrop of growing isolationism, anti-immigrant populism, and intolerance. In this challenging context, we offer the following highlights of the updated data and analysis of the artist-endowed foundation field.

Universe

The number of artist-endowed foundations identified by the Study to date now totals 433, including the cohort of 261 foundations identified for research purposes initially; 102 identified additionally for Supplement 2013; and 70 newly identified for Supplement 2018. Identified foundations include those extant currently, as well as those that existed previously but have terminated. Of all identified foundations, 2015 financial data were available for analysis on 310 foundations. Those without data had terminated prior to 2015, filed initial returns after 2015, or failed to file for that year.

Assets

The artist-endowed foundation field's assets more than doubled in the five-year period of 2011 through 2015, rising 120 percent to $7.66 billion from $3.48 billion. By way of comparison, among foundations nationally, assets grew 40 percent in the same period. A single foundation, the newly endowed Cy Twombly Foundation, with assets of $1.51 billion as of 2015, on its own would have increased the field's assets by 43 percent; absent that bequest, the increase for this period would be 76 percent.

Art assets now account for more than two-thirds of the field's assets overall. In 2015, identified foundations reported aggregate assets of $7.66 billion, including $5.37 billion in art assets, representing 70 percent of all assets. This compares with 2010, when foundations reported aggregate assets of $3.48 billion, including $1.99 billion in art assets, which represented 57 percent of all assets. Not surprisingly, the field's liquidity has continued to decline. Financial assets grew 56 percent to $2.05 billion in 2015 from $1.31 billion in 2010. Nonetheless, they dropped to just 27 percent of all assets from 38 percent.

Alongside, and no doubt reflecting, the growth in art assets, a large majority of the field's assets now are reported as *charitable use assets*—those used or held for use directly in carrying out a foundation's charitable purposes and, as such, with a value excluded from calculation of the private foundation annual payout requirement. The field's charitable use assets increased 168 percent to $5.52 billion from $2.06 billion in 2010, rising to 72 percent of all assets in 2015 from 59 percent in 2010. Despite this trend, not all artist-endowed foundations classify art assets as charitable use assets; some consider these investment assets.

The value of the field's art assets is dynamic, encompassing simultaneous reductions and increases over time. A group of 90 foundations reported art assets of $1 million or more in 2015, together accounting for 99 percent of all art assets held by the field. The aggregate value of art assets held by these foundations saw a net increase of $3.37 billion (170 percent), rising to $5.35 billion in 2015 from $1.98 billion in 2010. But a closer look reveals wide variations within this group. Some foundations reported a decrease in art assets resulting from sales and grants of artworks, totaling $95.73 million. Other foundations terminated or converted to public charity status, accounting for a total reduction in art assets of $361.53 million. Still other foundations benefited from generous gifts and bequests, reporting a combined increase in art assets of $2.99 billion. And a final group was buoyed by the rising art market, reporting increases due to appreciation in the value of existing art holdings totaling $829.44 million.

Even as the number of identified foundations reporting art assets increased, rising to 170 in 2015 from 147 in 2010, the portion of foundations reporting art assets grew only nominally, to 55 percent from 52 percent. Likewise, the number of foundations owning nonfinancial assets in any combination (art and land, building, and equipment) grew to 181 foundations in 2015 from 167 in 2010, but dropped nominally as a portion of all foundations to 58 percent from 59 percent.

Charitable Disbursements

Artist-endowed foundations expended $178.21 million for charitable purposes in 2015, including $90.17 million (51 percent) in contributions, gifts, and grants and $88.04 million (49 percent) in charitable operating and administrative expenses (comprising costs to administer grantmaking programs and conduct direct charitable activities, such as operating artist residency programs, exhibition programs, art education programs, study centers, house museums, and the like). Overall, charitable disbursements increased almost 35 percent in the period from 2011 through 2015.

While contributions, gifts, and grants increased 29 percent, charitable operating and administrative expenses grew 42 percent. The growing portion of charitable disbursements attributed to charitable operating and administrative expenses is a long-term trend presumably tied to the increasing amount of art assets flowing into the field and the requisite costs to care for and deploy these artworks as charitable use assets.

Grantmaking

More broadly, while total giving by artist-endowed foundations increased 29 percent, rising to $90.17 million in 2015 from $69.99 million in 2010, foundations nationally saw a 36 percent increase in giving for this same period. The comparison reverses in the long view, however, with giving by artist-endowed foundations rising 131 percent in the 15-year period beginning 2001, in contrast to a 92 percent increase for foundations nationally in that same period.

Not all artist-endowed foundations make grants, but the majority do. Sixty-seven percent of artist-endowed foundations (207) reported contributions, gifts, and grants in 2015. Of this group, 12 percent (24 foundations) reported total giving of $1 million or more and accounted for 73 percent of all giving by the field. At the other end of the scale, 44 percent (92 foundations) reported total giving of less than $50,000, accounting for two percent of all giving. The percentage of all giving represented by the single highest grant total paid by a single foundation (The Andy Warhol Foundation for the Visual Arts) remained fairly steady at 17 percent of all giving.

Grantmaking with artworks, typically to museums and educational institutions, continued to represent a distinctive aspect of the field's giving, often as a dimension of activities by estate distribution foundations. The value of the field's art grants varies substantially from year to year. In the five-year period from 2011 through 2015, a number of foundations made grants of artworks and archives valued at more than $1 million, among them the Sam Francis, Frederick Hammersley, (Beatrice) Mandelman-(Louis) Ribak, Robert Mapplethorpe, Irving Penn, Robert Rauschenberg, George and Helen Segal, and Andy Warhol Foundations.

The focus of the field's grantmaking interest is squarely on the arts and culture, which represent 79 percent of all giving by foundations that reported total giving of $100,000 or more in 2015. Alongside grants of artworks to museums and universities, grant purposes embrace a wide variety of concerns, including support to artists and scholars directly and to organizations conducting programs assisting artists and scholars and their projects; museum exhibitions and publications; art education programs at primary, secondary and higher education levels; and core operating support and project support for arts and cultural organizations, including those in the performing arts and historic preservation as well as the visual arts.

The remaining 21 percent of giving was dispersed across a range of interests: medical research and services, higher education, human services, social action, HIV/AIDS research and services, the environment, community improvement, religious institutions, and animal welfare.

Charitable Compensation and Professional Fees

Charitable compensation and professional fees constitute a significant proportion of charitable operating and administrative expenses for artist-endowed foundations. In a sample of 42 foundations reporting $1 million or more in charitable expenditures, which encompasses both grantmaking and charitable operating and administrative expenses, 71 percent reported paying officers, directors, and trustees, and 76 percent also employed staff. In comparison, 20 percent of foundations nationally compensate officers, directors, and trustees, and 27 percent also employ staff.

Despite these differences, compensation comprises 41 percent of all charitable operating and administrative expenses in this sample of artist-endowed foundations, in contrast to 47 percent for foundations nationally.

The higher incidence of staffing and compensation among artist-endowed foundations evidenced in this sample may be attributable to the fact that direct charitable activities involving artworks are common and, because of their complex nature, do not lend themselves to management by volunteers.

The sample of 42 foundations also reported fees for legal services as 12 percent of charitable operating and administrative expenses, compared with three percent paid for such services by foundations nationally. This difference presumably reflects the essential role played by legal services in charitable activities involving the lending, consigning, selling, granting, and licensing of artworks and copyrights. Aspects of the foundation life cycle also may influence higher legal expenditures, including the need among some to update tax status, legal form, and governing documents following the receipt of bequests of artworks. Less happily, litigation related to such matters as estate settlement and authentication disputes is also a likely factor.

Foundation Status

The percentage of the field that reported the status of “operating foundation” remained steady at about one-quarter of identified foundations, even with evidence that some foundations change status during their life cycle. This contrasts with foundations nationally, where operating foundations are in decline, at four percent of the field overall as of 2015 with a drop of 30 percent in the five-year period of 2011 through 2015. The higher incidence of operating status among artist-endowed foundations likely is associated with the preferences of artists’ heirs who create foundations with the intention of making lifetime gifts of their artists’ works while retaining ownership of the associated copyrights. Such gifts are not valued at fair market value for purposes of income tax charitable deductions unless made to an operating foundation (as opposed to a nonoperating foundation).

Operating foundations, which previously reported a majority of the field's charitable use assets, saw that percentage decline to 48 percent in 2015 from 63 percent in 2010, even as the overall value of their charitable use assets doubled to $2.66 billion from $1.31 billion. Alongside this shift, their share of the field's overall assets dropped nominally to 41 percent from 42 percent. While they continued to report the bulk of their charitable purpose disbursements (85 percent) as charitable operating and administrative expenses, operating foundations also sustained an involvement in grantmaking as noted in the Study's initial findings. Grantmaking accounted for 15 percent ($9.87 million) of their charitable expenditures in 2015. This is consistent with research pointing to a national trend of grantmaking by operating foundations.

Nonoperating foundations continued to report a majority of the field's assets, rising nominally to 59 percent in 2015 from 57 percent in 2010. At the same time, they saw significant growth in charitable use assets, which rose exponentially to $2.86 billion in 2015 from $758.58 million in 2010, increasing their share of the field's charitable use assets to 52 percent from 37 percent.

With grants of $80.30 million in 2015, nonoperating foundations continued to account for the majority of the field's giving overall (89 percent) and grantmaking dominated their charitable expenditures (72 percent). At the same time, they also continued to report strong charitable operating and administrative expenses, constituting 28 percent of their total charitable disbursements. This aligns with national research finding higher charitable operating and administrative expenses for nonoperating foundations with particular operating characteristics, several of which are found among artist-endowed foundations: conducting direct charitable activities, making grants to individuals, making grants internationally, and maintaining websites.

Foundation Size

Proportionally, the artist-endowed foundation field has more large foundations and fewer small foundations than is the case among foundations nationally. Viewed in the long-term, the largest foundations—those reporting assets of $50 million and above—grew exponentially in the 20 years between 1995, when there were two such foundations, and 2015, when there were 31. They now represent 10 percent of all extant artist-endowed foundations. This compares with foundations nationally, of which just two percent reports assets of $50 million or more.

While the smallest artist-endowed foundations—those reporting less than $1 million in assets—more than doubled in number between 1995 and 2015, their portion of the field overall continued to drop, declining to 43 percent of the overall population from 55 percent. In comparison, 59 percent of foundations nationally reported assets of less than $1 million in 2015. Artist-endowed foundations at this scale typically include foundations with living donors, those intended to be the beneficiary of a surviving spouse's estate plan, and foundations in the process of estate distribution.

Foundation Formation

Extending a trend noted in Supplement 2013, the formation of artist-endowed foundations continued to slow, dropping to 17 percent in the partial decade after 2010 from 49 percent in the 2001 through 2010 period. This is consistent with national trends in the foundation field, which showed an eight percent growth rate in the period after 2010.

The trend toward creation of foundations after the death of the associated artist continued in the period after 2010, with foundations now split almost evenly between those created posthumously and those created during the artist's lifetime. Foundations established posthumously might be formed under artists' estate plans, or by action of surviving spouses or other heirs or beneficiaries. At the same time that posthumous formation gained momentum, the age of artists who created foundations during their lifetime stayed steady in the seventh decade. The oldest single age rose to a new high of 100 years old.

Survivorship remains a motivation in foundation formation, although it can play out in different ways. A total of 156 foundations associated with deceased artists reported at least $1 million in assets in 2015. Of this group, foundations associated with artists without lineal descendants continued to be a majority (57 percent). Although this is down from their 64 percent share in the Study's initial findings, the data suggests that, for a substantial portion of artists creating foundations, estate tax considerations are not likely to be a primary motivation. At the same time, foundations associated with artists with lineal descendants accounted for 43 percent, in comparison with their initial 36 percent share. This suggests that the issue of estate taxes on noncharitable bequests, such as those to children, may be a concern for a growing number of artists.

Foundation Termination

Continuing a pattern highlighted in the Study's initial findings, not all artist-endowed foundations exist in perpetuity. Across all decades, a total of 108 identified foundations (25 percent) have terminated to date. More than one-quarter of these (28 percent) terminated after competing their functions as estate distribution foundations and another 25 percent spent out their modest endowments. Nineteen percent of those terminated were discarded without being funded, by the artist themself or by others after the artist's death. Eleven percent were terminated and replaced by a second foundation, while ten percent converted to public charity status and continued to operate. Four percent saw their tax-exempt status revoked by the IRS.

Of the foundations that functioned as estate distribution foundations, distributing their assets to one or more public charities and then terminating, the largest group (44 percent) operated for ten to thirty years before completing the distribution of their assets to one or several museums and then terminating. The next largest group (37 percent) operated for five years or less, making terminating distributions closely following the artist's death to museums, community foundations, and various public charities identified as of interest to the artist.

Associated Artists

Although the number of identified foundations has increased, the characteristics of their associated artists have changed little overall. Foundations associated with artists whose primary roles are not in the traditional fine arts—photographers, illustration artists, designers, architects, and conceptual and performance artists—have increased in number, but the majority of foundations (67 percent) continue to be associated with artists that have primary roles in the traditional fine art forms: painting and sculpture.

Likewise, the diversity of artists associated with foundations has changed little. Foundations associated with female artists, individually or in collaboration with male artists, have increased in number, almost doubling since initial findings. Nonetheless, foundations associated with male artists (79 percent) continue to represent the bulk of the field. Separately, foundations associated with artists of color increased in number nominally but, at eight percent, continue to represent a very small part of the field.

Foundations associated with more than one artist increased in number, as did foundations that shared an associated artist with another foundation, but foundations with multiple associations make up a small proportion of the total field, 14 and 18 percent, respectively.

KEY TRENDS

The value of the artist-endowed foundation field's assets grew exponentially in the five-year period from 2011 through 2015, while the pace of foundation formation continued to slow, as it did among foundations nationally.

The field's assets more than doubled to $7.66 billion as a series of major bequests flowed to foundations that had been established during their artists' lifetimes, including those associated with Louise Bourgeois, Helen Frankenthaler, Mike Kelley, LeRoy Neiman, Irving Penn, Robert Rauschenberg, Maurice Sendak, and Cy Twombly.

With $1.51 billion in assets as of 2015, the newly endowed Cy Twombly Foundation is the field's first billion-dollar foundation and a likely harbinger of future bequests by prominent artists who have established foundations during their lifetimes.

Alongside major bequests, the rising art market was a key factor increasing the value of the field's assets. A number of foundations, including, among others, the Joan Mitchell Foundation, the Josef and Anni Albers Foundation, Norman Rockwell Art Collection Trust, and the Richard Avedon Foundation, saw significant appreciation to the values of their existing art holdings.

Art assets now constitute more than two-thirds of all the field's assets, which were evenly split between art assets and financial assets in the Study's initial findings. In a related shift, charitable use assets, often the status utilized for art assets, are now in the majority, although once they were on par with noncharitable use assets.

The field's charitable use assets are now split equally between operating foundations (one-quarter of all foundations) and nonoperating foundations (three-quarters of all foundations), indicating that both types of foundation are actively engaged in conducting direct charitable activities. This trend also may indicate a growing appreciation for the greater flexibility afforded by nonoperating status as compared with operating status, particularly for comprehensive foundations engaged in a variety of charitable activities. The rising portion of the field's charitable purpose disbursements committed to charitable operating and administrative expenses parallels the growth in charitable use assets, presumably the result of an increased emphasis on direct charitable activities involving those assets.

As a dimension of charitable operating and administrative expenses, the artist-endowed foundation field is much more likely to compensate its officers, directors, and trustees and to employ staff than are foundations nationally, although compensation comprises a slightly lower percentage of all charitable operating and administrative expenses for the artist-endowed foundation field. With respect to fees for professional services, artist-endowed foundations dedicate a greater portion of their charitable operating and administrative expenditures to legal services than do foundations nationally.

The majority of artist-endowed foundations makes grants and the scale of this group's giving continues to grow. Over the 15-year period beginning in 2001, the field's giving grew 131 percent in contrast to 92 percent for foundations nationally. The strong focus of the field's giving on arts- and culture-related purposes continues to be a hallmark. Reflecting the artist-endowed foundation field's significant role as a conduit for the posthumous transfer of artists' works to public collections, grantmaking with artworks remains an important aspect of that focus.

Larger artist-endowed foundations are increasing as a portion of the overall field and are likely to be comprehensive foundations—those with multiple activities, often grantmaking in combination with direct charitable activities that deploy charitable use assets. Compared with foundations nationally, the artist-endowed foundation field will have an ever greater percentage of large foundations and an increasingly lesser percentage of very small foundations.

The field's dynamism remains evident, with entities forming as private foundations, changing between nonoperating and operating status, terminating, or converting to public charity status.

As one dimension of this dynamism, a subset of artist-endowed foundations continues to play a defined role, with a limited timeframe, as estate distribution foundations. The number of foundations with this function can be expected to continue increasing alongside growth of the field's art assets. Two patterns in termination are evident, including distribution and termination closely following the artist's death and distribution over a multiple-decade period, concluding with termination. These patterns should be of interest to those who are planning estate distribution foundations.

Artists without lineal descendants continue to account for a majority of the field's larger foundations. This suggests that, for a substantial portion of artists creating foundations, estate tax considerations are not likely to be a primary motivation.

At the same time, foundations associated with artists who are survived by children are growing in number and also as a portion of the field. This points not only to possible estate tax considerations on the part of such artists but also to the increased potential for involvement in foundation governance by artists' family members.

LOOKING AHEAD

The artist-endowed foundation field has entered a period of transformational growth, its assets increasing in value significantly and in ways that eventually will redefine the scope and scale of charitable activities and charitable disbursements. It takes time for foundations to incorporate major bequests of artworks, develop appropriate charitable programs, and begin converting some of the artworks to financial assets to support grants and other charitable programs. Nonetheless, there can be little doubt that this major growth trend ultimately will reframe the public's perception of the field.

The transparency of foundations and their willingness to educate the public about their processes and programs will be vital in navigating the increased visibility and accountability that accompany substantial growth. Likewise, sustaining the field's generous commitment to collegial exchange and peer assistance will be essential to the success of the next generation of foundations.

Foundation governance will continue to be a critical issue, as discussed in the Study's initial findings, particularly with respect to four concerns that have been flagged since the initial Study Report.

Public Benefit—As the number of art collections flowing into the artist-endowed foundation field continues to grow, and the scale of assets classified as charitable use assets continues to increase, effective realization of the charitable use of such assets, and clear evidence of their benefit to the public, will be ever more important to justify this classification for charitable use, as opposed to that of investment asset.

Conflict of Interest—As more artists who have children form foundations tasked in part to educate about their works and place their family members in a governance role, it will be crucial that these new fiduciaries have a clear understanding as to the conflict of interest risks that will result should they themselves own and sell the artist's works, potentially benefiting economically from the foundation's activities.

Professional Development—As the field expands, and greater numbers of individuals find themselves serving for the first time as a member of an artist-endowed foundation's governing body or in an executive leadership position, a commitment to professional development to educate themselves about private foundation governance will be paramount for these new leaders and the foundations they steward. Likewise, knowledge about this same topic must grow among attorneys and accountants who are not exempt organization specialists but advise artist-endowed foundation clients with respect to governance matters.

Diversity—Although foundations associated with artists who are women have grown in number, there remain few associated with artists of color. It is to be hoped this will change in the coming years. In the meantime, given its commitment to generative support for the arts in our multicultural society, it will be important for the artist-endowed foundation field as a whole to consider diversity as a factor in developing foundation boards and staff and in creating new programs and reaching out to new grantees.

Three trends emerging in recent years will continue to shape the field.

Disclaiming Artists' Estate Assets—Prominent artists are increasingly being advised to use an estate planning technique—"disclaiming"—that reduces estate taxes by posthumously redirecting assets from taxable bequests, such as those to private individuals, so that they pass instead to a charitable, tax-exempt entity, typically the artist's foundation. Artists often are not aware that individuals who disclaim assets are prohibited from continued control, an issue that comes to the fore if disclaiming family members serve on the governing body of the recipient foundation. (See Part C. Supplemental Briefing Papers.)

Artists' Corporations—Starting in the 1970s, artists were advised in some cases to incorporate their studio practice, and foundations now are beginning to receive this generation's bequests. As a result, a growing number of foundations find themselves with ownership interest in artists' corporations, even as their governing boards learn about the complicated and expensive nature of this situation arising from limits by law on the business holdings of private foundations. (See Supplement 2013 for detailed analysis.) The Bipartisan Budget Act of 2018 included a new provision allowing private foundations to override the limit on business ownership under certain circumstances, such as when the wholly owned entity is operated entirely separately from the foundation. It is not clear how this new policy would align with artist-endowed foundations' art stewardship functions.

Statutory Copyright Termination—Artists' estate plans increasingly are prepared using will substitutes, such as trusts. On a technical basis, questions remain as to whether transfer of copyrights by means of will substitute, as opposed to by will, leaves in place the statutory rights of family heirs to take possession of artists' copyrights at a later date, potentially presenting a challenge for artists who intend to bequeath their copyrights permanently to a foundation. (See Supplement 2013 for detailed analysis.)

From the vantage point of 2018, greater forces of public policy will be at play as the field evolves.

The Economy—Positive economic factors might continue to help spur the formation of artist-endowed foundations, including a long-rising US stock market and the related strong global art market. It is an open question, however, as to how the greater volatility newly evident in stock markets globally will translate into this picture.

Estate Tax Exemption—Alternatively, federal tax policies might slow formation of smaller foundations. The Tax Cuts and Jobs Act approved by Congress in 2017 doubled the federal estate tax exemption to $11.4 million per person, indexed for inflation. With proper planning, a married couple can exclude double that amount, $22.8 million. Roughly three-quarters of extant artist-endowed foundations hold assets valued at less than the individual exemption, although some of these are artists' lifetime foundations or those intended to be the beneficiaries under the estate plans of artists' surviving spouses.

Marital Exemption—The recognized right of married same-sex couples to be taxed as spouses, and thus to enjoy the federal estate tax marital deduction, has extended this exemption to a broader universe of artists and potentially may function to delay foundation formation for all types of artists with surviving spouses.

Business Income Tax—Other factors may contribute to slowing the formation of foundations. The 2017 Tax Act instituted favorable tax treatment for pass-through business entities, such as Limited Liability Companies (LLCs), in some cases making this non-tax-exempt form a potentially appealing choice for artists' heirs who prefer to retain ownership and operation of a small family collection/estate as opposed to creating a foundation.

Although the number and scale of artist-endowed foundations will continue to increase, many artists will opt to use alternatives to the single-artist, private foundation form.

Direct Bequests—Artists will continue to make direct bequests to museums, educational institutions, and community foundations. The bequest by Marisol Escobar (1930–2016) making the Albright-Knox Gallery the beneficiary of her estate plan is a recent example.

Public Charities—Artists will continue to establish public charities, dependent on support from members of the general public, as the intended posthumous stewards of creative legacies. An example is the Cosanti Foundation, established in 1993 by Paolo Soleri (1919–2013) and the recipient of a gift of 100 percent interest in his corporation contributed two years before his death.

Multi-Artist Platforms—Artists and their heirs will continue to seek out opportunities to combine their lifetime contributions and bequests with those of other artists to achieve their goals for posthumous stewardship. The Center for Creative Photography is one example, recently announcing that the collections of William Silano (1934–2014) and Joan Lifton (born 1935) would be added to its extensive archival holdings.

CONCLUSION

Notwithstanding exponential growth in the value of the field's assets in the five-year period of 2011 through 2015, artist-endowed foundations continue to represent a very small segment of the universe of 86,000 private foundations in the US. Likewise, their aggregate charitable contributions still pale in comparison with both the $62.80 billion committed to the arts in total by foundations nationally and the $1.20 billion appropriated to the arts by the public sector (federal government, states, and localities). But such measures belie the field's potential influence—as the saying goes, it punches above its weight. These distinctively endowed charities are steadily increasing in number and the focus of their activities holds particular relevance to the visual arts. Together they steward a growing cultural heritage of modern and contemporary art, and they actively engage the visual arts field through giving and by direct programs, in ways that set them apart from most other foundations. The updated findings presented in *Study Report Supplement 2018* depict a field experiencing transformational growth in its charitable resources and poised to optimize its educational and philanthropic impact through these enhanced assets.

INTRODUCTION

In November 2010, the National Study of Artist-Endowed Foundations released its initial research findings, drawn from data available in foundations' tax filings for 1990, 1995, 2000, and 2005. The two-volume Study Report of the National Study of Artist-Endowed Foundations, titled *The Artist as Philanthropist: Strengthening the Next Generation of Artist-Endowed Foundations*, continues to be available to read and download at www.aspeninstitute.org/aefi. The Study remains the first research effort focused on the emerging field of private foundations created in the US by visual artists.

Volume I of the Study Report provides an overview of the emerging field and its origins, current status, trends, and prospects. It forecasts continued momentum in foundation creation, by artists themselves as well as by the artists' surviving spouses and other heirs and beneficiaries.

Volume II of the Study Report, a handbook on practice, offers artist-donors, their advisors, and foundation leaders a summary of considerations in forming, sustaining, and terminating these philanthropies, as well as planning and conducting their charitable programs. Briefing papers by scholars in the arts, philanthropy, and law address key issues in foundation practice; an annotated bibliography cites references in foundation formation, administration, and program management; and recommendations on practice and policy highlight opportunities to advance the young field.

Following publication of the Study Report, the artist-endowed foundation field continued to expand, both in the number of foundations identified as well as the aggregate value of assets held by members of the field. In 2013, an additional publication—*Study Report Supplement 2013*—was released, drawing on data available in foundations' tax filings for 2010, in order to update the Study's data profile of the field and illuminate what this expansion signified with respect to the field's evolving scope, scale, and practices and the trends shaping its growth.

This current publication—*Study Report Supplement 2018*—continues the practice of five-year interval updates to the Study's data profile, drawing in this instance on data available in foundations' tax filings for 2015. As with the prior supplement, this one is selective, not comprehensive, and as such is not intended to replace the initial Study Report or Supplement 2013, but to be read alongside those publications.

Volume I. Overview of the Field is updated in this publication with a detailed chapter on the field's expanded dimensions, including the scope, scale, and nature of foundations' assets and activities. An enhanced section of this chapter examines trends in foundation termination and two new sections look at compensation and professional fees as components of charitable and administrative operating expenditures. Two updated appendices support the chapter, including one that lists all identified artist-endowed foundations and another that offers profiles of foundations holding assets of $1 million and more as of 2005, 2010, or 2015. Artist-endowed public charities identified in the course of research are listed in a third updated appendix.

Volume II. Considerations in Foundation Practice is also updated in this publication, with an addition to the appendix, first introduced in the 2013 publication, that provides a descriptive survey of estate planning literature as it pertains to visual artists. The collection of scholarly briefing papers published in the initial Study Report and subsequently extended in Supplement 2013 is further developed with an additional essay addressing a topic that has come to the fore in recent years and represents a potentially significant influence on the field's development—disclaiming artists' estate assets.

Lastly, as with AEFI's research activities generally, *Study Report Supplement 2018* was produced within the context of other national research endeavors that provide important benchmarks to help understand this evolving field. These include the Foundation Center's Foundation Stats national database documenting the size, scope, and giving priorities of the foundation community in the US; *Arts Funding Snapshot: Grantmakers in the Arts' Annual Research on Support for Arts and Culture;* and special research initiatives, such as *What Drives Foundation Expenses and Compensation? Results of a Three-Year Study*, undertaken by the Urban Institute, Foundation Center, and Guidestar, 2008. These sources are cited throughout the following analyses and commentary.

the artist as philanthropist

strengthening the next generation of artist-endowed foundations

a study of the emerging artist-endowed foundation field in the US

study report supplement 2018

UPDATES TO VOLUME 1

PART A.

FINDINGS: OVERVIEW OF THE FIELD

2.4 The Artist-Endowed Foundation Field: Field Dimensions – Updated 2018

This chapter supplements select portions of **Chapter 2.1 The Artist-Endowed Foundation Field: Scope, Scale, and Development**, found in **Volume 1** of the Study Report of the National Study of Artist-Endowed Foundations (Study Report), published in 2010. Updates address findings with respect to quantitative data on the number of artist-endowed foundations (AEFs) identified, the field's assets and charitable purpose disbursements, and the characteristics of artists associated with foundations. The data focus on a set of five-year interval benchmark years addressed previously in the Study Report and in Supplement 2013 (1990, 1995, 2000, 2005, and 2010), with the addition of data for 2015, the most recent year for which the chief source of data—Form 990-PF, the annual information return filed yearly by private foundations with the Internal Revenue Service (IRS)—is available as of November 2018 for the greatest number of foundations.

Two updated appendices support the analysis presented in this chapter. The first of these is **Appendix A.2 B. Snapshot Profiles: Largest Artist-Endowed Foundations – Updated 2018**, which provides brief data profiles of the 199 artist-endowed foundations that reported assets of at least $1 million in one or more of the years 2005, 2010, and 2015. The second of these is **Appendix A.3 A. Identified Artist-Endowed Foundations – Updated 2018**, which lists all artist-endowed foundations identified as of November 2018. Separately, **Appendix A.3 C. Artist-Endowed Public Charities Identified During Research – Updated 2018** lists artist-endowed public charities identified to date during the course of research on private foundations; however, comprehensive search was not undertaken.

This chapter first describes the methodology used to update the data for *Study Report Supplement 2018* and then recaps definitions for important terms. This is followed by highlights of the updated findings, with key trends and projections, supported by tables and commentary addressing four topics: the census of artist-endowed foundations; foundation assets (including an enhanced section on foundation termination pertaining to estate distribution foundations); charitable purpose disbursements (including a new section focused on compensation and professional fees as a component of charitable purpose disbursements); and characteristics of artists associated with foundations.

METHODOLOGY

This 2018 update builds on two prior sets of foundation data: through 2005 as presented in **Volume 1. Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field** of the Study Report, and through 2010 as presented in ***Study Report Supplement 2013***. The methodology used to assemble and analyze the data is detailed in these prior appendices. Briefly, foundation data were collected from foundations' Form 990-PF, which can be accessed by members of the general public at the websites of organizations such as Guidestar, the Foundation Center, and the National Center for Charitable Statistics/Urban Institute.

The foundation cohort used for the Study's prior analyses has been supplemented for this update with foundations newly identified as of 2018. These additional foundations were identified by cross-referencing lists of artists' names with databases of private foundations. The lists included artists prominent in their respective art disciplines, those active in particular geographic regions, and those highlighted in art market databases. New foundations also came to light through contacts with existing artist-endowed foundations and through direct outreach to the Study from artists, their family members, and advisors. The resulting identified foundations are tax-exempt private foundations established in the US. For research purposes, a foundation's Ruling Year, which is the year a foundation's application for tax exemption was approved by the IRS, has been used to define a foundation's year of creation.

Financial data in this chapter are not adjusted for inflation. In some cases, data may not sum to totals because of rounding. In addition, the number of artist-endowed foundations cited for different analyses of data may differ due to variations in data reported by individual foundations. Data are not available for each inquiry for every benchmark year and thus it may be necessary to focus for comparative purposes on different sets of benchmark years.

TERMS DEFINED – RECAP

Artist-Endowed Foundation: For the purposes of the Study, an artist-endowed foundation is defined as a tax-exempt private foundation created or endowed by a visual artist, the artist's surviving spouse, or other heirs or beneficiaries, to own the artist's assets for use in furthering exempt charitable and educational activities serving a public benefit.

Artists' Assets: Artists' assets derive from art-related activities, as well as other sources unrelated to art. Among assets conveyed to artist-endowed foundations are financial and investment assets, art assets (such as art collections, archives, libraries, and copyrights and intellectual property), real property (such as land, residences, studios, exhibition facilities, and nature preserves), and other types of personal property.

Artist: For research purposes, *artist* is defined as a visual artist who is or was professionally active, as indicated by the presence of art-sales data, or whose professional activities have been represented in public collections, publications, databases, and venues of professional art and design fields.

Artists' Primary Role: Visual artists associated with identified artist-endowed foundations were categorized into six broad primary roles based on those defined in standard bibliographic references: painters; sculptors; photographers; illustration artists, including animators, cartoonists, comic book artists, and illustrators; designers, including architects, craft artists, and graphic designers, as well as product, theatrical, and interior designers; and, new as of *Study Supplement 2018*, conceptual and performance artists.

Foundation Type: As detailed in the Study Report, *artist-endowed foundations* are categorized for research purposes as one of four functional types: *grantmaking foundation* contributing support to charitable organizations and individuals, such as artists and scholars; *study and exhibition foundation,* deploying artists' archives, artworks, and other properties in direct charitable activities; *comprehensive foundation*, which combines multiple grantmaking and direct charitable activity functions; and *estate distribution foundation*, one formed without the intention of perpetuity in order to accomplish the posthumous, charitable distribution of an artist's assets.

HIGHLIGHTS OF UPDATED FINDINGS 2018

Artist-endowed foundations, like all nonprofit entities, exist in the context of the broader economy and society. Supplement 2013 noted that national and global financial upheaval defined the period of 2006 through 2010. After reaching record highs in 2007, plummeting stock prices in 2008 signaled the start of the Great Recession in the US. Half of foundations nationally surveyed by the Council on Foundations reported endowment losses of at least 30 percent, followed by significant reductions in grantmaking. As 2010 closed, these factors had stabilized, but had not regained lost ground.

Following 2010, an extended economic growth trend took the stock market to an unprecedented level. As a result, the global art market reached extraordinary heights and continued to broaden to new geographic regions and new modes, including the ever-expanding art fair industry and proliferating online sales platforms. While record-breaking sales were focused in particular areas of the market and on investor favorites, it is also the case that growing demand for product overall pushed the market, and the art world, into a reappraisal of many worthy artists who had not previously been acknowledged properly.

As 2018 closes, financial and political storm clouds are gathering. One has to wonder if they herald the emergence of an inevitable downturn in the economic cycle and thus the art market. Although such a forecast may be questioned, there is little doubt that the good work artist-endowed foundations do in art stewardship and cultural philanthropy is more important than ever against a social backdrop of growing isolationism, anti-immigrant populism, and intolerance. In this challenging context, we offer the following highlights of the updated data and analysis of the artist-endowed foundation field.

Universe and Foundation Formation

Identified Foundations—The number of artist-endowed foundations identified to date now totals 433, comprising the cohort of 261 foundations identified for research purposes initially, 102 new ones identified for *Study Supplement 2013*, and 70 newly identified for *Study Supplement 2018*. Identified foundations include those extant currently, as well as those that existed previously but subsequently terminated.

Formation Trends—Foundation formation continued to slow, dropping to 17 percent (63 foundations) in the partial decade after 2010 from 49 percent (121 foundations) in the 2001 through 2010 period. This is consistent with trends in the greater foundation field nationally, which reported an eight percent growth rate in the period after 2010.

Lifetime or Posthumous Foundation Creation—The trend toward the creation of foundations after the death of the associated artist continued in the period after 2010, with 48 percent of foundations created posthumously, 49 percent formed during the artist's lifetime, and three percent established in the year of the artist's death. Posthumous creation takes place under an artist's estate plan, or is undertaken by an artist's surviving spouse or other heirs or beneficiaries.

Artists' Age at Lifetime Creation—Among those artists who created foundations during their lifetimes, the average age at foundation formation in the period after 2010 stayed steady in the seventh decade, as it was in the 2001through 2010 period. The oldest single age rose to a new high of one hundred years.

Termination Trends—Across all decades, a total of 108 identified foundations (25 percent) have terminated to date. More than one quarter of these (28 percent) terminated after completing their function as estate distribution foundations and another 25 percent spent out their modest endowments. Nineteen percent of those that terminated were discarded without being funded, by the artists themselves or by others after the artist's death. Eleven percent were terminated and replaced by a second foundation. Ten percent converted to public charity status and continued to operate. Four percent saw their tax-exempt status revoked by the IRS, in all but one case for failure to file annual information returns.

Estate Distribution Foundations—Of those foundations that functioned as estate distribution foundations, distributing their assets to one or more public charities and then terminating, the largest group (44 percent) operated for 10 to 30 years prior to terminating and distributing their assets to one or several museums. The next largest group (37 percent) operated for five years or less, making terminating distributions closely following the artist's death to museums, community foundations, and various public charities identified as of interest to the artist.

Field Assets

Available Data—Of all identified foundations, 2015 financial data were available for analysis on 310 foundations. Those without data had terminated prior to 2015, filed initial returns after 2015, or failed to file for that year.

Asset Growth—The field's assets more than doubled in the five-year period from 2011 through 2015, rising 120 percent to $7.66 billion from $3.48 billion. By way of comparison, among foundations nationally, assets grew 40 percent in the 2011 through 2015 period. A single foundation, the newly endowed Cy Twombly Foundation with assets of $1.51 billion as of 2015, on its own would have increased the field's assets by 43 percent. Absent that bequest, the increase for this period would be 76 percent.

Donor Contributions—Donors have sustained their contributions to foundations in the form of artists' lifetime gifts and artists' bequests as well as gifts and bequests by artists' heirs, although single-year samples do not reflect significant contributions received from donors in interim years, indicated by the overall exponential growth in the field's assets. In 2015 foundations reported $127.83 million in donor contributions, with $412,344 the average and $27.15 million the single largest contribution.

Large Foundations—The number of artist-endowed foundations reporting assets of $50 million or more grew exponentially in the 20 years between 1995, with two such foundations, and 2015, with 31.

They now represent 10 percent of all extant artist-endowed foundations, a ratio greater than that for foundations nationally, of which just two percent report assets of $50 million or more.

Small Foundations—At the other end of the scale, the number of foundations reporting less than $1 million in assets more than doubled in number between 1995 and 2015, growing to 136 from 64, even as their portion of the field overall continued to drop, declining to 43 percent of the overall population from 55 percent. In comparison, 59 percent of foundations nationally reported less than $1 million in assets in 2015. Artist-endowed foundations at this scale typically include those with living donors, those intended as beneficiaries of estate plans of artists' surviving spouses, and estate distribution foundations in the process of disposing of their assets.

Art Assets—Art assets now account for more than two-thirds of the field's assets, more than doubling in value in the five-year period of 2011 through 2015 and also increasing as a percentage of all assets. In 2015, identified foundations reported aggregate assets of $7.67 billion, including $5.37 billion in art assets, representing 70 percent of all assets. This compares to 2010, when foundations reported aggregate assets of $3.48 billion, including $1.99 billion in art assets, representing 57 percent of all assets.

Liquidity—As the field's aggregate assets have increased, liquidity has continued to decline. Financial assets grew 56 percent to $2.05 billion in 2015 from $1.31 billion in 2010. Nonetheless, the field's financial assets dropped as a portion of all assets to just 27 percent in 2015 from 38 percent in 2010.

Asset Mix—Although the number of foundations reporting art assets increased, rising to 170 foundations in 2015 from 147 in 2010, the percentage of all foundations reporting art assets grew only nominally, to 55 percent in 2015 from 52 percent in 2010. Likewise, the number of foundations owning art assets, or land, building, and equipment assets, or art assets in combination with land, building, and equipment assets, grew to 181 foundations in 2015 from 167 in 2010, but the percentage of all foundations reporting any nonfinancial assets changed only nominally, to 58 percent in 2015 from 59 percent in 2010.

Changes in Art Asset Value—The value of the field's art assets is dynamic, encompassing both reductions and increases over time. A group of 90 foundations each reporting 2015 art assets of $1 million or more in 2015, which all told accounted for 99 percent of all art assets that year, saw those assets increase in value $3.37 billion (171 percent) to $5.35 billion in 2015 from $1.97 billion in 2010. Of this group, however, 38 foundations reported decreases in the value of art assets in this period totaling $95.73 million, primarily due to sales and grants of artworks. Another group of ten foundations reported terminating distributions of $361.53 million during the period, thus dropping from the list of those holding $1 million or more in art assets. In contrast, 39 foundations reported increases in the value of art assets totaling $2.99 billion, primarily due to donor gifts and bequests, and another 23 foundations reported increases totaling $829.44 million, generally due to appreciation.

Charitable Use Assets—A majority of the field's assets are reported as charitable use assets—those used or held for use directly in carrying out a foundation's charitable purposes and, as such, with a value excluded from calculation of the private foundation annual payout requirement. The field's charitable use assets increased 168 percent to $5.52 billion in 2015 from $2.06 billion in 2010, rising to 72 percent of all assets from 59 percent.

Status—The proportion of foundations reporting their status as that of operating foundation remained steady at about one-quarter of identified foundations, even with evidence that some choose to change status during their life cycle. This contrasts with foundations nationally, among which operating foundations are in decline, now at four percent of the field overall having declined 30 percent from 2010 to 2015. The greater frequency of operating status among artist-endowed foundations is likely associated with the preferences of artists' heirs who create foundations with the intention of making lifetime gifts of their artists' works while retaining ownership of the associated copyrights. Such gifts are not valued at fair market value for purposes of income tax charitable deductions unless made to an operating foundation (as opposed to a nonoperating foundation).

Operating Foundation Assets—Operating foundations, which previously reported a majority of the field's charitable use assets, saw that percentage decline to 48 percent in 2015 from 63 percent in 2010, even as the overall value of their charitable use assets increased 103 percent to $2.66 billion in 2015 from $1.31 billion in 2010. Concurrent with this, their share of the field's overall assets dropped nominally to 41 percent from 43 percent.

Nonoperating Foundation Assets—Nonoperating foundations continued to report a majority of the field's assets overall, rising nominally to 59 percent in 2015 from 57 percent in 2010. At the same time, nonoperating foundations saw significant growth in their charitable use assets, rising exponentially to $2.86 billion in 2015 from $758.58 million in 2010—increasing their share of the field's charitable use assets overall to 52 percent in 2015 from 37 percent in 2010.

Charitable Purpose Disbursements

Overall Charitable Disbursements—Foundations expended $178.21 million for charitable purposes in 2015, including $90.17 million (51 percent) in contributions, gifts, and grants, and $88.04 million (49 percent) in charitable operating and administrative expenses—costs to administer grantmaking programs and conduct direct charitable activities, such as operating artist residency programs, exhibition programs, art education programs, study centers, house museums, and the like.

Growth in Charitable Disbursements—Disbursements for charitable purposes increased 35 percent in the period from 2011 through 2015, growing to $178.21 million from $131.83 million. While contributions, gifts, and grants increased by 29 percent, rising to $90.17 million from $69.99 million, charitable operating and administrative expenses grew 42 percent to $88.04 million from $61.83 million. The growing proportion of charitable disbursements attributed to charitable operating and administrative expenses is a long-term trend, likely tied to the increasing amount of art assets flowing into the field and the requisite costs to care for and deploy these artworks as charitable use assets.

Operating Foundation Charitable Disbursements—In 2015, operating foundations continued to report the bulk of their charitable purpose disbursements (85 percent) as charitable operating and administrative expenses, but they also sustained an involvement in grantmaking, reporting $9.87 million in giving in 2015, which represented 15 percent of charitable expenditures overall. This is consistent with research nationally that has identified a trend of grantmaking by operating foundations.

Nonoperating Foundation Charitable Disbursements—With grants of $80.30 million in 2015, nonoperating foundations continued to account for the majority of the field's giving overall (89 percent), and grantmaking dominated their charitable expenditures (72 percent). They also continued to report strong charitable operating and administrative expenses, constituting 28 percent of their total charitable disbursements. This aligns with recent research nationally that has identified higher levels of charitable operating and administrative expense for nonoperating foundations with particular operating characteristics, several of which are found among artist-endowed foundations: conducting direct charitable activities, making grants to individuals, making grants internationally, and maintaining websites.

Contributions, Gifts, and Grants—Total contributions, gifts, and grants reported by identified foundations increased 29 percent for the five-year period from 2011 through 2015, rising to $90.17 million from $69.99 million. In comparison, the overall foundation field saw a 36 percent increase in total giving for this same period. The contrast reverses in the long view, however, with a rise in artist-endowed foundation giving to 131 percent in the 15-year period beginning in 2001, in contrast with 92 percent for foundations nationally.

Grantmaking Scale—Sixty-seven percent (207) of artist-endowed foundations reported contributions, gifts, and grants in 2015. Of this group, 12 percent (24 foundations) reported total giving of $1 million or more and accounted for 73 percent of all giving. At the other end of the scale, 44 percent (92 foundations) reported total giving of less than $50,000, accounting for two percent of all giving. The percentage of giving represented by the single highest total grants paid by any one foundation (The Andy Warhol Foundation for the Visual Arts) remained steady at 17 percent of all giving.

Gifts of Art—Grantmaking with artworks, typically to museums and educational institutions, has continued to represent an important aspect of the field's giving, often as a dimension of activities by estate distribution foundations. In the five-year period from 2011 through 2015, a number of foundations made grants of artworks and archives valued at more than $1 million, among them the Sam Francis, Frederick Hammersley, (Beatrice) Mandelman-(Louis) Ribak, Robert Mapplethorpe, Irving Penn, Robert Rauschenberg, George and Helen Segal, and Andy Warhol Foundations.

Primary Grantmaking Interest—The focus of the field's grantmaking interest remains squarely on the arts and culture, which represented 79 percent of all giving by foundations that reported total giving of $100,000 or more in 2015. Alongside grants of artworks to museums and universities, grant purposes embrace a wide variety of concerns, including support to artists and scholars directly and to organizations conducting programs assisting artists and scholars and their projects; museum exhibitions and publications; art education programs at primary, secondary and higher education levels; and core operating support and project support for arts and cultural organizations, including those in the performing arts and historic preservation as well as the visual arts.

Additional Grantmaking Interests—The remaining 21 percent of giving was dispersed across a range of interests, including medical research and services, higher education, human services, social action, HIV/AIDS research and services, the environment, community improvement, religious institutions, and animal welfare.

Charitable Compensation—In a sample of 42 foundations reporting $1 million or more in charitable expenditures, which by definition encompass both grantmaking as well as charitable operating and administrative expenses, 71 percent reported paying officers, directors, and trustees, and 76 percent also employed staff. In comparison, 20 percent of foundations nationally compensated officers, directors, and trustees, and 27 percent also employed staff. The higher incidence of staffing and compensation for officers, directors, and trustees found among artist-endowed foundations may be associated with the fact that direct charitable activities are common and, due to their complex nature, do not lend themselves to management by volunteers. Despite these differences, compensation constitutes 47 percent of charitable operating and administrative expenses for foundations nationally, compared with 41 percent for artist-endowed foundations.

Charitable Professional Fees—The same sample of 42 foundations reported fees for legal services as 12 percent of charitable operating and administrative expenses, compared with three percent paid for such services by foundations nationally. The difference presumably reflects the essential role legal services play in charitable activities that require the lending, consigning, selling, granting, and licensing of artworks and copyrights. Aspects of the foundation life cycle also may influence higher legal expenditures, including the need in some cases to update tax status, legal form, and governing documents following the receipt of bequests of artworks. Less happily, litigation related to such matters as estate settlement and authentication disputes is also a likely factor.

Associated Artists

Artists' Primary Roles—Even as the number of identified foundations has grown, the characteristics of their associated artists have changed little overall. The majority of foundations (67 percent) continue to be associated with artists that have primary roles in the traditional fine art forms: painting and sculpture. Foundations associated with photographers, illustration artists, designers—including architects—have increased in number, but continue to account for the smaller portion of the field (26 percent). A new category introduced with Supplement 2018, conceptual and performance artist, accounts for just three percent. A small, consistent portion of foundations (four percent) is associated with two artists active in different roles.

Artists' Diversity—Foundations associated with male artists continue to account for the bulk of the field (79 percent). Foundations associated with female artists, individually or in combination with male artists, increased in number, but remain a minority of the field (34 percent). Separately, foundations associated with artists of color increased in modestly in number but, at eight percent, continue to represent a very small part of the field.

Multiple Associations—Foundations associated with more than one artist (14 percent) increased in number, as did foundations that shared an associated artist with another foundation (18 percent), but in either case, foundations with multiple associations remain a small part of the field.

Survivorship—A total of 156 foundations associated with deceased artists reported at least $1 million in assets in 2015. Of this group, foundations associated with artists who did not have lineal descendants continued to be a majority (57 percent). Although this is down from their 64 percent share in the Study's initial findings, it suggests that, for a substantial number of artists creating foundations, estate tax considerations are not likely a primary motivation. Foundations associated with artists who had lineal descendants accounted for 43 percent, compared with their 36 percent share initially, suggesting that a growing number of artists may have concerns with respect to estate taxes on noncharitable bequests.

KEY TRENDS

The value of the field's assets grew exponentially in the five-year period from 2011 through 2015, while the pace of foundation formation continued to slow, as it did among foundations nationally.

The field's assets more than doubled to $7.66 billion as a series of major bequests flowed to foundations that had been established during their artists' lifetimes, including those associated with Louise Bourgeois, Helen Frankenthaler, Mike Kelley, LeRoy Neiman, Irving Penn, Robert Rauschenberg, Maurice Sendak, and Cy Twombly.

With $1.51 billion in assets as of 2015, the newly endowed Cy Twombly Foundation is the field's first billion-dollar foundation and a likely harbinger of future bequests by prominent artists who have established foundations during their lifetimes.

In addition to major bequests, the rising art market was also a key factor increasing the value of the field's assets. A number of foundations, including the Joan Mitchell Foundation, the Josef and Anni Albers Foundation, Norman Rockwell Art Collection Trust, and the Richard Avedon Foundation, saw significant appreciation to existing art holdings.

Art assets now account for more than two-thirds of the field's assets, which were evenly split between art assets and financial assets in the Study's initial findings. In a related shift, charitable use assets, often the status used for art assets, are now in the majority, having once been on par with noncharitable use assets.

The rising share of the field's charitable purpose disbursements committed to charitable operating and administrative expenses parallels the growth in charitable use assets, presumably the result of an increased emphasis on direct charitable activities involving those assets.

The artist-endowed foundation field reports a much higher incidence of compensating officers, directors, and trustees, and of employing staff, than do foundations nationally, although this compensation makes up a somewhat smaller proportion of operating and administrative expenses for the field than it does for foundations nationally. Artist-endowed foundations also commit a much higher portion of their operating and administrative expenditures to legal services than do foundations nationally.

The field's charitable use assets are now split equally between operating foundations, which constitute one-quarter of foundations, and nonoperating foundations, which constitute three-quarters of foundations. This indicates that both types of foundations are actively engaged in conducting direct charitable activities, a trend that may indicate a growing appreciation for the greater flexibility afforded by nonoperating status, particularly for comprehensive foundations engaged in a variety of charitable activities.

Although not all artist-endowed foundations make grants, the majority do, and the scale of this group's giving continues to grow. Over the 15-year period beginning in 2001, the field's giving grew 131 percent, compared with 92 percent for the greater foundation field nationally. The strong focus of the field's arts and culture giving continues to be a hallmark. Grantmaking with artworks remains an important aspect of that focus.

Larger artist-endowed foundations are increasing as a proportion of the overall field and are likely to be comprehensive foundations—those with multiple activities, often grantmaking in combination with direct charitable activities that deploy charitable use assets. Compared with the foundation field nationally, the artist-endowed foundation field will have a greater percentage of large foundations and a lesser percentage of very small foundations.

The field's dynamism remains evident, with entities forming as private foundations, changing between nonoperating and operating status, terminating, or converting to public charity status.

As one dimension of this dynamism, a subset of artist-endowed foundations continues to play a defined role with a limited timeframe as estate-distribution foundations. The number of foundations with this function will continue to increase in conjunction with growth of the field's art assets. Two patterns in termination are evident: distribution and termination closely following the artist's death, and distribution over 10 to 30 years, concluding with termination. These patterns should be of interest to those who are planning estate-distribution foundations.

The field's larger foundations associated with deceased artists are split between those whose artists had no lineal descendants (57 percent, down from 64 percent initially) and those survived by children (43 percent, up from 36 percent initially). This trend points to the increased potential for involvement by artists' family members in foundation governance.

LOOKING AHEAD

The artist-endowed foundation field has entered a period of transformational growth, its assets increasing in value significantly and in ways that eventually will redefine the scope and scale of charitable activities and charitable disbursements. It takes time for foundations to incorporate major bequests of artworks, develop appropriate charitable programs, and begin converting some of the artworks to financial assets to support grants and other charitable programs. Nonetheless, there can be little doubt that this major growth trend ultimately will reframe the public's perception of the field.

The transparency of foundations and their willingness to educate the public about their processes and programs will be vital in navigating the increased visibility and accountability that accompany substantial growth. Likewise, sustaining the field's generous commitment to collegial exchange and peer assistance will be essential to the success of the next generation of foundations.

Foundation governance will continue to be a critical issue, as discussed in the Study's initial findings, particularly with respect to four concerns that have been flagged since the initial Study Report.

Public Benefit—As the number of art collections flowing into the artist-endowed foundation field continues to grow, and the scale of assets classified as charitable use assets continues to increase, effective realization of the charitable use of such assets, and clear evidence of their benefit to the public, will be ever more important to justify this classification for charitable use, as opposed to that of investment asset.

Conflict of Interest—As more artists who have children form foundations tasked in part to educate about their works and place their family members in a governance role, it will be crucial that these new fiduciaries have a clear understanding as to the conflict of interest risks that will result should they themselves own and sell the artist's works, potentially benefiting economically from the foundation's activities.

Professional Development—As the field expands, and greater numbers of individuals find themselves serving for the first time as a member of an artist-endowed foundation's governing body or in an executive leadership position, a commitment to professional development to educate themselves about private foundation governance will be paramount for these new leaders and the foundations they steward. Likewise, knowledge about this same topic must grow among attorneys and accountants who are not exempt organization specialists but advise artist-endowed foundation clients with respect to governance matters.

Diversity—Although foundations associated with artists who are women have grown in number, there remain few associated with artists of color. It is to be hoped this will change in the coming years. In the meantime, given its commitment to generative support for the arts in our multicultural society, it will be important for the artist-endowed foundation field as a whole to consider diversity as a factor in developing foundation boards and staff and in creating new programs and reaching out to new grantees.

Three trends emerging in recent years will continue to shape the field.

Disclaiming Artists' Estate Assets—Prominent artists are increasingly being advised to use an estate planning technique—"disclaiming"—that reduces estate taxes by posthumously redirecting assets from taxable bequests, such as those to private individuals, so that they pass instead to a charitable, tax-exempt entity, typically the artist's foundation. Artists often are not aware that individuals who disclaim assets are prohibited from continued control, an issue that comes to the fore if disclaiming family members serve on the governing body of the recipient foundation. (See Part C. Supplemental Briefing Papers.)

Artists' Corporations—Starting in the 1970s, artists were advised in some cases to incorporate their studio practice, and foundations now are beginning to receive this generation's bequests. As a result, a growing number of foundations find themselves with ownership interest in artists' corporations, even as their governing boards learn about the complicated and expensive nature of this situation arising from limits by law on the business holdings of private foundations. (See Supplement 2013 for detailed analysis.) As an update, the Bipartisan Budget Act of 2018 included a new provision allowing private foundations to set aside the limit on business ownership under certain circumstances, such as when the wholly owned entity is operated entirely separately from the foundation. It is not clear how this new policy would align with artist-endowed foundations' art stewardship functions.

Statutory Copyright Termination—Artists' estate plans increasingly are prepared using will substitutes, such as trusts. On a technical basis, questions remain as to whether transfer of copyrights by means of will substitute, as opposed to by will, leaves in place the statutory rights of family heirs to take possession of artists' copyrights at a later date, potentially presenting a challenge for artists who intend to bequeath their copyrights permanently to a foundation. (See Supplement 2013 for detailed analysis.)

From the vantage point of 2018, greater forces of public policy will be at play as the field evolves.

The Economy—Positive economic factors might continue to help spur the formation of artist-endowed foundations, including a long-rising US stock market and the related strong global art market. It is an open question, however, as to how the greater volatility newly evident in stock markets globally will translate into this picture.

Estate Tax Exemption—Alternatively, federal tax policies might slow formation of smaller foundations. The Tax Cuts and Jobs Act approved by Congress in 2017 doubled the federal estate tax exemption to $11.4 million per person, indexed for inflation. With proper planning, a married couple can exclude double that amount, $22.8 million. Roughly three-quarters of extant artist-endowed foundations hold assets valued at less than the individual exemption, although some of these are artists' lifetime foundations or those intended to be the beneficiaries under the estate plans of artists' surviving spouses.

Marital Exemption—The recognized right of married same-sex couples to be taxed as spouses, and thus to enjoy the federal estate tax marital deduction, has extended this exemption to a broader universe of artists and potentially may function to delay foundation formation for all types of artists with surviving spouses.

Business Income Tax—Other factors may contribute to slowing the formation of foundations. The 2017 Tax Act instituted favorable tax treatment for pass-through business entities, such as Limited Liability Companies (LLCs), in some cases making this non-tax-exempt form a potentially appealing choice for artists' heirs who prefer to retain ownership and operation of a small family collection/estate as opposed to creating a foundation.

Although the number and scale of artist-endowed foundations will continue to increase, many artists will opt to use alternatives to the single-artist, private foundation form.

Direct Bequests—Artists will continue to make direct bequests to museums, educational institutions, and community foundations. The bequest by Marisol Escobar (1930–2016) making the Albright-Knox Gallery the beneficiary of her estate plan is a recent example.

Public Charities—Artists will continue to establish public charities, dependent on support from members of the general public, as the intended posthumous stewards of creative legacies. An example is the Cosanti Foundation, established in 1993 by Paolo Soleri (1919–2013) and the recipient of a gift of 100 percent interest in his corporation contributed two years before his death.

Multi-Artist Platforms—Artists and their heirs will continue to seek out opportunities to combine their lifetime contributions and bequests with those of other artists to achieve their goals for posthumous stewardship. The Center for Creative Photography is one example, recently announcing its receipt of the collections of William Silano (1934–2014) and Joan Lifton (born 1935).

CONCLUSION

Notwithstanding exponential growth in the value of the field's assets in the five-year period of 2011 through 2015, artist-endowed foundations continue to represent a very small segment of the universe of 86,000 private foundations in the US. Likewise, their aggregate charitable contributions still pale in comparison with both the $62.80 billion committed to the arts in total by foundations nationally and the $1.20 billion appropriated to the arts by the public sector (federal government, states, and localities). But such measures belie the field's potential influence—as the saying goes, it punches above its weight. These distinctively endowed charities are steadily increasing in number and the focus of their activities holds particular relevance to the visual arts. Together they steward a growing cultural heritage of modern and contemporary art, and they actively engage the visual arts field through giving and by direct programs, in ways that set them apart from most other foundations. The updated findings presented in *Study Report Supplement 2018* depict a field experiencing transformational growth in its charitable resources and poised to optimize its educational and philanthropic impact through these enhanced assets.

2.4 The Artist-Endowed Foundation Field: Field Dimensions – Updated

2.4.1 Census of Artist-Endowed Foundations – Updated 2018

A. IDENTIFIED FOUNDATIONS

As of November 2018, 433 artist-endowed foundations with tax-exempt status recognized by the Internal Revenue Service (IRS) were identified for research purposes. This includes foundations extant currently, as well as those that existed previously but subsequently terminated. Examples of terminated foundations include the Paul Strand Foundation, Mark Rothko Foundation, John Sloan Memorial Foundation, Georgia O'Keeffe Foundation, and George Sugarman Foundation, which terminated respectively in 1982, 1990, 1996, 2009, and 2013.

2.4.1 - A.1 Identified Foundations

Foundations	Initial Cohort	Additional in 2013	Additional in 2018
Identified for Initial Analysis	261	--	--
Additional Identified	--	102	70
Total Identified	261	363	433

2.4.1 - A.2 Geographic Distribution of Identified Foundations

Region	Initial Cohort	All Identified as of 2013	All Identified as of 2018
Northeast	60%	59%	65%
West	22%	20%	21%
Midwest	13%	14%	9%
South	5%	7%	5%
Total Identified	100%	100%	100%

B. Foundation Formation by Decade

Tracked in ten-year increments, the rate of artist-endowed foundation creation has continued to slow after a high in the 1991–2000 decade. A total of 129 identified foundations (30 percent) were established during those years, while 121 foundations (28 percent) were formed subsequently in the 2001–2010 period. With 63 foundations (14 percent) formed after 2010, it appears that foundation formation is fairly static at this point. Nonetheless, more than 40 percent of all identified foundations were established in the past decade and a half. By way of comparison, formation has slowed in the foundation field nationally as well, with foundations nationally reporting an eight percent growth after 2010 (Foundation Center, Foundation Stats).

2.4.1 - B. Foundation Formation by Decade as of 2018

Decade	Percentage of All Created	Total Created	Aggregate Total	Increase
Through 1970	10%	41	41	--
1971–1980	5%	23	64	56%
1981–1990	13%	56	120	88%
1991–2000	30%	129	249	108%
2001–2010	28%	121	370	49%
After 2010	14%	63	433	17%
Total	100%	433	--	--

C. Foundation Formation: Lifetime and Posthumous Creation

Of identified foundations created after 2010, 30 foundations (49 percent) were created during the artist's lifetime and 29 foundations (48 percent) were created after the artist's death, with three (three percent) created in the year of the artist's death. Posthumous foundation creation might take place under an artist's estate plan, or be undertaken by an artist's surviving spouse or other heirs or beneficiaries. As depicted in the table on the following page, for those artists who did create foundations during their lifetimes, the average age at foundation formation continued to be in the seventh decade, with the median age being 78 and the single oldest age rising to 100.

2.4.1 - C.1 Artists' Lifetime and Posthumous Foundation Formation

Decade	No. During Life	% of All	No. Year of Death	% of All	No. After Death	% of All	Total	% of All
Up to 1971	25	61%	2	5%	14	34%	41	100%
1971–1980	9	39%	1	4%	13	57%	23	100%
1981–1990	32	57%	5	9%	19	34%	56	100%
1991–2000	62	48%	10	8%	57	44%	129	100%
2001–2010	50	41%	8	7%	63	52%	121	100%
After 2010	30	49%	3	3%	30	48%	63	100%
Total	208	48%	29	6%	196	45%	433	100%

2.4.1 - C.2 Age of Artist at Lifetime Foundation Formation

Decade	Mean Age	Median Age	Oldest Age
Prior to 1971	58	58	87
1971–1980	64	70	84
1981–1990	69	68	90
1991–2000	67	69	90
2001–2010	74	74	92
After 2010	72	78	100

D. Foundation Termination

A total of 108 identified foundations (25 percent) have terminated as of November 2018, with one-half of all terminations taking place since 2010. As depicted in the table on the following page, of all terminated foundations, 30 foundations (28 percent of those terminated), functioning as estate distribution foundations, made terminating distributions to extant public charities. Another 27 foundations (25 percent) spent out their modest assets. Twenty-one foundations (19 percent) were terminated without being funded, either by artists' heirs discarding an unfunded posthumous foundation—13 foundations (12 percent)— or by artists themselves discarding an unfunded lifetime foundation—eight foundations (seven percent). In the case of 12 foundations (11 percent), artists or their heirs terminated foundations and separately established replacement foundations. Eleven foundations (10 percent) converted to public charity status and continued to operate. The tax-exempt status of another four foundations (four percent of those terminated) was revoked by the IRS, in all but one case for failing to file annual information returns for three consecutive years.

2.4.1 - D.1 Foundation Termination by Decade

Decade	Number Terminated	Percentage of All Terminated
Prior to 1991	3	3%
1991–2000	8	7%
2001–2010	34	31%
After 2010	56	52%
Unknown	7	7%
Total	108	100%

2.4.1 - D.2 Foundation Termination by Event

Type of Event	Number of Foundations	Percentage of All Terminated
Terminating Distribution to Public Charity	30	28%
Spent Out	27	25%
Discarded Posthumously	13	12%
Replaced by Second Foundation	12	11%
Converted to Public Charity	11	10%
Discarded During Artist's Lifetime	8	7%
Exemption Revoked	4	4%
Merged with Existing Foundation	3	3%
Total	108	100%

Modestly endowed foundations whose boards elected to spend out, in some cases after several decades of activity, include the Morris Louis Conservation Fund, Bernice Cross Foundation, and Hon Chew Hee Estate Foundation, which terminated in 2014, 2015, and 2015, respectively. Foundations discarded without being funded, either by the artist during his or her lifetime or by others posthumously, include the Helen Levitt Foundation, R.C. Gorman Foundation, and (Robert) Courtright-(Bruno) Romeda Foundation, terminated in 2011, 2013, and 2015, respectively. Foundations that converted to public charity status and continued operating include the Judd Foundation, Chuck Jones Museum, and Beverly Willis Architecture Foundation, which terminated their private foundation status by converting to public charity status in 2013, 2015, and 2015, respectively. Foundations terminated and replaced with separate, new foundations include the James Brooks and Charlotte Park Brooks Foundation, Leon Polk Smith Foundation Trust, and Bernard Lee Schwartz Foundation, which terminated in 2011, 2013 and 2015, respectively. Among foundations whose exemptions were revoked automatically for failure to file annual information returns are the Henry Hensche Foundation and Richard Lippold Foundation, terminated in 2011 and 2014, respectively.

2.4.1 - D.3 Foundation Termination by Estate Distribution Term

Term of Distribution	Number of Foundations	Percentage of All Estate Distribution Foundations
Five Years or Less	11	37%
6–10 Years	1	3%
11–20 Years	7	24%
21–30 Years	6	20%
31–40 Years	1	3%
41–50 Years	1	3%
N/A	3	10%
Total	30	100%

Of the foundations that functioned as estate-distribution foundations, distributing their assets to public charities and then terminating, the largest group, thirteen (44 percent), operated for ten to thirty years prior to terminating. The next largest group of foundations, eleven (37 percent), operated for less than five years. Evident among those with a shorter term is a pattern of distribution closely following the artist's death to community foundations, museums, and various public charities of interest to the artist. Among those with a longer term, the evident pattern is distribution to one or several museums.

Those realizing shorter terms include the Brother Charles (Bezanson) Charitable Foundation to the Boston Foundation in 2007, the same year as its formation; the William Brown and Paul Wonner Foundation to the Silicon Valley Community Foundation and San Francisco Performances in 2012, three years after its formation; the Agnes Martin Foundation to multiple New Mexico community nonprofits in 2004, four years after its formation; and the Lillian Orlowsky-William Freed Foundation to the Provincetown Art Association and Museum in 2011, four years after its formation.

Those with longer terms include the John Sloan Memorial Foundation, 16 years; the Georgia O'Keeffe Foundation, 20 years; the Eugenie Prendergast Foundation (Charles Prendergast and Maurice Brazil Prendergast), 23 years; and the (Ary) Stillman-Lack Foundation, 41 years. They terminated in 1996, 2009, 1993, and 2012, respectively, each making multiple distributions to museums along with a major distribution to a single museum—the Delaware Art Museum, Georgia O'Keeffe Museum, Williams College Museum of Art, and Avery Architectural and Fine Arts Library, Columbia University, respectively.

2.4.2 Foundation Assets – Updated 2018

A. Foundation Cohort Used for Analysis

Of the 433 identified foundations, 2015 data drawn from Form 990-PF, the annual information return filed by private foundations with the IRS, were available for analysis on 310 foundations (72 percent). Those without 2015 data included foundations that terminated prior to 2015, those filing initial returns after 2015, and those that failed to file for 2015. Form 990-PF data were analyzed for findings with respect to foundation assets, addressed in this section, and charitable disbursements, addressed in the following section.

2.4.2 - A.1 Foundation Cohort Used for Analysis

Foundations	2015 Data Available	Without 2015 Data	Total Identified
Number	N=310	N=123	N=433
Percentage	72%	28%	100%

B. Update to Aggregate Assets

As depicted in the tables below and on the following page, over a 20-year period the field's aggregate assets increased exponentially (911 percent), rising to $7.66 billion from $757.41 million, while average assets grew by 285 percent, to $24.70 million from $6.42 million, and median assets rose 38 percent, to $1.16 million from $844.14 thousand. While the rate of growth slowed from 2006 through 2010—the period that encompassed the economic recession beginning in 2008—more recently assets more than doubled (120 percent) in the five-year period from 2011 through 2015. By way of comparison, among foundations nationally, assets grew 40 percent in the 2011 to 2015 period (Foundation Center, Foundation Stats). With respect to the 2011 through 2015 increase, a single foundation, the newly endowed Cy Twombly Foundation with assets of $1.51 billion as of 2015, on its own would have increased the field's assets by 43 percent. Absent that foundation, the increase for this period would be 76 percent.

2.4.2 - B.1 Foundation Assets: Fair Market Value

Measure	1995	2000	2005	2010	2015
Total Assets	$757,410,873	$1,331,416,122	$2,423,216,829	$3,481,826,728	$7,656,410,166
Mean Assets	$6,418,736	$7,651,817	$11,064,917	$12,216,936	$24,698,097
Median Assets	$844,144	$864,262	$1,171,573	$1,333,610	$1,164,144
Largest Assets	$107,148,324	$185,919,756	$230,461,192	$316,547,132	$1,513,649,592

2.4.2 - B.2 Foundation Assets: Rate of Increase by Percentage

Measure	1995	1996–2000	2001–2005	2006–2010	2011–2015	1995–2015
Total Assets	--	76%	82%	44%	120%	911%
Mean Assets	--	19%	45%	10%	102%	285%
Median Assets	--	24%	36%	14%	-13%	38%
Largest Assets	--	74%	24%	37%	378%	1,313%

C. Donor Contributions to Foundations

Donor contributions to foundations constitute artists' bequests as well as lifetime gifts made by heirs after an artist's death. Donor contributions to identified foundations totaled $127.83 million in 2015. Total donor contributions rose in three of five benchmark years, although single-year samples do not reflect significant contributions received from donors in interim years, as indicated by the overall exponential growth in the field's assets.

2.4.2 - C.1 Donor Contributions to Foundations – Snapshot Years

Measure	1995	2000	2005	2010	2015
Total Contributions	$68,363,620	$39,462,824	$86,861,322	$90,957,294	$127,826,443
Mean Contributions	$579,353	$224,221	$386,050	$319,148	$412,344
Median Contributions	$3,161	$1,388	$0	$0	$0
Largest Single Total Contributions	$40,456,223	$6,998,247	$26,443,278	$12,836,197	$27,146,109

D. Scale of Assets

As depicted in the tables below and on the following page, over a 20-year period, as the number of artist-endowed foundations has increased overall, the greatest growth has been among the largest foundations—those with assets of $50 million and more, which increased in number exponentially (1,450 percent), from two to 31 foundations, and now constitute ten percent of the population. In comparison, foundations reporting assets of $50 million or more accounted for just two percent of foundations nationally as of 2015 (Foundation Center, Foundation Stats). At the other end of the scale, artist-endowed foundations reporting less than $1 million in assets increased in number over the 20-year period to 136 from 42, but continued a long-term trend by dropping to 43 percent of the overall population from 55 percent in 1995. In comparison, 59 percent of foundations nationally reported less than $1 million in assets in 2015 (Foundation Center, Foundation Stats).

2.4.2 - D.1 Scale of Assets by Asset Range and Population

Asset Range	1995	%	2000	%	2005	%	2010	%	2015	%
>$49.9M	2	2%	3	2%	12	6%	20	7%	31	10%
$10M–$49.9M	12	10%	21	12%	29	13%	37	13%	36	12%
$1M–$9.9M	39	33%	51	29%	72	32%	100	35%	107	35%
<$1M	64	55%	102	57%	107	49%	128	45%	136	43%
Total	117	100%	177	100%	220	100%	285	100%	310	100%

2.4.2 - D.2 Scale of Assets by Asset Range and Rate of Population Growth

Asset Range	1995	1996–2000	2001–2005	2006–2010	2011–2015	1995–2015
>$49.9M	--	50%	300%	67%	55%	1450%
$10M–$49.9M	--	75%	38%	28%	-3%	200%
$1M–$9.9 M	--	31%	41%	39%	7%	174%
<$1M	--	60%	5%	20%	6%	113%
Total	--	60%	24%	30%	9%	165%

E. Types of Assets

As depicted in the tables on the following two pages, artist-endowed foundations may own three types of assets of which two are non-liquid—art assets and land, building, and equipment assets.

Art Assets—In 2015, identified foundations reported aggregate assets of $7.66 billion, which included $5.37 billion in art assets, representing 70 percent of all assets. In 2010, foundations reported aggregate assets of $3.48 billion, $1.99 billion in art assets, representing 57 percent of all assets. Thus, in only a five-year period, art assets more than doubled, growing 169 percent. They also increased as a percentage of all assets, although the percentage of foundations holding art assets grew only slightly, to 55 percent, from 52 percent in 2010.

Land, Building, and Equipment Assets—In 2015, foundations reported $236 million in land, building, and equipment assets, representing three percent of all assets. This is a slight reduction from 2010, when foundations reported $179.50 million in such assets, accounting for five percent of all assets. The percentage of foundations holding this type of asset dropped to 21 percent from 25 percent.

Financial Assets—As the field's aggregate assets have increased, liquidity has continued to decrease. Foundations reported $2.05 billion in financial assets in 2015, representing 27 percent of all assets. In contrast, in 2010 foundations reported $1.31 billion in financial assets, accounting for 38 percent of all assets. Financial assets grew 55 percent from 2011 through 2015, but continued to decrease as a portion of overall assets, although 99 percent of foundations continued to hold financial assets.

2.4.2 - E. 1 Types of Assets by Value and Percentage of All Assets

Asset Category	2005	%	2010	%	2015	%
Art Assets	$1,087,403,941	45%	$1,993,498,162	57%	$5,372,835,196	70%
Land, Building, and Equipment Assets	$157,249,320	6%	$179,500,107	5%	$235,952,263	3%
Financial Assets	$1,178,563,568	49%	$1,308,828,459	38%	$2,047,622,707	27%
Total Assets	$2,423,216,829	100%	$3,481,826,728	100%	$7,656,410,166	100%

2.4.2 - E.2 Types of Assets by Percentage Change in Value

Asset Category	2005	2010	2015	2005–2015
Art Assets	--	83%	169%	394%
Land, Building, and Equipment Assets	--	14%	31%	50%
Financial Assets	--	11%	56%	78%
Total Change	--	44%	120%	216%

2.4.2 - E.3 Types of Assets by Population and Percentage of Population

Asset Category	2005	%	2010	%	2015	%
Art Assets	107	49%	147	52%	169	55%
Land, Building, and Equipment Assets	46	21%	72	25%	66	21%
Financial Assets	219	99%	281	99%	308	99%
Note: Numbers do not sum.						

F. Nonliquid Asset Mix

In the ten years from 2006 through 2015, the number of identified foundations reporting art assets increased by 53 percent, growing to 115 from 75, as did those reporting art assets in combination with land, building, and equipment assets, which rose 69 percent to 54 from 32. Nonetheless, the percentage of all foundations reporting these types of assets increased only modestly, to 58 percent from 55 percent. Not all artist-endowed foundations hold art assets, or land, building, and equipment assets, or a combination. In 2015, 42 percent reported no assets of any of these types, down slightly from 45 percent in 2005.

2.4.2 - F.1 Nonliquid Asset Mix by Population, Percentage of Population, and Overall Increase

Asset Category	2005	%	2010	%	2015	%	Increase 2005–2015
Art Assets	75	34%	95	33%	115	37%	53%
Land, Building, and Equipment Assets	14	6%	20	7%	12	4%	(14%)
Art Assets and Land, Building, and Equipment Assets	32	15%	52	18%	54	17%	69%
Subtotal	121	55%	167	59%	181	58%	50%
No Art or Land, Building, and Equipment Assets	99	45%	118	41%	129	42%	30%
Total	220	100%	285	100%	310	100%	--

G. Changes in Value of Art Assets

Of 169 identified foundations reporting art assets in 2015, 90 foundations (53 percent) reported art assets of $1 million or more and accounted for 99 percent of all art assets. Alongside these, ten foundations that had reported $1 million or more in art assets in 2010 either terminated, reported art assets of less than $1 million in 2015, or converted to public charity status. Over the five-year period from 2011 through 2015, the number of foundations holding $1 million or more in art assets saw a net increase of 15 percent, to 90 from 78 foundations. The aggregate value of art assets held by these foundations saw a net increase of 170 percent, to $5.35 billion from $1.98 billion.

As depicted in the table on the following page, within this group of foundations, 38 (22 percent) together reported a decrease in art assets of $95.73 million from 2010 to 2015, resulting primarily from sales and grants of artworks. The ten foundations no longer holding $1 million or more in art assets as of 2015 accounted for a reduction of $361.53 million. Another 39 foundations (23 percent) together reported an increase in art assets of $2.99 billion, primarily owing to gifts and bequests. The remaining 23 foundations (14 percent) reported a combined increase in art assets of $829.44 million, a result of appreciation in the value of existing art assets amid the rising art market.

Foundations receiving major bequests of artworks in this period include the Cy Twombly Foundation, The Mike Kelley Foundation for the Arts, Helen Frankenthaler Foundation, LeRoy Neiman and Janet Byrne Neiman Foundation, Robert Rauschenberg Foundation, Irving Penn Foundation, and The Easton Foundation (Louise Bourgeois), among others. Foundations seeing significant appreciation in the value of their existing art assets include the Joan Mitchell Foundation, Norman Rockwell Art Collection Trust, The Josef and Anni Albers Foundation, and The Richard Avedon Foundation, among others.

2.4.2 - G.1 Changes in Population and Value of Art Assets for $1M+ Foundations

Foundations with $1M+ in Art Assets	2005	2010	2015	Increase 2010–2015	% Increase 2010-2015
Total Art Assets and Population	$1,063,203,813 (N=69)	$1,979,527,037 (N=78)	$5,349,154,415 (N=90)	$3,369,627,378 (N=+12)	170% 15%

2.4.2 - G.2 Changes in Value of Art Assets for $1M+ AEFs by Event

Event	Number	Change*
2010 Value	--	$1,979,527,037
Decreases: Sales & Contributions	38	-$95,725,477
Decreases: Terminations, Distributions Reducing Art Assets to Less than $1M, Conversions to Public Charity Status	(10)	-$361,530,539
Increases: Gifts & Bequests	39	$2,997,440,653
Increases: Appreciation	23	$829,442,741
Net Change	--	$3,369,627,378
2015 Value	90	$5,349,154,415

*A single foundation that received its bequest during this period, the newly endowed Cy Twombly Foundation with assets of $1.51 billion as of 2015, accounts for 43 percent of the total change.

H. Asset Classification: Charitable and Noncharitable Use

The percentage of the field's assets reported as charitable use assets—those used or held for use directly in carrying out a foundation's charitable purposes and, as such, with a value excluded from calculation of the private foundation annual payout requirement—increased to 72 percent of all assets in 2015 from 52 percent of all assets in 2005. The percentage of the field's assets reported as noncharitable use assets fell to 28 percent in 2015 from 48 percent in 2005. Over the ten-year period, the value of charitable use assets grew exponentially (337 percent) to $5.52 billion in 2015 from $1.26 billion in 2005, while the value of noncharitable use assets grew 84 percent, to $2.13 billion from $1.16 billion.

2.4.2 - H. Asset Classification

Type of Use	2005	%	2010	%	2015	%	Overall Change
Charitable	$1,264,675,187	52%	$2,063,653,534	59%	$5,524,431,127	72%	337%
Non-charitable	$1,158,541,642	48%	$1,418,173,194	41%	$2,131,979,039	28%	84%
Total	$2,423,216,829	100%	$3,481,826,728	100%	$7,656,410,166	100%	--

The exponential growth in charitable use assets closely tracks the exponential growth in art assets. However, although art assets make up most of the field's charitable use assets, not all foundations report art assets as charitable use assets. Examples of those reporting art assets as noncharitable use assets include The Andy Warhol Foundation for the Visual Arts, The Pollock-Krasner Foundation, and the Renate, Hans, and Maria Hofmann Trust.

I. Asset Classification by Foundation Status

As depicted in the tables below and on the following page, about one quarter of identified foundations reported their status as operating foundation during the ten-year period from 2006 through 2015 (see Study Report Volume II, 6. Glossary of Terms in Practice, for the definition of operating versus nonoperating foundation status). In contrast, as of 2015, four percent of foundations nationally reported their status as operating foundations and this number was in steep decline, dropping 30 percent in the 2011 through 2015 period (Foundation Center, Foundation Stats). Despite being fewer in number among artist-endowed foundations, operating foundations reported 41 percent of the field's assets overall ($3.15 billion).

By way of observation, the higher level of foundations with operating status among artist-endowed foundations is likely associated with the preferences of artists' heirs who create foundations during their lifetimes with the intent to make lifetime gifts of their artists' works while retaining ownership of the associated copyrights. Such gifts are not valued at fair market value for purposes of income tax charitable deductions unless made to an operating foundation (as opposed to a nonoperating foundation).

The most notable trend with respect to foundation status, however, was found among nonoperating foundations, which constitute about three-quarters of the field in number and hold over half the field's assets—$4.50 billion (59 percent) as of 2015. Over the ten-year period, nonoperating foundations have seen charitable use assets increase to 52 percent of the field's charitable use assets in 2015 from 47 percent in 2005, reflecting significant bequests to foundations that have chosen this tax status. At the same time, nonoperating foundations reported a declining percentage of the field's assets overall, dropping to 59 percent in 2015 from 67 percent in 2005.

2.4.2 - I.1 Asset Classification by Status: 2005

Status	Charitable	%	Non-charitable	%	Total Assets	%
Nonoperating (74% of All)	$591,916,336	47%	$1,038,186,583	90%	$1,630,102,919	67%
Operating (26% of All)	$672,758,851	53%	$120,355,059	10%	$793,113,910	33%
Total	$1,264,675,187	100%	$1,158,541,642	100%	$2,423,216,829	100%

2.4.2. - I.2 Asset Classification by Status: 2010

Status	Charitable	%	Non-charitable	%	Total Assets	%
Nonoperating (75% of All)	$758,577,683	37%	$1,209,980,442	85%	$1,968,558,125	57%
Operating (25% of All)	$1,305,075,851	63%	$208,192,752	15%	$1,513,268,603	43%
Total	$2,063,653,534	100%	$1,418,173,194	100%	$3,481,826,728	100%

2.4.2. - I.3 Asset Classification by Status: 2015

Status	Charitable	%	Non-charitable	%	Total Assets	%
Nonoperating (73% of All)	$2,859,781,502	52%	$1,644,129,006	77%	$4,503,910,509	59%
Operating (27% of All)	$2,664,649,625	48%	$487,850,033	23%	$3,152,499,658	41%
Total	$5,524,431,127	100%	$2,131,979,039	100%	$7,656,410,166	100%

2.4.3 Charitable Purpose Disbursements – Updated 2018

A. Charitable Purpose Disbursements

Foundations' charitable purpose disbursements comprise two types of expenditures: (1) contributions, gifts, and grants; and (2) charitable operating and administrative expenses—the costs to administer grantmaking programs, and to conduct direct charitable activities such as operating an artist residency program, exhibition program, art education program, study center, house museum, and the like. In 2015, artist-endowed foundations expended $178.21 million for charitable purposes, including $90.17 million (51 percent) in contributions, gifts, and grants, and $88.04 million (49 percent) in charitable operating and administrative expenses. Overall, total charitable disbursements increased 35 percent between 2010 and 2015. More broadly, disbursements for charitable purposes increased 216 percent between 2000 and 2015, with contributions, gifts, and grants growing 131 percent. Charitable operating and administrative expenses also rose significantly, 405 percent, which can be understood in light of the increasing amount of art assets flowing into the field and the requisite costs to care for and deploy them as charitable use assets.

2.4.3 – A.1 Charitable Purpose Disbursements

Disbursements	2000	2005	2010	2015	Overall Increase
Contributions, Gifts, & Grants	$39,030,671 (69%)	$46,036,872* (56%)	$69,994,708 (53%)	$90,169,813 (51%)	131%
Charitable Operating & Administrative Expenses	$17,420,979 (31%)	$36,631,550 (44%)	$61,830,453 (47%)	$88,035,968 (49%)	405%
Total Disbursements for Charitable Purposes	$56,451,650 (100%)	$82,668,422* (100%)	$131,825,161 (100%)	$178,205,781 100%	216%
*Adjusted for one-time extraordinary grant					

B. Charitable Purpose Disbursements by Status

As depicted in the tables below and on the following page, three-quarters of identified artist-endowed foundations continued to align with nonoperating tax status and one-quarter with operating status. In 2015, the 85 foundations with operating status reported 85 percent of their charitable purpose disbursements as charitable operating and administrative expenses, but they also reported almost $10 million in grants, representing 15 percent of their overall charitable disbursements. This is consistent with research indicating a trend of grantmaking by operating foundations nationally (Foundation Center, Foundation Stats). The 225 foundations with nonoperating status accounted for the great majority of the field's giving. They reported 72 percent of their charitable purpose disbursements as grants, which rose 81 percent to $80.30 million in 2015 from $44.36 million in 2005. They also continued to report strong charitable operating and administrative expenses, representing 28 percent of their charitable disbursements. This aligns with research on foundations nationally that found higher levels of charitable operating and administrative expense for nonoperating foundations with particular operating characteristics: those conducting direct charitable activities, making grants to individuals, making grants internationally, and maintaining a website (*What Drives Foundation Expenses and Compensation,* the Urban Institute, Foundation Center, and Guidestar, 2008).

2.4.3 – B.1 Charitable Purpose Disbursements by Status: 2005

Status	Contributions, Gifts, & Grants	Charitable Operating & Administrative Expenses	Total Per Status
Nonoperating (74% of the field)	$44,361,787 (73%)	$16,610,937 (27%)	$60,972,724 (100%)
Operating (26% of the field)	$1,675,085* (8%)	$20,020,613 (92%)	$21,695,698 (100%)
Total	$46,036,872* (56%)	$36,631,550 (44%)	$82,668,422 (100%)
*Adjusted for a one-time extraordinary grant.			

2.4.3 – B.2 Charitable Purpose Disbursements by Status: 2010

Status	Contributions, Gifts, & Grants	Charitable Operating & Administrative Expenses	Total Per Status
Nonoperating (75% of the field)	$64,894,654 (69%)	$29,564,819 (31%)	$94,459,473 (100%)
Operating (25% of the field)	$5,100,054 (14%)	$32,265,634 (86%)	$37,365,688 (100%)
Total	$69,994,708 (53%)	$61,830,453 (47%)	$131,825,161 (100%)

2.4.3 – B.3 Charitable Purpose Disbursements by Status: 2015

Status	Contributions, Gifts, & Grants	Charitable Operating & Administrative Expenses	Total Per Status
Nonoperating (73% of the field)	$80,296,154 (72%)	$30,971,184 (28%)	$111,267,338 (100%)
Operating (27% of the field)	$9,873,659 (15%)	$57,064,784 (85%)	$66,938,443 (100%)
Total	$90,169,813 (51%)	$88,035,968 (49%)	$178,205,781 (100%)

Examples of grantmaking operating foundations include the Joan Mitchell Foundation, which maintains an archive and exhibition collection, makes grants to individuals, and operates an artist residency program; the Dedalus Foundation, which maintains an archive and exhibition collection, makes grants to organizations, scholars, and artists, and operates an art education program; the Robert Rauschenberg Foundation, which maintains an archive and exhibition collection, makes grants to organizations and individuals, and operates an artist residency program; and The Josef and Annie Albers Foundation, which operates a study center with archive and exhibition collection, hosts artists' residencies, and makes grants to organizations.

Examples of nonoperating foundations demonstrating the operating characteristics associated with higher levels of charitable operating and administrative expenses—conducting direct charitable activities, making grants to individuals, making grants internationally, and maintaining a website—include The Pollock-Krasner Foundation, which makes grants to individual artists internationally; the Graham Foundation for Advanced Studies in the Fine Arts, which makes grants to scholars and artists as well as organizations, in addition to presenting public programs and exhibitions and operating a historic property; the Keith Haring Foundation, which makes grants to organizations in addition maintaining an archive and exhibition collection; and the Herb Block Foundation which makes grants to organizations, conducts an annual prize program for individual political cartoonists, circulates a traveling exhibition of the artist's works, and produces an annual awards dinner.

C. Contributions, Gifts, and Grants

From 2000 to 2015, the total amount of contributions, gifts, and grants reported by artist-endowed foundations increased 131 percent, rising to $90.17 million from $39.03 million. In comparison, giving by foundations nationally rose 92 percent during this period (Foundation Center, Foundation Stats). The average total amount of contributions, gifts, and grants reported by artist-endowed foundations increased by 31 percent, to $290,870 from $221,765. The median total amount of contributions, gifts, and grants increased by 90 percent, to $20,000 from $10,520. Even as artist-endowed foundations reported an increase in giving, the overall percentage represented by the single highest total amount of contributions, gifts, and grants reported by any one foundation (The Andy Warhol Foundation for the Visual Arts) remained fairly consistent at 17 percent.

2.4.3 – C.1 Contributions, Gifts, and Grants

Measure	2000	2005	2010	2015	Increase
Contributions, Gifts, Grants	$39,030,671	$46,036,872*	$69,994,708	$90,169,813	131%
Mean Total Contributions	$221,765	$204,608*	$355,303	$290,870	31%
Median Total Contributions	$10,520	$12,396*	$15,185	$20,000	90%
Single Highest Total Contributions	$6,503,300 (17% of all)	$8,588,281* (19% of all)	$12,456,738 (18% of all)	$11,721,980 (17% of all)	80%
*Adjusted for a one-time extraordinary grant.					

D. Participation in Grantmaking

In 2015, 207 foundations (67 percent) reported making contributions, gifts, and grants, up five percent from 197 foundations (69 percent) involved in giving in 2010. Significant grantmaking was focused more narrowly, however. As depicted in the tables below and on the following page, in 2015 a group of 24 foundations (12 percent of those making grants) reported total giving of $1 million or more and accounted for $65.68 million in grants—nearly three-quarters of all giving. This $1 million giving group increased in number to 24 in 2015 from 13 in 2010 (85 percent). At the other end of the scale, 92 foundations (44 percent of those making grants) reported total giving of less than $50,000. They accounted for two percent of all giving, $1.60 million. There was little change in this group's total number of foundations or total grantmaking amount.

2.4.3 – D.1 Charitable Contributions, Gifts, and Grants: 2010

Foundations	Number	%	Grants	%
Foundations with Data	285	100%	--	--
Those Reporting Grants	197	69%	$69,994,708	100%
>$999,999	13	7%	$43,518,547	62%
$500,000–$999,999	18	9%	$13,019,491	19%
$100,000–$499,000	40	20%	$9,681,232	14%
$50,000–$99,999	32	16%	$2,214,428	3%
<$50,000	94	48%	$1,561,010	2%
Total	197	100%	$69,994,708	100%

2.4.3 – D.2 Charitable Contributions, Gifts, and Grants by Scale and Population: 2015

Foundations	Number	%	Grants	%
Foundations with Data	310	100%	--	--
Those Reporting Grants	207	67%	$90,169,813	100%
>$999,999	24	12%	$65,782,925	73%
$500,000–$999,999	12	6%	$9,100,120	10%
$100,000–$499,000	52	25%	$11,806,326	13%
$50,000–$99,999K	27	13%	$1,879,294	2%
<$50,000	92	44%	$1,601,148	2%
Total	207	100%	$90,169,813	100%

E. Scan of Grantmaking Interests: 2015

Of the 207 foundations reporting contributions, gifts, and grants in 2015, a group of 88 foundations that reported total giving of $100,000 or more accounted for aggregate giving of $86.70 million, representing 96 percent of the total $90.17 million in giving reported that year. Based on a broad scan, the focus of this group's grantmaking remains squarely on the arts and culture, representing 79 percent of giving. Alongside grants of artworks to museums and universities, grant purposes in the arts and culture embrace a wide variety of concerns, including support to artists and scholars directly and to organizations conducting programs assisting artists and scholars and their projects; museum exhibitions and publications; art education programs at primary, secondary and higher education levels; and core operating support and project support for arts and cultural organizations, including those in the performing arts and historic preservation as well as the visual arts.

As a general observation, grants of artworks to arts institutions contribute strongly to the field's giving focus, although the aggregate amount of such gifts can vary widely from one year to the next. Demonstrating this variation, 2015 was a year without major grants of artworks whereas these did take place in 2010 as well as in the years between 2010 and 2015, with eight foundations making grants of artwork valued at $1 million or more in this period, including the Sam Francis, Frederick Hammersley, (Beatrice) Mandelman-(Louis) Ribak, Robert Mapplethorpe, Irving Penn, Robert Rauschenberg, George and Helen Segal, and Andy Warhol Foundations.

The non-arts and culture interests of artist-endowed foundations include medical research and services, higher education, human services, social action, HIV/AIDS research and services, the environment, community improvement, religious institutions, and animal welfare.

2.4.3 – E.1 Scan of Grantmaking Interests

Category	2010	%	2015	%	Overall Increase
Arts and Culture	$55,259,499	84%	$68,544,091	79%	24%
Non-Arts and Culture Interests	$10,359,771	16%	$18,145,280	21%	75%
Total	$66,219,270	100%	$86,689,371	100%	31%

F. Compensation as a Component of Charitable Operating and Administrative Expenses

In 2015, a group of 42 foundations reporting at least $1 million in charitable expenditures was responsible for total charitable expenditures of $136.15 million, accounting for 76 percent of the field's overall charitable expenditures. This group's charitable expenditures comprised $71 million in grants (52%) and $65.18 million (48 percent) in charitable operating and administrative expenditures. As confirmed by research on foundation operations nationally, key components of charitable operating and administrative expenses include compensation (payments to officers, directors, and trustees, and to staff, along with the associated benefits and pension expenses); and professional fees, including legal and accounting services and other professional fees.

An examination of compensation in this group of 42 artist-endowed foundations found that 71 percent paid officers, directors, and trustees, while more than one-quarter (29 percent) did not. Similarly, 76 percent employed staff, while nearly one quarter (24 percent) did not. In contrast, among foundations nationally, 20 percent compensate officers, directors, and trustees, while 80 percent do not. Likewise, 27 percent of foundations nationally employ staff, while almost three-quarters (73 percent) do not. (*What Drives Foundation Expenses and Compensation,* the Urban Institute, Foundation Center, and Guidestar, 2008.)

The higher incidence of staffing and of compensation generally may be associated with the fact that direct charitable activities are common among artist-endowed foundations and due to their complex nature, do not lend themselves to management by volunteers.

2.4.3 – F.1 Payments to Officers, Directors, Trustees, and Staff

	Artist-Endowed Foundations		Foundations Nationally	
Compensation	**No**	**Yes**	**No**	**Yes**
Pay Officers, Directors, and Trustees	29%	71%	80%	20%
Employ Staff	24%	76%	73%	27%

Despite these differences, compensation paid by foundations nationally constitutes 47 percent of all charitable operating and administrative expenses, whereas compensation paid by artist-endowed foundations in this group accounts for 41 percent. Examples of non-staffed, artist-endowed foundations include artists' lifetime foundations operated without compensation by studio staff, by family members, or by the artists themselves; and foundations whose artists are deceased and are operated by volunteer boards of directors, non-compensated family members, compensated board members, or institutional trustees.

2.4.3 – F.2 Compensation as Percentage of Charitable Operating and Administrative Expenses

Compensation	Artist-Endowed Foundations	%	Foundations Nationally
Officers, Directors, and Trustees*	$10,345,816	16%	--
Professional Staff*	$16,238,466	25%	--
Total	$26,584,282	41%	47%
*Includes benefits and pension expenses.			

G. Professional Fees as a Component of Charitable Operating and Administrative Expenses

With respect to professional fees, foundations in the sample of 42 foundations described in the prior section paid 12 percent of charitable operating and administrative expenses for legal services, in contrast to foundations nationally, which paid three percent. (*What Drives Foundation Expenses and Compensation,* the Urban Institute, Foundation Center, and Guidestar, 2008.)

The higher rate among artist-endowed foundations presumably reflects the essential role legal services play in many direct charitable activities involving artworks and copyrights, including exhibition agreements, consignment, sales, and gift agreements, licensing agreements, and international exhibition loans, among other types of transactions. Two other factors also influence higher legal expenditures: the need among some newly endowed artist-endowed foundations to update their tax status, legal forms, and governing documents after receiving bequests of artworks; and litigation associated with estate settlement and authentication disputes.

More happily, accounting fees for the sample as well as for foundations nationally were comparable at two percent. Interestingly, for the catchall category "other professional fees," foundations nationally reported a higher ratio (14 percent) than did the artist-endowed foundation group (5 percent) (*What Drives Foundation Expenses and Compensation,* the Urban Institute, Foundation Center, and Guidestar, 2008).

2.4.3 – G.3 Professional Fees as Percent of Charitable Operating and Administrative Expenses

Category	Artist-Endowed Foundations	%	Foundations Nationally
Charitable Legal Fees	$8,014,620	12%	3%
Charitable Accounting Fees	$1,335,184	2%	2%
Other Charitable Professional Fees	$3,569,318	5%	14%

2.4.4 Foundations and Associated Artists – Updated 2018

A. Foundations and Associated Artists' Primary Roles

The majority of identified foundations (291) continue to be associated with artists whose primary role is in the traditional fine arts—painters and sculptors—and these foundations account for 67 percent of all foundations, compared to 68 percent initially. Foundations associated with photographers, illustrators, and designers (including architects) in combination accounted for 26 percent of all foundations (114), comparable to their 28 percent share initially. The additional category of conceptual or performance artist has been introduced in response to the creation of foundations by artists active in those roles and in its debut, accounts for three percent of all identified foundations (11). The number of foundations associated with two artists active in different roles remained steady at four percent (17).

2.4.4 – A.1 Foundations and Associated Artists' Primary Roles

Role	Initial Report	%	2013 Update	%	2018 Update	%
Painter	129	49%	174	48%	207	48%
Sculptor	53	20%	72	20%	84	19%
Designer	30	12%	43	12%	46	11%
Photographer	22	8%	32	9%	39	9%
Illustration Artist	18	7%	26	7%	29	6%
Conceptual and Performance Artist	--	--	--	--	11	3%
Two Artists, Differing Roles	9	4%	16	4%	17	4%
Total Foundations	261	100%	363	100%	433	100%

For purposes of research, visual artists associated with identified artist-endowed foundations were categorized into six broad primary roles based on those defined in standard bibliographic references; Getty Research Institute Union List of Artist Names served as a primary source. The roles were painters; sculptors; photographers; illustration artists, including animators, cartoonists, comic book artists, and illustrators; designers, including architects, craft artists, and graphic designers, as well as product, theatrical, and interior designers; and, new as of *Study Supplement 2018*, conceptual and performance artists. As noted in the Study's initial findings, only one identified foundation was associated with an artist in the primary role of filmmaker. For meaningful analysis, this artist was categorized in their secondary role as painter. Larger numbers of artists in the film and media arts fields may only now be entering their seventh decade, the age at which the Study's findings indicate artists typically create foundations.

B. Foundations and Associated Artists' Genders

As depicted in the table below and on the following page, the number of identified foundations associated with female artists, individually or in combination with male artists, continues to increase, having risen 81 percent to 147 in 2018 from 81 as cited in the initial report, but they still represent just one-third of all foundations (34 percent). The great majority of foundations (341) continue to be associated with male artists, and these foundations accounted for 79 percent of all foundations, nominally changed from 80 percent in the initial report. Foundations associated with one artist continue to dominate the field (367, or 86 percent) while a smaller group of foundations is associated with more than one artist (63, or 14 percent). A small portion of the field (eight, or one percent) is associated with multiple artists of the same gender, typically family members, professional associates, or life partners.

2.4.4 – B.1 Foundations and Associated Artists' Genders

Gender	Initial Report	%	2013 Update	%	2018 Update	%
Male	179	69%	239	66%	280	65%
Female	52	20%	73	20%	90	21%
Male and Female	28	11%	44	12%	55	13%
Male and Male	1	0%	5	1.5%	6	1%
Female and Female	1	0%	2	.5%	2	0%
Total Foundations	261	100%	363	100%	4333	100%

2.4.4 – B.2 Foundations and Associated Artists' Gender: All

Gender	Initial Report	%	2013 Update	%	2018 Update	%
All with Male	208	80%	288	79%	341	79%
All with Female	81	31%	119	33%	147	34%
Total Foundations	261	--	363	--	433	--
Note: Numbers do not sum.						

C. Foundations and Associated Artists' Ethnicity

Although they have increased in number to 36 from 25 as reported initially, foundations associated with artists of color continue to account for just eight percent of all identified foundations. The great majority of foundations (397) continued to be associated with artists of Caucasian descent, accounting for 92 percent of all foundations.

2.4.4 – C.1 Foundations and Ethnicity of Associated Artists

Ethnicity	Initial Report	%	2013 Update	%	2018 Update	%
Asian American	11	4%	12	3%	17	4%
Hispanic	6	2%	7	2%	7	2%
African American	6	2%	9	2%	10	2%
Native American	2	1%	2	1%	2	0%
Subtotal	25	9%	30	8%	36	8%
Caucasian	236	91%	333	92%	397	92%
Total Foundations	261	100%	363	100%	433	100%

D. Foundations and Multiple Associations

Even as they doubled in number to 63 from 30 initially, identified foundations associated with multiple artists still account for a minor portion of all foundations (14 percent). The great majority (87 percent) of foundations (370) continue to be associated with one artist. Separately, 77 identified foundations (18 percent) share an associated artist with another foundation, compared with 17 percent initially.

2.4.4 – D.1 Foundations with Multiple Associated Artists

Association	Initial Report	%	2013 Update	%	2018 Update	%
One Artist	231	89%	312	86%	370	87%
More Than One Artist	30	11%	51	14%	63	14%
Total Foundations	261	100%	363	100%	433	100%

2.4.4 – D.2 Foundations Sharing Associated Artists

Association	Initial Report	%	2013 Update	%	2018 Update	%
Exclusive	216	83%	308	85%	354	82%
Multiple Foundations	45	17%	55	15%	77	18%
Total Foundations	261	100%	363	100%	431	100%

Foundations with multiple associated artists include The Josef and Anni Albers Foundation, Milton and Sally Avery Arts Foundation, and Paul and John Manship Quarry Foundation. Multiple-artist associations includes pairings of terminated foundations as well as those extant. Extant foundations sharing an associated artist include the Dorothea Tanning Foundation and Destina Foundation, George Rodrigue Foundation for the Arts and George Rodrigue Family Foundation, (David) Ellis-(Joan) Beauregard Foundation and Anonimo Foundation, and Barnett Newman Foundation and Barnett and Annalee Newman Foundation Trust.

E. Foundations and Survivorship of Associated Artists

A total of 156 identified foundations associated with deceased artists reported at least $1 million in assets in 2015, compared with 96 foundations that did so initially. Of the total 156 foundations, those associated with artists with lineal descendants accounted for 43 percent (63), in comparison with 36 percent (35) initially. The majority of foundations, 57 percent (83), continue to be associated with artists without lineal descendants, but this majority is in decline, dropping from 64 percent (61) initially.

2.4.4 – E.1 Survivorship Status of Deceased Artists Associated With Foundations Reporting Assets of $1 Million or More

Survivorship Status	Initial Report	%	2013 Update	%	2018 Update	%
Artist Without Lineal Descendant	61	64%	73	58%	83	57%
Artist With Lineal Descendant(s)	35	36%	53	42%	63	43%
Total Foundations	96	100%	126	100%	146	100%

Appendix A.2
The Field

B. Snapshot Profiles: Largest Artist-Endowed Foundations – Updated 2018

This appendix provides brief data profiles of 199 artist-endowed foundations that reported assets of at least $1 million on the annual information return (Form 990-PF) filed with the Internal Revenue Service (IRS) for at least one of the tax years 2005, 2010, and 2015. The earliest of these years, 2005, was the final benchmark year used for the Study's field data profile, featured in the Study Report publication released in 2010. The second year, 2010, was the most recent year for which returns were available for most foundations for the analyses used in Supplement 2013. The third year, 2015, is the year for which returns are available for most foundations for analyses featured in this current Supplement 2018.

Definition of Artist-Endowed Foundation, Artists' Assets, and Visual Artists

For the purposes of the National Study of Artist-Endowed Foundations, an artist-endowed foundation is a tax-exempt, private foundation created or endowed by a visual artist, the artist's surviving spouse, or other heirs or beneficiaries to own the artist's assets for use in furthering exempt charitable and educational activities serving a public benefit. Artists' assets derive from art-related activities, as well as other sources unrelated to art. Among assets conveyed to artist-endowed foundations are financial and investment assets, art assets (such as art collections, archives, libraries, and copyrights and intellectual property), real property (such as land, residences, studios, exhibition facilities, and nature preserves), and other types of personal property.

Visual artists are defined by the Study as those whose professional activities have produced art sales data or whose works have been represented in collections, critical publications, databases, and venues of professional art and design fields. Visual artists identified as associated with private foundations were categorized in five broad primary roles, based on those defined in standard bibliographic references: painters, sculptors, photographers, illustration artists (animators, cartoonists, comic book artists, and illustrators), and designers (architects, craft artists, graphic designers, and product, theatrical, or interior designers). A new category, that of conceptual and performance artists, was added for Supplement 2018. An example of a standard bibliographic reference is the Getty Research Institute's Union List of Artist Names, at www.getty.edu/research/tools/vocabularies/ulan.

Snapshot Profile Content

Artist Information

The list of foundations is organized alphabetically by artist, noting the respective foundation. Artists' primary roles are identified based on standard bibliographic references, along with dates of birth and, if applicable, death.

Foundation Information

The state to which the foundation reports or with which it is registered is listed, as is the state of the foundation's address if that is different from the reporting state, followed by the employer identification number (EIN). The Ruling Year in which a foundation's application for tax exemption was approved by the IRS is given, along with the creator of the foundation, defined for these purposes as the individual whose actions committed the artist's assets to charitable use. The foundation type, based on function, is noted. See **Volume 1, Chapter 2.2 Foundation Taxonomy: Types of Artist-Endowed Foundations by Function** for a discussion of foundation types. Lastly, the URL for the foundation's website is given, if available.

Financial Dimensions

Two basic financial metrics are given for each foundation: fair market value of total assets; and total charitable purpose disbursements, including total grant expenditures, if paid. Grantmaking focus is characterized broadly based on grants reported in the annual information return. Charitable purpose disbursements include two types of expenditures: contributions, gifts, and grants paid; and charitable operating and administrative expenses paid. An example of the latter would be costs to administer grant programs, as well as expenses to conduct direct charitable activities, as is the case for study and exhibition programs, house museums, artists' residencies, art education classes, and the like.

For more extensive information, each foundation's annual information return, with detailed data on a wide range of dimensions, can be viewed online at the websites of organizations such as Guidestar, the Foundation Center, and the National Center for Charitable Statistics/Urban Institute by searching on the foundation's name or employer identification number.

Foundations Not Listed

Not listed in this appendix are artist-endowed foundations reporting assets less than $1 million for tax years 2005, 2010, and 2015. Foundations of living donors often operate on a pass-through basis, expending most of the funds contributed by their donor, and therefore are not likely to appear in this list. Similarly, new foundations created following the death of an artist typically do not receive the bulk of their donor's bequest immediately and often remain modestly funded for several years; such foundations are less likely to appear in this list. Finally, the list does not include foundations that terminated prior to 2005, although they may have reported assets of at least $1 million when active.

Artist-Endowed Foundations
Reporting Assets of $1 Million and Above as of 2005, 2010, or 2015

EDWIN AUSTIN ABBEY, Painter and Illustrator
1852–1911

Abbey Memorial Scholarships Trust
NY. EIN 13-6053133
Ruling Year 1982. Initial entity established 1926.
Creator: The artist's surviving spouse, deceased
Function: Grantmaking foundation providing single organization support (The Incorporated Edwin Austin Abbey Memorial Scholarships, London, UK) for scholarships and fellowships at the British School in Rome
URL: www.abbey.org.uk
2005 Assets: $1,575,601
2005 Charitable Purpose Disbursements: $57,375, including grants of $54,269
2010 Assets: $1,851,526
2010 Charitable Purpose Disbursements: $72,288, including grants of $71,012
2015 Assets: $1,989,951
2015 Charitable Purpose Disbursements: $103,322, including grants of $102,039

CHARLES ADDAMS, Cartoonist
1912–1988

Tee and Charles Addams Foundation
NY. EIN 11-3506582
Ruling Year 2000
Creator: The artist's surviving spouse, deceased
Function: Study and exhibition foundation
URL: www.charlesaddams.com
2005 Assets: $7,243,944
2005 Charitable Purpose Disbursements: $123,907
2010 Assets: $10,053,945
2010 Charitable Purpose Disbursements: $425,771, including grants of $21,000
2015 Assets: $14,140,821
2015 Charitable Purpose Disbursements: $368,275, including grants of $4,364

JOSEF ALBERS, Painter, Designer, Theorist, and Educator
1888–1976
ANNI ALBERS, Designer, Printmaker, and Educator
1899–1994

The Josef Albers Foundation Inc. (dba The Josef and Anni Albers Foundation)
NY, CT. EIN 23-7104223
Ruling Year 1972
Creator: The artists

Function: Comprehensive foundation operating a study and exhibition program, making discretionary grants, and providing artists' residencies
URL: www.albersfoundation.org
2005 Assets: $18,803,968
2005 Charitable Purpose Disbursements: $1,623,157, including grants of $107,150
2010 Assets: $10,906,430
2010 Charitable Purpose Disbursements: $1,983,901, including grants of $110,360
2015 Assets: $153,970,135
2016 Charitable Purpose Disbursements: $4,152,588, including grants of $248,241

HERMAN J. ALBRECHT, Architect
1896–1961
Herman J. Albrecht Library of Historical Architecture Inc.
OH. EIN 30-0377654
Ruling Year 2008
Creator: The artist's son, deceased
Function: Study and exhibition foundation maintaining an architectural library collection
URL: www.library.osu.edu/find/collections/rarebooks/the-herman-j-albrecht-library-of-historical-architecture
2010 Assets: $1,272,431
2010 Charitable Purpose Disbursements: $4,049
2015 Assets: $9,890,429
2015 Charitable Purpose Disbursements: $649,919, including grants of $587,859

LINDA LEE ALTER, Painter and Collector
Born 1939
Leeway Foundation
PA. EIN 23-2727140
Ruling Year 1994
Creator: The artist and her family
Function: Grantmaking foundation supporting social change projects by women and transgender artists, primarily in the Delaware Valley region
URL: www.leeway.org
2005 Assets: $19,417,293
2005 Charitable Purpose Disbursements: $818,131, including grants of $275,263
2010 Assets: $15,644,993
2010 Charitable Purpose Disbursements: $792,481, including grants of $267,043
2015 Assets: $15,853,103
2015 Charitable Purpose Disbursements: $821,173, including grants of $250,000

DONALD M. ANDERSON, Graphic Designer and Educator
1915–1995
Donald M. Anderson Foundation
WI. EIN 39-6614493
Ruling Year 1995
Creator: The artist
Function: Grantmaking foundation providing single organization support (Graphic Design Program, Art Department, University of Wisconsin-Madison)
URL: www.donaldandersonfoundation.org
2005 Assets: $1,049,012
2005 Charitable Purpose Disbursements: Grants of $48,694
2010 Assets: $786,755
2010 Charitable Purpose Disbursements: Grants of $34,756
2015 Assets: $735,000
2015 Charitable Purpose Disbursements: Grants of $40,856

BENNY ANDREWS, Painter, Illustrator, and Educator
1930–2006
NENE HUMPHREY, Sculptor
Born 1947
The Andrews-Humphrey Family Foundation
NY. EIN 51-0655879
Ruling Year 2010
Creator: Nene Humphrey
Function: Study and exhibition foundation
2010 Assets: $14,991,000
2010 Charitable Purpose Disbursements: Grants of $130,000
2015 Assets: $14,705,816
2015 Charitable Purpose Disbursements: $24,514

ALEXANDER ARCHIPENKO, Sculptor
1887–1964
The Archipenko Foundation
DE, NY. EIN 13-4123083
Ruling Year 2000
Creator: The artist's surviving spouse
Function: Study and exhibition foundation
URL: www.archipenko.org
2005 Assets: $1,542,290
2005 Charitable Purpose Disbursements: $124,649
2010 Assets: $2,581,445
2010 Charitable Purpose Disbursements: $160,007
2015 Assets: $12,612,122
2015 Charitable Purpose Disbursements: $163,845

MICHAEL ASHER, Conceptual Artist
1943-2012
Michael Asher Foundation
CA. EIN 46-6938819
Ruling Year 2014
Creator: The artist
Function: Comprehensive foundation maintaining a study and exhibition collection and making grants to support arts and education organizations
ULR: www.michaelasherfoundation.og
2015 Assets: $17,807,278
2015 Charitable Purpose Disbursements: $319,072, including grants of $195,000

RICHARD AVEDON, Photographer
1923–2004
The Richard Avedon Foundation Inc.
DE, NY. EIN 20-1275443
Ruling Year 2004
Creator: The artist
Function: Study and exhibition foundation
URL: www.richardavedon.com
2005 Assets: $4,602,262
2005 Charitable Purpose Disbursements: $308,575
2010 Assets: $170,116,884
2010 Charitable Purpose Disbursements: $1,765,018, including grants of $261,500
2015 Assets: $283,938,311
2015 Charitable Purpose Disbursements: $4,133,181, including grants of $50,000

MILTON AVERY, Painter
1885–1965
SALLY MICHEL AVERY, Painter and Illustrator
1905–2003
Milton and Sally Avery Arts Foundation Inc.
NY. EIN 13-3093638
Ruling Year 1983
Creator: Sally Michel Avery
Function: Grantmaking foundation supporting visual art education and artist-support programs, primarily in the New York City region
URL:
2005 Assets: $4,420,396
2005 Charitable Purpose Disbursements: Grants of $389,300
2010 Assets: $2,530,084
2010 Charitable Purpose Disbursements: Grants of $429,750
2015 Assets: $64,990,539
2015 Charitable Purpose Disbursements: Grants of $428,750

WILL BARNET, Painter
1911-2012

Will and Elena Barnet Foundation Inc.
DE, NY. EIN 45-2280518
Ruling Year 2011
Creator: The artist and his surviving spouse, deceased
Function: Study and exhibition foundation
URL: https://www.facebook.com/willbarnetfoundation/
2015 Assets: $1,138,920
2015 Charitable Purpose Disbursements: $13,908, including grants of $10,000

ROSEMARIE BECK, Painter
1925–2003

Rosemarie Beck Foundation
NY, ME. EIN 73-1663290
Ruling Year 2006
Creator: The artist
Function: Study and exhibition foundation
URL: www.rosemariebeck.org
2005 Assets: $2,323,827
2005 Charitable Purpose Disbursements: Grants of $56,950
2010 Assets: $2,248,403
2010 Charitable Purpose Disbursements: $29,950
2015 Assets: $2,228,652
2015 Charitable Purpose Disbursements: Grants of $45,000

WILLIAM ADAIR BERNOUDY, Architect
1910–1988

Gertrude and William A. Bernoudy Foundation
MO, IL. EIN 43-6512119
Ruling Year 1995
Creator: The artist and his surviving spouse, deceased
Function: Grantmaking foundation supporting culture, community betterment, historic preservation, and architectural education, primarily in the St. Louis region
URL:
2005 Assets: $13,910,947
2005 Charitable Purpose Disbursements: $1,203,474, including grants of $1,170,000
2010 Assets: $9,416,281
2010 Charitable Purpose Disbursements: $670,810, including grants of $642,500
2015 Assets: $9,859,729
2015 Charitable Purpose Disbursements: $844,727, including grants of $770,000

FRANCES BLAKEMORE, Painter and Collector
1906–1997

Blakemore Foundation
WA. EIN 91-1505735
Ruling Year 1996
Creator: The artist and her spouse, deceased
Function: Grantmaking foundation supporting Asian fine arts and Asian language fellowships
URL: www.blakemorefoundation.org
2005 Assets: $11,972,477
2005 Charitable Purpose Disbursements: $1,291,027, including grants of $1,187,457
2010 Assets: $8,635,519
2010 Charitable Purpose Disbursements: $743,669, including grants of $633,150
2015 Assets: $8,688,096
2015 Charitable Purpose Disbursements: $1,074,399, including grants of $940,649

ALBERT BLOCH, Painter and Educator
1882–1961

Albert Bloch Foundation
KS. EIN 48-1216501
Ruling Year 2003
Creator: The artist's surviving spouse, deceased
Function: Study and exhibition foundation
URL:
2005 Assets: $2,407,687
2005 Charitable Purpose Disbursements: $2,972
2010 Assets: $3,453,851
2010 Charitable Purpose Disbursements: $2,203
2015 Assets: $4,260,489
2015 Charitable Purpose Disbursements: $11,534

HERB BLOCK, Editorial Cartoonist
1909–2001

The Herb Block Foundation
VA, DC. EIN 26-0008276
Ruling Year 2002
Creator: The artist
Function: Grantmaking foundation supporting social justice programs, scholarships for Washington, DC, community college students, and foundation-initiated projects in editorial cartooning
URL: www.herbblockfoundation.org
2005 Assets: $57,978,156
2005 Charitable Purpose Disbursements: $2,012,426, including grants of $1,163,000
2010 Assets: $52,349,752

2010 Charitable Purpose Disbursements: $2,522,323, including grants of $1,523,500
2015 Assets: $49,226,491
2015 Charitable Purpose Disbursements: $2,697,841, including grants of $1,630,000

EDITH C. BLUM, Painter and Philanthropist
1892–1976
Edith C. Blum Foundation Inc.
NY. EIN 13-3564317
Ruling Year 1990. Successor to 1976 charitable trust.
Creator: The artist
Function: Grantmaking foundation supporting culture, education, and community betterment, primarily in the New York City region
URL:
2005 Assets: $15,245,528
2005 Charitable Purpose Disbursements: $643,883, including grants of $521,600
2010 Assets: $16,452,687
2010 Charitable Purpose Disbursements: $691,661, including grants of $587,445
2015 Assets: $16,041,341
2015 Charitable Purpose Disbursements: $1,076,888, including grants of $1,002,500

RUTH HARRIS BOHAN, Painter and Illustrator
1891–1981
Ruth H. Bohan Foundation
MO. EIN 43-6269867
Ruling Year 1987
Creator: The artist
Function: Grantmaking foundation providing single institution support (University of Kansas)
URL:
2005 Assets: $13,967,280
2005 Charitable Purpose Disbursements: $605,614, including grants of $567,159
2010 Assets: $12,443,663
2010 Charitable Purpose Disbursements: $278,528, including grants of $250,000
2015 Assets: $18,619,227
2015 Charitable Purpose Disbursements: $674,915, including grants of $625,000

LOUISE BOURGEOIS, Sculptor
1911–2010
The Easton Foundation Inc.
NY. EIN 13-3190220
Ruling Year 1984
Creator: The artist
Function: Study and exhibition foundation

URL:
2010 Assets: $17,316,126
2010 Charitable Purpose Disbursements: $196,169, including grants of $52,185
2015 Assets: $90,272,556
2015 Charitable Purpose Disbursements: $827,966, including grants of $138,600

MARK BRADFORD, Painter and Installation Artist
Born 1961
Art + Practice
CA. EIN 46-1471404
Ruling Year 2014
Creator: The artist and others
Function: Comprehensive foundation presenting exhibitions and conducting education programs and services for foster youth
URL: www.artandpractice.org
2015 Assets: $5,406,211
2015 Charitable Purpose Disbursements: $343,393, including grants of $10,000

JAMES BROOKS, Painter
1906-1992
CHARLOTTE PARK BROOKS, Painter
1918-2010
James and Charlotte Brooks Foundation
NY. EIN 45-4612639
Ruling Year 2012
Creator: Governing body of preceding foundation, James and Charlotte Brooks Foundation Inc., NY
Function: Estate distribution foundation making grants of artworks to museums
URL:
2015 Assets: $6,520,120
2015 Charitable Purpose Disbursements: $158,194, including grants of $148,350

WILLIAM THEO BROWN, Painter
1919–2012
PAUL WONNER, Painter
1920–2008
William Brown and Paul Wonner Foundation
CA. EIN: 26-4010221
Ruling Year 2009. Foundation terminated in 2012.
Creator: The artists
Function: Estate distribution foundation making grants of artworks to arts organizations.
URL:
2010 Assets: $1,026,762
2010 Charitable Purpose Disbursements: $0

CHARLES EPHRAIM BURCHFIELD, Painter and Illustrator
1893–1967

Charles E. Burchfield Foundation Inc.
NY. EIN 16-6073522
Ruling Year 1967
Creator: The artist
Function: Grantmaking foundation supporting culture, education, and community betterment, primarily in western New York State, including support to Burchfield Penney Art Center, NY
URL:
2005 Assets: $2,205,336
2005 Charitable Purpose Disbursements: $102,908, including grants of $69,100
2010 Assets: $2,419,326
2010 Charitable Purpose Disbursements: $180,357, including grants of $131,000
2015 Assets: $2,420,211
2015 Charitable Purpose Disbursements: $22,273

HANS GUSTAV BURKHARDT, Painter and Collector
1904–1994

Hans G. and Thordis W. Burkhardt Foundation
CA. EIN 95-4392905
Ruling Year 1993
Creator: The artist and his spouse, deceased
Function: Comprehensive foundation operating a study and exhibition program, and making grants to visual art education
URL: www.burkhardtfoundation.org
2005 Assets: $9,561,280
2005 Charitable Purpose Disbursements: $144,583, including grants of $9,250
2010 Assets: $9,250,168
2010 Charitable Purpose Disbursements: $169,637, including grants of $57,840
2015 Assets: $8,564,631
2015 Charitable Purpose Disbursements: $26,678, including grants of $8,750

ALEXANDER CALDER, Sculptor
1898–1976

Calder Foundation Inc. (fka The Alexander and Louisa Calder Foundation Inc.)
NY. EIN 13-3466986
Ruling Year 1991
Creator: The artist's descendants
Function: Study and exhibition foundation
URL: www.calder.org
2005 Assets: $8,177,764
2005 Charitable Purpose Disbursements: $650,357

2010 Assets: $134,927,206
2010 Charitable Purpose Disbursements: $920,481
2015 Assets: $396,730,302
2015 Charitable Purpose Disbursements: $1,203,992

ERIC CARLE, Children's Book Illustrator and Author
Born 1929
The Eric and Barbara Carle Foundation
MA. EIN 04-3296725
Ruling Year 1997. Foundation terminated in 2017.
Creator: The artist and his spouse
Function: Grantmaking foundation supporting art museums, community betterment, education, social services, and animal welfare, primarily in Western Massachusetts, and the Eric Carle Museum of Picture Book Art, MA
URL:
2010 Assets: $1,637,992
2010 Charitable Purpose Disbursements: $322,641, including grants of $319,600
2015 Assets: $3,090,175
2015 Charitable Purpose Disbursements: $23,075, including grants of $21,650

JOSEPH CORNELL, Sculptor
1903–1972
The Joseph and Robert Cornell Memorial Foundation
NY. EIN 13-3097502
Ruling Year 1984
Creator: The artist
Function: Grantmaking foundation supporting education and medical services, and making grants of artworks to museums
URL: cornellmemorialfoundation.org
2005 Assets: $71,418,045
2005 Charitable Purpose Disbursements: $4,071,223, including grants of $3,852,500
2010 Assets: $62,860,379
2010 Charitable Purpose Disbursements: $5,109,135, including grants of $5,025,000
2015 Assets: $81,124,399
2015 Charitable Purpose Disbursements: $4,102,442, including grants of $3,837,000

JASPER FRANCIS CROPSEY, Painter and Architect
1823–1900
Newington-Cropsey Foundation
NY. EIN 06-0972155
Ruling Year 1978
Creator: The artist's great granddaughter

Function: Study and exhibition foundation operating the Cropsey Home and Studio
URL: www.newingtoncropsey.com
2005 Assets: $18,769,897
2005 Charitable Purpose Disbursements: $3,379,776, including grants of $93,995
2010 Assets: $19,740,360
2010 Charitable Purpose Disbursements: $3,806,058, including grants of $79,424
2015 Assets: $20,151,706
2015 Charitable Purpose Disbursements: $4,249,026, including grants of $71,680

PHILIP CAMPBELL CURTIS, Painter
1907–2000
Philip C. Curtis Charitable Trust for the Encouragement of Art
AZ. EIN 91-2094316
Ruling Year 2002
Creator: The artist
Function: Study and exhibition foundation
URL: www.philipccurtis.org
2005 Assets: $5,374,390
2005 Charitable Purpose Disbursements: $43,979, including grants of $10,200
2010 Assets: $6,585,358
2010 Charitable Purpose Disbursements: $30,460, including grants of $2,000
2015 Assets: $6,936,301
2015 Charitable Purpose Disbursements: $41,752, including grants of $5,000

WILLEM DE KOONING, Painter
1904–1997
The Willem de Kooning Foundation Inc.
DE, NY. EIN 13-4151973
Ruling Year 2001
Creator: Court-appointed conservators of the artist's property
Function: Study and exhibition foundation
URL: www.dekooning.org
2005 Assets: $54,851,752
2005 Charitable Purpose Disbursements: $798,640
2010 Assets: $55,669,967
2010 Charitable Purpose Disbursements: $1,605,447, including grants of $74,973
2015 Assets: $99,487,431
2015 Charitable Purpose Disbursements: $1,783,465, including grants of $30,000

JAY DEFEO, Painter and Photographer
1929–1989

The Jay DeFeo Foundation
CA. EIN 94-6642644
Ruling Year 1998
Creator: The artist
Function: Study and exhibition foundation
URL: www.jaydefeo.org
2010 Assets: $10,025,229
2010 Charitable Purpose Disbursements: $308,860, including grants of $7,000
2015 Assets: $13,823,819
2015 Charitable Purpose Disbursements: $432,385, including grants of $10,000

ETTORE DEGRAZIA, Painter
1901–1982

DeGrazia Art and Cultural Foundation Inc.
AZ. EIN 86-0339837
Ruling Year 1979
Creator: The artist
Function: Study and exhibition foundation operating the DeGrazia Gallery in the Sun
URL: www.degrazia.org
2005 Assets: $25,013,061
2005 Charitable Purpose Disbursements: $984,633, including grants of $60,434
2010 Assets: $23,119,954
2010 Charitable Purpose Disbursements: $943,392, including grants of $49,023
2015 Assets: $22,615,775
2015 Charitable Purpose Disbursements: $896,633, including grants of $58,135

DOROTHY DEHNER, Sculptor, Painter, and Printmaker
1901–1994

Dorothy Dehner Foundation for the Visual Arts Inc.
NY. EIN 13-3830526
Ruling Year 1995
Creator: The artist
Function: Study and exhibition foundation making grants of artworks to museums
URL:
2005 Assets: $1,332,809
2005 Charitable Purpose Disbursements: $22,828, including grants of $2,000
2010 Assets: $853,130
2010 Charitable Purpose Disbursements: $124,406, including grants of $98,000
2015 Assets: $570,914
2015 Charitable Purpose Disbursements: $29,471

RICHARD DIEBENKORN, Painter
1922–1993

The Richard Diebenkorn Foundation
CA. EIN 26-1517545
Ruling Year 2009
Creator: The artist's surviving spouse, deceased
Function: Study and exhibition foundation
URL: diebenkorn.org
2010 Assets: $24,566,980
2010 Charitable Purpose Disbursements: $518,617, including grants of $400,000
2015 Assets: $37,338,627
2015 Charitable Purpose Disbursements: $1,253,020, including grants of $4,230

ENRICO DONATI, Painter and Sculptor
1909–2008

The E D Foundation
NY. EIN 13-6319615
Ruling Year 1969
Creator: The artist
Function: Grantmaking foundation supporting animal welfare and making grants to artists
URL:
2005 Assets: $1,432,119
2005 Charitable Purpose Disbursements: $65,750, including grants of $60,750
2010 Assets: $1,692,336
2010 Charitable Purpose Disbursements: $62,301, including grants of $53,500
2015 Assets: $1,617,096
2015 Charitable Purpose Disbursements: $87,343, including grants of $75,000

ALDEN B. DOW, Architect
1904–1983

Alden and Vada Dow Fund
MI. EIN 38-6058512
Ruling Year 1962
Creator: The artist and his surviving spouse, deceased
Function: Grantmaking foundation supporting culture, education, and community betterment, primarily in the midland Michigan region
URL: www.avdowfamilyfoundation.org
2005 Assets: $9,709,190
2005 Charitable Purpose Disbursements: $558,975, including grants of $482,415
2010 Assets: $10,249,414
2010 Charitable Purpose Disbursements: $96,112, including grants of $53,000
2015 Assets: $12,275,927
2015 Charitable Purpose Disbursements: $648,905, including grants of $582,915

Alden B. and Vada B. Dow Creativity Foundation
MI. EIN 38-28-52321
Ruling Year 1989
Creator: The artist's surviving spouse, deceased
Function: Study and exhibition foundation operating the Alden B. Dow Home and Studio
URL: www.abdow.org
2005 Assets: $1,746,308
2005 Charitable Purpose Disbursements: $682,682
2010 Assets: $2,806,275
2010 Charitable Purpose Disbursements: $596,813
2015 Assets: $3,022,203
2015 Charitable Purpose Disbursements: $804,211

PAUL DYCK, Painter and Collector
1917–2006
Paul Dyck Foundation Research Institution of American Indian Culture
AZ. EIN 94-2693309
Ruling Year 1981
Creator: The artist
Function: Study and exhibition foundation preserving a Native American artifact collection
URL:
2005 Assets: $83,991
2005 Charitable Purpose Disbursements: $27,071
2010 Assets: $5,432,094
2010 Charitable Purpose Disbursements: $248,596
2015 Assets: $5,090,923
2015 Charitable Purpose Disbursements: $123,789

CHARLES EAMES, Architect, Designer, and Filmmaker
1907–1978
RAY KAISER EAMES, Designer, Architect, and Filmmaker
1912–1988
Charles and Ray Eames House Preservation Foundation Inc.
CA, VT. EIN 20-0276962
Ruling Year 2004
Creator: The artists' daughter
Function: Study and exhibition foundation operating Eames House
URL: www.eamesfoundation.org
2005 Assets: $6,483,687
2005 Charitable Purpose Disbursements: $0
2010 Assets: $5,868,823
2010 Charitable Purpose Disbursements: $256,281
2015 Assets: $6,576,393
2015 Charitable Purpose Disbursements: $258,540

WILL EISNER, Cartoonist
1917–2005

Will and Ann Eisner Family Foundation Inc.
FL. EIN 65-0309613
Ruling Year 1992
Creator: The artist and his surviving spouse
Function: Grantmaking foundation supporting programs in comics and sequential art education, medical research, humanitarian programs, and social services
URL:
2005 Assets: $54,214
2005 Charitable Purpose Disbursements: $11,371, including grants of $10,550
2010 Assets: $1,012,817
2010 Charitable Purpose Disbursements: Grants of $97,000
2015 Assets: $713,074
2015 Charitable Purpose Disbursements: Grants of $107,800

JOHN DAVID ELLIS, Painter
1929-2015
JOAN MARIE BEAUREGARD, Painter
1920-2009

Anonimo Foundation
ME. EIN 22-3061717
Ruling Year 1990
Creator: The artists
Function: Grantmaking foundation supporting arts organization primarily in Mid-Coast Maine
URL:
2005 Assets: $2,139,646
2005 Charitable Purpose Disbursements: $73,939, including grants of $73,094
2010 Assets: $3,326,770
2010 Charitable Purpose Disbursements: $116,454, including grants of $106,750
2015 Assets: $6,445,892
2015 Charitable Purpose Disbursements: $265,374, including grants of $231,500

CLAIRE FALKENSTEIN, Sculptor and Painter
1908–1997

Falkenstein Foundation
CA. EIN 95-4721433
Ruling Year 2004
Creator: The artist
Function: Study and exhibition foundation
URL:
2005 Assets: $5,932,924

2005 Charitable Purpose Disbursements: $61,269
2010 Assets: $5,735,178
2010 Charitable Purpose Disbursements: $71,995
2015 Assets: $5,316,367
2015 Charitable Purpose Disbursements: $54,937, including grants of $2,000

LORSER FEITELSON, Painter and Educator
1898–1978
HELEN LUNDEBERG, Painter
1908–1999
Lorser Feitelson and Helen Lundeberg Feitelson Art Foundation
CA. EIN 95-3451355
Ruling Year: 1980
Creator: The artists
Function: Study and exhibition foundation
URL:
2005 Assets: $2,415,243
2005 Charitable Purpose Disbursements: $44,641
2010 Assets: $2,633,656
2010 Charitable Purpose Disbursements: $12,741
2015 Assets: $2,571,850
2015 Charitable Purpose Disbursements: $9,544

JOSEPH A. FIORE, Painter
1925-2008
Falcon Charitable Foundation
ME. EIN 22-3340779
Ruling Year: 1995
Creator: The artist
Function: Comprehensive foundation maintaining an exhibition collection and operating a community art center and gallery with public programs and exhibitions
URL: firehousefalconcenter.com
2005 Assets: $3,171,130
2005 Charitable Purpose Disbursements: Grants of $374,000
2010 Assets: $6,435,356
2010 Charitable Purpose Disbursements; $61,700
2015 Assets: $5,291,350
2015 Charitable Purpose Disbursements: $227,500

ERIC FISCHL, Painter and Sculptor
Born 1948
APRIL GORNIK, Painter
Born 1953

Fischl Gornik Family Foundation Inc.
DE, NY. EIN 30-4575431
Ruling Year 2009
Creator: The artists
Function: Grantmaking foundation supporting humanitarian programs, social services, animal welfare, education, and arts organizations
URL:
2010 Assets: $1,469,677
2010 Charitable Purpose Disbursements: Grants of $34,500
2015 Assets: $1,548,260
2015 Charitable Purpose Disbursements: $24,257, including grants of $2,000

LILLIAN H. FLORSHEIM, Sculptor and Collector
1896–1988

Lillian H. Florsheim Foundation for Fine Arts
IL. EIN 23-7052993
Ruling Year 1966
Creator: The artist
Function: Grantmaking foundation supporting culture and education, primarily in the Chicago region
URL:
2005 Assets: $1,395,723
2005 Charitable Purpose Disbursements: Grants of $66,000
2010 Assets: $1,291,617
2010 Charitable Purpose Disbursements: $109,688, including grants of $106,068
2015 Assets: $1,352,832
2015 Charitable Purpose Disbursements: Grants of $51,000

SAM FRANCIS, Painter and Printmaker
1923-1994

Sam Francis Foundation (fka Samuel L. Francis Art Museum)
CA. EIN 95-4336984
Ruling Year 1995
Creator: The artist
Function: Study and exhibition foundation
URL: www.samfrancisfoundation.com
2005 Assets: $11,275,880
2005 Charitable Purpose Disbursements: $166,261
2010 Assets: $7,767,292

2010 Charitable Purpose Disbursements: $677,222, including grants of $292,838
2015 Assets: $5,115,029
2015 Charitable Purpose Disbursements: $974,345, including grants of $175,000

HELEN FRANKENTHALER, Painter
1928-2011
Helen Frankenthaler Foundation Inc.
NY. EIN 13-3244308
Ruling Year 1985
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program, presenting scholarly programming, and making grants to support higher education arts education
URL: www.frankenthalerfoundation.org
2005 Assets: $1,767,604
2005 Charitable Purpose Disbursements: $177,351, including grants of $175,285
2010 Assets: $17,550,998
2010 Charitable Purpose Disbursements: $120,065, including grants of $115,200
2015 Assets: $238,268,115
2015 Charitable Purpose Disbursements: $3,254,285, including grants of $1,543,350

SUZY FRELINGHUYSEN, Painter and Collector
1911–1988
GEORGE LOVETT KINGSLAND MORRIS, Painter and Collector
1905–1975
Frelinghuysen Morris Foundation
MA, NY. EIN 13-3471554
Ruling Year 1988
Creator: Suzy Frelinghuysen
Function: Study and exhibition foundation operating the Frelinghuysen Morris House and Studio
URL: www.frelinghuysen.org
2005 Assets: $63,651,602
2005 Charitable Purpose Disbursements: $328,729
2010 Assets: $85,569,146
2010 Charitable Purpose Disbursements: $421,682
2015 Assets: $101,772,134
2015 Charitable Purpose Disbursements: $560,932

VIOLA FREY, Sculptor, Ceramist, and Educator
1933–2004
SQUEAK CARNWATH, Painter and Educator
Born 1947
Artists' Legacy Foundation (aka Carnwath, Knecht, Frey Foundation)

CA. EIN 94-3357343
Ruling Year 2001
Creator: The artists
Function: Comprehensive foundation operating a study and exhibition program and making grants to artists
URL: www.artistslegacyfoundation.org
2005 Assets: $22,430,788
2005 Charitable Purpose Disbursements: $43,195, including grants of $1,500
2010 Assets: $22,034,536
2010 Charitable Purpose Disbursements: $181,639, including grants of $50,000
2015 Assets: $21,324,892
2015 Charitable Purpose Disbursements: $167,178, including grants of $26,000

LEE FRIEDLANDER, Photographer
Born 1934
Lee and Maria Friedlander Family Foundation
DE, NY. EIN 20-5599631
Ruling Year 2006
Creator: The artist and his spouse
Function: Grantmaking foundation supporting youth services, community betterment, social services, education, and medical research
URL:
2010 Assets: $2,477,813
2010 Charitable Purpose Disbursements: $351,065, including grants of $95,284
2015 Assets: $2,346,922
2015 Charitable Purpose Disbursements: Grants of $160,250

THEODOR SEUSS GEISEL, Children's Book Illustrator and Author
1904–1991
Dr. Seuss Foundation
CA. EIN 95-6029752
Ruling Year 1960
Creator: The artist
Function: Grantmaking foundation supporting literacy, culture, education, and community betterment, primarily in the San Diego region, including support to University of California San Diego, whose Geisel Library houses the Dr. Seuss collection
URL:
2005 Assets: $1,712,627
2005 Charitable Purpose Disbursements: $208,426, including grants of $205,264
2010 Assets: $753,197
2010 Charitable Purpose Disbursements: $238,599, including grants of $234,205
2015 Assets: $6,425,405
2015 Charitable Purpose Disbursements: Grants of $4,058,870

M. ARTHUR GENSLER, JR., Architect
Born 1935
Gensler Family Foundation
CA. EIN 94-3331601
Ruling Year 2000
Creator: The artist and his spouse, deceased
Function: Grantmaking foundation supporting arts organizations, education, community betterment, medical research, and social services
URL:
2005 Assets: $2,371,500
2005 Charitable Purpose Disbursements: Grants of $153,820
2010 Assets: $3,723,124
2010 Charitable Purpose Disbursements: $459,306, including grants of $457,290
2015 Assets: $1,574,379
2015 Charitable Purpose Disbursements: Grants of $467,670

WILLIAM GLACKENS, Painter and Illustrator
1870–1938
EDITH DIMOCK Glackens, Painter
1876–1955
Sansom Foundation Inc.
NY, NJ. EIN 13-6136127
Ruling Year 1959
Creator: The artists' son, deceased
Function: Grantmaking foundation supporting animal welfare, culture, education, and humanitarian programs, primarily in New York and Florida, including support to Museum of Art Fort Lauderdale, Nova Southeastern University, FL, for the Glackens Wing
URL:
2005 Assets: $20,844,230
2005 Charitable Purpose Disbursements: $668,868, including grants of $456,227
2010 Assets: $21,278,867
2010 Charitable Purpose Disbursements: $889,118, including grants of $619,000
2015 Assets: $18,596,183
2015 Charitable Purpose Disbursements: $553,897, including grants of $166,125

FELIX GONZALEZ-TORRES, Sculptor and Photographer
1958-1996
Felix Gonzalez-Torres Foundation
NY. EIN 01-0733159
Ruling Year: 2003
Creator: The artist's beneficiary
Function: Study and exhibition foundation

URL: felixgonzalez-torresfoundation.org
2015 Assets: $1,406,852
2015 Charitable Purpose Disbursements: $175,953, including grants of $20,000

EDWARD GOREY, Illustrator and Author
1925–2000
Edward Gorey Charitable Trust
MA, NY. EIN 02-0590852
Ruling Year 2008
Creator: The artist
Function: Grantmaking foundation supporting animal welfare and assisting the Edward Gorey House, Strawberry Lane Foundation, MA
URL:
2005 Assets: $5,165,253
2005 Charitable Purpose Disbursements: $80,364, including grants of $50,000
2010 Assets: $4,949,913
2010 Charitable Purpose Disbursements: $71,557, including grants of $50,000
2015 Assets: $2,472,451
2015 Charitable Purpose Disbursements: $37,495, including grants of $29,000

ADOLPH GOTTLIEB, Painter
1903–1974
The Adolph and Esther Gottlieb Foundation Inc.
NY. EIN 13-2853957
Ruling Year 1975
Creator: The artist and his surviving spouse, deceased
Function: Comprehensive foundation operating a study and exhibition program, and making grants to artists
URL: www.gottliebfoundation.org
2005 Assets: $28,778,366
2005 Charitable Purpose Disbursements: $829,294, including grants of $461,505
2010 Assets: $31,375,510
2010 Charitable Purpose Disbursements: $938,413, including grants of $429,200
2015 Assets: $34,981,956
2015 Charitable Purpose Disbursements: $951,862, including grants of $431,250

ERNEST R. GRAHAM, Architect
1866–1936
Graham Foundation for Advanced Studies in the Fine Arts (fka American School of Fine Arts)
IL. EIN 36-2356089
Ruling Year 1959
Creator: The artist
Function: Comprehensive foundation making grants to individuals and organizations for projects

advancing new perspectives in architecture, presenting public programs and exhibitions, and operating the historic Madlener House

URL: www.grahamfoundation.org

2005 Assets: $38,829,572

2005 Charitable Purpose Disbursements: $1,689,151, including grants of $1,067,653

2010 Assets: $42,774,447

2010 Charitable Purpose Disbursements: $2,012,034, including grants of $1,011,750

2015 Assets: $43,424,384

2015 Charitable Purpose Disbursements: $2,320,133, including grants of $1,092,124

MORRIS GRAVES, Painter

1910–2001

Morris Graves Foundation

CA. EIN 68-0445017

Ruling Year 2000

Creator: The artist

Function: Comprehensive foundation maintaining an exhibition collection and operating the artist's home as a residency program

URL: www.woodsidebrasethgallery.com/artists/morris-graves-foundation

2005 Assets: $2,654,909

2005 Charitable Purpose Disbursements: $4,818

2010 Assets: $2,462,860

2010 Charitable Purpose Disbursements: $72,769, including grants of $600

2015 Assets: $1,904,579

2015 Charitable Purpose Disbursements: $70,184

NANCY GRAVES, Sculptor, Painter, and Filmmaker

1940–1995

Nancy Graves Foundation Inc.

NY. EIN 13-3885307

Ruling Year 1997

Creator: The artist

Function: Comprehensive foundation operating a study and exhibition program, and making grants to artists

URL: www.nancygravesfoundation.org

2005 Assets: $11,524,648

2005 Charitable Purpose Disbursements: $421,966, including grants of $87,800

2010 Assets: $9,926,842

2010 Charitable Purpose Disbursements: $343,350, including grants of $10,000

2015 Assets: $9,047,821

2015 Charitable Purpose Disbursements: $263,700, including grants of $10,000

CHAIM GROSS, Sculptor, Painter, and Printmaker
1904–1991

The Renee and Chaim Gross Foundation Inc.
NY. EIN 13-34900101989
Ruling Year 1989
Creator: The artist and his surviving spouse, deceased
Function: Study and exhibition foundation operating the Chaim Gross Studio and Residence
URL: www.rcgrossfoundation.org
2005 Assets: $5,174,607
2005 Charitable Purpose Disbursements: Grants of $21,500
2010 Assets: $20,340,954
2010 Charitable Purpose Disbursements: $448,249
2015 Assets: $18,576,180
2015 Charitable Purpose Disbursements: $365,068

GRAHAM GUND, Architect and Collector
Born 1922

Graham Gund Charitable Trust
MA. EIN 51-0188142
Ruling Year 1976. Foundation terminated 2003.
Creator: The artist
Function: Grantmaking foundation supporting higher education
2000 Assets: $2,674,707
2000 Charitable Purpose Disbursements: $7,553

Gund Art Foundation
MA. EIN 04-2714713
Ruling Year 1980. Foundation terminated in 2016.
Creator: The artist
Function: Grantmaking foundation supporting arts and education organizations, formerly a study and exhibition foundation
URL:
2005 Assets: $2,074,384
2005 Charitable Purpose Disbursements: $4,696
2010 Assets: $5,187,000
2010 Charitable Purpose Disbursements: $5,231
2015 Assets: $3,557,896
2015 Charitable Purpose Disbursements: $2,125,700, including grants of $2,105,250

PHILIP GUSTON, Painter
1930-1980

The Guston Foundation
DE, NY. EIN 46-1575176

Ruling Year: 2013
Creator: The artist's daughter
Function: Comprehensive foundation conducting scholarship on the artist's oeuvre and making grants to support the arts
2015 Assets: $10,216,092
2015 Charitable Purpose Disbursements: $341,108, including grants of $500

FREDERICK HAMMERSLEY, Painter
1919–2009
Frederick Hammersley Foundation
NM. EIN 26-4790167
Ruling Year 2009
Creator: The artist
Function: Estate distribution foundation operating a study and exhibition program, maintaining the artist's home and studio, and making grants of artworks to museums
URL: www.hammersleyfoundation.org
2010 Assets: $10,159,962
2010 Charitable Purpose Disbursements: $33,029
2015 Assets: $13,660,225
2015 Charitable Purpose Disbursements: $1,012,320, including grants of $850,710

KEITH HARING, Painter, Muralist, and Cartoonist
1958–1990
The Keith Haring Foundation Inc.
NY. EIN 11-0249024
Ruling Year 1991
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program, and making grants supporting HIV/AIDS services and youth services
URL: www.haring.com/foundation/
2005 Assets: $2,459,908
2005 Charitable Purpose Disbursements: $208,570, including grants of $171,370
2010 Assets: $39,066,711
2010 Charitable Purpose Disbursements: $1,751,744, including grants of $702,500
2015 Assets: $53,855,033
2015 Charitable Purpose Disbursements: $2,684,460, including grants of $1,426,087

JOHN BURTON HARTER, Painter and Curator
1940–2002
John Burton Harter Foundation Charitable Trust
KY, OH. EIN 30-6048115
Ruling Year 2004

Creator: The artist
Function: Comprehensive foundation maintaining an exhibition collection and making grants supporting culture, education, and community betterment, including projects addressing gender orientation
URL: www.jbharter.org
2005 Assets: $3,917,835
2005 Charitable Purpose Disbursements: $232,810, including grants of $59,505
2010 Assets: $4,028,870
2010 Charitable Purpose Disbursements: $154,026, including grants of $81,300
2015 Assets: $3,848,246
2015 Charitable Purpose Disbursements: $196,629, including grants of $124,500

AL HELD, Painter
1928–2005
Al Held Foundation Inc.
NY. EIN 13-3596614
Ruling Year 1991
Creator: The artist
Function: Study and exhibition foundation
URL: www.alheldfoundation.org
2005 Assets: $443,089
2005 Charitable Purpose Disbursements: $151,321
2010 Assets: $9,182,091
2010 Charitable Purpose Disbursements: $581,553, including grants of $15,000
2015 Assets: $8,818,689
2015 Charitable Purpose Disbursements: $673,123, including grants of $31,400

JOHN EDWARD HELIKER, Painter and Educator
1909–2000
ROBERT L. LAHOTAN, Painter and Educator
1927–2002
Heliker-La Hotan Foundation Inc.
NY, ME. EIN 13-7262537
Ruling Year 2001
Creator: The artists
Function: Comprehensive foundation maintaining an exhibition collection and operating the artists' home and studio as a residency program
URL: www.heliker-lahotan.org
2005 Assets: $3,367,286
2005 Charitable Purpose Disbursements: $138,588, including grants of $8,500
2010 Assets: $3,595,081
2010 Charitable Purpose Disbursements: $162,534, including grants of $1,060
2015 Assets: $2,247,074
2015 Charitable Purpose Disbursements: $210,129, including grants of $1,375

CLINTON HILL, Painter
1922–2003

The Clinton Hill-Allen Tran Foundation
NY. EIN 20-6439616
Ruling Year 2006
Creator: The artist and his life partner, deceased
Function: Estate distribution foundation operating a study and exhibition program and making grants to art museums
URL: www.clintonhillartist.com
2010 Assets: $2,001,210
2010 Charitable Purpose Disbursements: $170,934, including grants of $25,000
2015 Assets: $723,153
2015 Charitable Purpose Disbursements: $482,240, including grants of $291,520

JEROME HILL, Painter, Filmmaker, and Philanthropist
1905–1972

Camargo Foundation
NY, MN. EIN 13-2622714
Ruling Year 1968
Creator: The artist
Function: Comprehensive foundation operating a scholars' and artists' residency program in the artist's former property in France
URL: www.camargofoundation.org
2005 Assets: $23,884,406
2005 Charitable Purpose Disbursements: $847,622, including grants of $86,500
2010 Assets: $19,555,784
2010 Charitable Purpose Disbursements: $896,612, including grants of $38,423
2015 Assets: $13,133,058
2015 Charitable Purpose Disbursements: $424,205

Jerome Foundation Inc. (fka Avon Foundation)
MN, OR. EIN 41-6035163
Ruling Year 1964
Creator: The artist
Function: Grantmaking foundation supporting artist-support programs, and making travel and study grants to artists and production grants to filmmakers, exclusively in Minnesota and New York City
URL: www.jeromefdn.org
2005 Assets: $77,092,175
2005 Charitable Purpose Disbursements: $3,835,433, including grants of $3,130,060
2010 Assets: $75,509,756
2010 Charitable Purpose Disbursements: $3,565,224, including grants of $2,899,081
2015 Assets: $98,408,226
2015 Charitable Purpose Disbursements: $4,742,558, including grants of $3,770,317

AL HIRSCHFELD, Caricaturist
1903–2003

Al Hirschfeld Foundation
DE, NY. EIN 20-0908729
Ruling Year 2004
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program and making grants to support arts and educational organizations
URL: www.alhirschfeld.org
2005 Assets: $7,441,334
2005 Charitable Purpose Disbursements: $119,321, including grants of $23,239
2010 Assets: $6,904,448
2010 Charitable Purpose Disbursements: $84,039, including grants of $10,907
2015 Assets: $6,152,291
2015 Charitable Purpose Disbursements: $295,803, including grants of $106,641

DAVID HOCKNEY, Painter, Printmaker, and Photographer
Born 1937

David Hockney Foundation Inc.
CA. EIN 26-2906501
Ruling Year 2010
Creator: The artist
Function: Comprehensive foundation operating an exhibition program and making grants of artworks to museums
URL: www.hockneyfoundation.org
2010 Assets: $120,000,000
2010 Charitable Purpose Disbursements: $607,543, including grants of $223,702
2015 Assets: $136,295,000
2015 Charitable Purpose Disbursements: $385,631, including grants of $31,248

HANS HOFMANN, Painter and Educator
1880–1966

Renate Hofmann Charitable Trust
NY. EIN 13-7102174
Ruling Year 1997
Creator: The artist's surviving spouse, deceased
Function: Grantmaking foundation supporting culture, education, and mental health
URL:
2005 Assets: $3,851,207
2005 Charitable Purpose Disbursements: $174,860, including grants of $150,000
2010 Assets: $3,363,033
2010 Charitable Purpose Disbursements: $141,626, including grants of $125,000
2015 Assets: $3,262,868
2015 Charitable Purpose Disbursements: $148,035, including grants of $125,000

Renate, Hans and Maria Hofmann Trust
NY. EIN 13-7102172
Ruling Year 1997
Creator: The artist's surviving spouse, deceased
Function: Grantmaking foundation supporting visual arts, arts education, and humanitarian programs, and providing support to a named institution (Association of German Dioceses, German Bishops' Conference, Bonn, Germany)
URL: www.hanshofmann.org
2005 Assets: $38,627,476
2005 Charitable Purpose Disbursements: $778,965, including grants of $467,940
2010 Assets: $42,960,066
2010 Charitable Purpose Disbursements: $1,635,354, including grants of $813,500
2015 Assets: $51,199,890
2015 Charitable Purpose Disbursements: $1,792,842, including grants of $1,120,000

CLAUS HOIE, Painter
1911–2007
HELEN HOIE, Painter
1911–2000
The Helen and Claus Hoie Charitable Foundation
NY. EIN 26-3285804
Ruling Year 2008
Creator: Claus Hoie
Function: Estate distribution foundation making grants of artworks to arts organizations, historical societies, medical institutions, and educational institutions, and financial grants to assist community betterment projects
URL:
2010 Assets: $7,767,983
2010 Charitable Purpose Disbursements: $386,667, including grants of $362,753
2015 Assets: $5,716,035
2015 Charitable Purpose Disbursements: $399,849, including grants of $332,645

ALLAN HOUSER, Sculptor
1914-1994
The Allan Houser Foundation
NM. EIN 85-0449009
Ruling Year: 1998
Creator: The artist and his surviving spouse
Function: Study and exhibition foundation
URL:
2015 Assets: $1,466,332
2015 Charitable Purpose Disbursements: $4,192

DAVID IRELAND, Sculptor, Conceptual Artist, and Architect
1930-2009

500 Capp Street Foundation
CA. EIN 26-4116050
Ruling Year: 2009
Creator: Established separately; artist's collection contributed by the artist's executors
Function: Study and exhibition foundation, operating the David Ireland house as an installed artwork
URL: https://500cappstreet.org/
2015 Assets: $3,076,627
2015 Charitable Purpose Disbursements: $354,632

WILLIAM ADDISON IRELAND, Editorial Cartoonist
1880–1935

Elizabeth Ireland Graves Charitable Trust
VA. EIN 54-6421160
Ruling Year 1998
Creator: The artist's daughter, deceased
Function: Grantmaking foundation supporting animal welfare, arts, and community betterment, primarily in Virginia, as well as support to the Ohio State University Billy Ireland Cartoon Library and Museum
URL:
2005 Assets: $13,080,734
2005 Charitable Disbursements: $857,048, including grants of $839,645
2010 Assets: $5,996,663
2010 Charitable Purpose Disbursements: $119,867, including grants of $94,941
2015 Assets: $3,245,846
2015 Charitable Purpose Disbursements: $1,380,745, including grants of $1,378,619

JASPER JOHNS, Painter, Sculptor, and Printmaker
Born 1930

Low Road Foundation
CT. EIN 20-1737242
Ruling Year 2004
Creator: The artist
Function: Grantmaking foundation supporting culture, education, artist-support programs, and community betterment, primarily in the New York City region and Connecticut, including support to the Foundation for Contemporary Arts Inc., NY
URL:
2010 Assets: $2,122,906
2010 Charitable Purpose Disbursements: Grants of $62,750
2015 Assets: $6,409,813
2015 Charitable Purpose Disbursements: $250,950

J. SEWARD JOHNSON JR., Sculptor and Philanthropist
Born 1930

The Atlantic Foundation
NJ. EIN 22-6054882
Ruling Year 1964
Creator: The artist's father, deceased
Function: Grantmaking foundation assisting charitable organizations associated with the artist's philanthropic interests, including support to the Seward Johnson Atelier, Grounds for Sculpture, and Johnson Art and Education Foundation
URL:
2005 Assets: $159,370,767
2005 Charitable Purpose Disbursements: $2,172,379, including grants of $226,667
2010 Assets: $61,777,063
2010 Charitable Purpose Disbursements: $2,952,560, including grants of $1,051,678
2015 Assets: $90,500,132
2015 Charitable Purpose Disbursements: $7,031,739, including grants of $5,868,200

Johnson Art and Education Foundation Inc.
NJ. EIN 22-3808507
Ruling Year 2001
Creator: The artist
Function: Grantmaking foundation assisting charitable organizations associated with the artist's philanthropic interests, including support to the Seward Johnson Atelier and Grounds for Sculpture
URL:
2005 Assets: $144,121,184
2005 Charitable Purpose Disbursements: $2,695,268, including grants of $1,741,000
2010 Assets: $75,799,979
2010 Charitable Purpose Disbursements: $8,437,267, including grants of $6,272,000
2015 Assets: $25,332,366
2015 Charitable Purpose Disbursements: $4,179,365, including grants of $3,975,607

The Seward Johnson Atelier Inc.
NJ. EIN 45-5246642
Ruling Year 2013
Creator: The artist
Function: Comprehensive foundation maintaining an exhibition collection and operating an atelier producing sculpture for public display
URL: www.sewardjohnsonatelier.org
2015 Assets: $594,244,722
2015 Charitable Purpose Disbursements: $3,495,262, including grants of $11,472

Sculpture Foundation Inc.
NJ. EIN 22-3694372
Ruling Year 2000. Foundation terminated in 2015.
Creator: The artist
Function: Study and exhibition foundation operating a sculpture collection and exhibition program
URL: www.sculpturefoundation.com
2005 Assets: $34,865,542
2005 Charitable Purpose Disbursements: $1,807,893, including grants of $50,000
2010 Assets: $57,028,415
2010 Charitable Purpose Disbursements: $3,901,670, including grants of $25

CHUCK JONES, Animator
1912–2002
Chuck Jones Museum (fka Chuck Jones Center for Creativity; fka Chuck Jones Foundation)
CA. EIN 33-6262849
Ruling Year 2001. Foundation converted to Public Charity status in 2015.
Creator: The artist
Function: Study and exhibition foundation operating a visual art education workshop program
URL: www.chuckjonescenter.org
2005 Assets: $4,044,621
2005 Charitable Purpose Disbursements: $89,264
2010 Assets: $3,977,463
2010 Charitable Purpose Disbursements: $47,214

DONALD JUDD, Sculptor, Painter, and Author
1928–1994
Judd Foundation
TX, NY. EIN 74-2798673
Ruling Year 1997. Foundation converted to public charity status in 2013.
Creator: The artist
Function: Study and exhibition foundation operating the artist's residences, studios, archives, and libraries in New York and Texas
URL: www.juddfoundation.org
2005 Assets: $211,848,305
2005 Charitable Purpose Disbursements: $840,230
2010 Assets: $315,061,070
2010 Charitable Purpose Disbursements: $1,926,705

ILYA KABAKOV, Sculptor and Installation Artist
Born 1933
EMILIA KABAKOV, Sculptor and Installation Artist
Born 1945

Ilya And Emilia Kabakov Foundation
NY. EIN 35-6906882
Ruling Year 2012
Creator: The artists
Function: Comprehensive foundation conducting public art projects in communities internationally
URL:
2015 Assets: $1,747,149
2015 Charitable Purpose Disbursements: $10,784, including grants of $5,000

REUBEN KADISH, Sculptor, Painter, and Printmaker
1913–1992
The Reuben Kadish Art Foundation Inc.
NY. EIN 31-1631167
Ruling Year 1999
Creator: The artist
Function: Study and exhibition foundation making grants of artworks to museums
URL: www.reubenkadish.org
2010 Assets: $1,125,531
2010 Charitable Purpose Disbursements: $15,481
2015 Assets: $1,049,323
2015 Charitable Purpose Disbursements: $1,112

WOLF KAHN, Painter
Born 1927
EMILY MASON, Painter
Born 1932
Wolf Kahn and Emily Mason Foundation Inc.
NY, VT. EIN 13-4036532
Ruling Year 2000
Creator: The artists
Function: Grantmaking foundation supporting visual art education, artist-support programs, and community betterment, primarily in the New York City region and Vermont
URL: www.kahnmasonfoundation.org
2005 Assets: $3,397,517
2005 Charitable Purpose Disbursements: Grants of $163,876
2010 Assets: $2,484,607
2010 Charitable Purpose Disbursements: Grants of $175,000
2015 Assets: $2,551,831
2015 Charitable Purpose Disbursements: Grants of $197,200

HOWARD KANOVITZ, Painter
1929–2009

Howard Kanovitz Foundation Inc.
NY. EIN 13-3859430
Ruling Year 1996
Creator: The artist
Function: Study and exhibition foundation
URL:
2010 Assets: $1,549,943
2010 Charitable Purpose Disbursements: $6,152, including grants of $2,500
2015 Assets: $1,481,424
2015 Charitable Purpose Disbursements: $7,126

ALEX KATZ, Painter and Printmaker
Born 1927

Alex Katz Foundation Inc.
DE, NY. EIN 51-0529249
Ruling Year 2005
Creator: The artist
Function: Grantmaking foundation facilitating museums' acquisitions of works by less recognized artists, living and deceased
URL:
2005 Assets: $2,035,225
2005 Charitable Purpose Disbursements: Grants of $267,600
2010 Assets: $18,385,059
2010 Charitable Purpose Disbursements: $910,265, including grants of $889,390
2015 Assets: $36,995,457
2015 Charitable Purpose Disbursements: $703,373, including grants of $580,980

ON KAWARA, Conceptual Artist
1932-2014

One Million Years Foundation Inc.
NY. EIN 13-4177993
Ruling Year 2001
Creator: The artist and his surviving spouse
Function: Study and exhibition foundation
URL:
2010 Assets: $2,781,195
2010 Charitable Purpose Disbursements: $300,000
2015 Assets: $4,064,929
2015 Charitable Purpose Disbursements: $447,329, including grants of $393,750

EZRA JACK KEATS, Children's Book Illustrator and Author
1916–1983
Ezra Jack Keats Foundation Inc.
NY. EIN 23-7072750
Ruling Year 1970
Creator: The artist
Function: Grantmaking foundation supporting public schools and libraries for children's literacy and creativity projects
URL: www.ezra-jack-keats.org
2005 Assets: $5,377,119
2005 Charitable Purpose Disbursements: $149,445, including grants of $100,000
2010 Assets: $4,958,998
2010 Charitable Purpose Disbursements: $275,368, including grants of $144,469
2015 Assets: $5,960,162
2015 Charitable Purpose Disbursements: $254,168, including grants of $83,980

MIKE KELLEY, Sculptor, Installation, and Performance Artist
1954-2012
The Mike Kelley Foundation for the Arts
CA. EIN 30-0434789
Ruling Year: 2008
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program and making grants to support artists' projects, primarily in the greater Los Angeles region
URL: www.mikekelleyfoundation.org
2015 Assets: $87,859,015
2015 Charitable Purpose Disbursements: $716,299

ELLSWORTH KELLY, Painter and Sculptor
1923—2015
Ellsworth Kelly Foundation Inc.
NY. EIN 22-3132379
Ruling Year 1991
Creator: The artist
Function: Grantmaking foundation supporting arts education, environmental conservation, and community betterment, primarily in New York's Hudson Valley/Taconic region, and museum art conservation programs, nationally
URL:
2005 Assets: $22,858,174
2005 Charitable Purpose Disbursements: $827,731, including grants of $825,000
2010 Assets: $20,197,211
2010 Charitable Purpose Disbursements: $808,108, including grants of $800,000
2015 Assets: $34,545,856
2015 Charitable Purpose Disbursements: $1,655,748, including grants of $1,650,000

ANDRÉ KERTÉSZ, Photographer
1894–1985

The Andre and Elizabeth Kertesz Foundation Inc.
NY. EIN 133136378
Ruling Year 1983
Creator: The artist
Function: Grantmaking foundation supporting photography, visual art education, and community betterment, primarily in the New York City region
URL:
2005 Assets: $3,618,135
2005 Charitable Purpose Disbursements: $154,786, including grants of $101,037
2010 Assets: $4,056,902
2010 Charitable Purpose Disbursements: $219,029, including grants of $117,202
2015 Assets: $3,953,920
2015 Charitable Purpose Disbursements: $112,854, including grants of $70,915

KARL KNATHS, Painter
1891–1971

Karl O. and Helen W. Knaths Trust
MA. EIN 04-6937814
Ruling Year 2001
Creator: The artist and his surviving spouse, deceased
Function: Grantmaking foundation providing support to named institutions (The Art Institute of Chicago, IL and The Phillips Collection, Washington, DC)
URL:
2005 Assets: $1,720,412
2005 Charitable Purpose Disbursements: $53,064, including grants of $37,167
2010 Assets: $1,925,475
2010 Charitable Purpose Disbursements: $75,433, including grants of $65,958
2015 Assets: $2,152,302
2015 Charitable Purpose Disbursements: $120,434, including grants of $107,440

KIKI KOGELNIK, Painter, Sculptor, and Designer
1935–1997

Kiki Kogelnik Foundation
NY. EIN 13-7101223
Ruling Year 1997
Creator: The artist
Function: Study and exhibition foundation
URL: www.kogelnikfoundation.org
2005 Assets: $8,814,386
2005 Charitable Purpose Disbursements: $127,081

2010 Assets: $12,784,921
2010 Charitable Purpose Disbursements: $191,500
2015 Assets: $9,609,539
2015 Charitable Purpose Disbursements: $363,143

RONALD KRUECK, Architect
Born 1946
Anstiss and Ronald Krueck Foundation
IL. EIN 36-3855553
Ruling Year 1993
Creator: The artist and his spouse
Function: Grantmaking foundation supporting culture, historic preservation, and community betterment, primarily in the Chicago region
URL:
2005 Assets: $1,240,046
2005 Charitable Purpose Disbursements: Grants of $329,064
2010 Assets: 1,023,310
2010 Charitable Purpose Disbursements: Grants of $39,155
2015 Assets: $807,602
2015 Charitable Purpose Disbursements: Grants of $63,675

GASTON LACHAISE, Sculptor
1882–1925
Lachaise Foundation
MA. EIN 04-6113196
Ruling Year 1964
Creator: The artist's surviving spouse, deceased
Function: Study and exhibition foundation
URL: www.lachaisefoundation.org
2005 Assets: $5,280,536
2005 Charitable Purpose Disbursements: $382,206, including grants of $19,020
2010 Assets: $3,801,093
2010 Charitable Purpose Disbursements: $277,155
2015 Assets: $3,686,661
2015 Charitable Purpose Disbursements: $234,850

PETER A. LAIRD, Animator
Born 1954
Xeric Foundation
MA. EIN 22-3149258
Ruling Year 1992
Creator: The artist

Function: Grantmaking foundation supporting community betterment programs in western Massachusetts
URL: www.xericfoundation.org
2005 Assets: $2,483,070
2005 Charitable Purpose Disbursements: $326,830, including grants of $298,194
2010 Assets: $3,367,304
2010 Charitable Purpose Disbursements: $182,735, including grants of $143,085
2015 Assets: $3,747,338
2015 Charitable Purpose Disbursements: $130,550, including grants of $112,500

CLAY LANCASTER, Illustrator and Architectural Historian
1917–2000
Warwick Foundation Inc.
KY. EIN 91-2162110
Ruling Year 2002
Creator: The artist
Function: Study and exhibition foundation operating the Warwick Compound
URL: www.warwickfoundation.org
2005 Assets: $2,325,870
2005 Charitable Purpose Disbursements: $33,578, including grants of $2,600
2010 Assets: $2,335,111
2010 Charitable Purpose Disbursements: $25,007, including grants of $1,000
2015 Assets: $2,611,829
2015 Charitable Purpose Disbursements: $48,591

WALTER LANTZ, Animator
1899–1994
Walter Lantz Foundation
CA. EIN 95-3994420
Ruling Year 1985
Creator: The artist
Function: Grantmaking foundation supporting visual art education, culture, and community betterment, primarily in southern California
URL:
2005 Assets: $13,752,882
2005 Charitable Purpose Disbursements: Grants of $752,579
2010 Assets: $7,894,409
2010 Charitable Purpose Disbursements: Grants of $805,423
2015 Assets: $5,952,812
2015 Charitable Purpose Disbursements: $567,040, including grants of $460,700

JACOB LAWRENCE, Painter
1917–2000
GWENDOLYN KNIGHT LAWRENCE, Painter
1914–2005

Jacob and Gwendolyn Lawrence Foundation
WA. EIN: 91-2015166
Ruling Year 2000
Creator: The artists
Function: Comprehensive foundation operating a website as an educational resource and making grants to arts and educational organizations
URL: www.jacobandgwenlawrence.org
2010 Assets: $1,051,708
2010 Charitable Purpose Disbursements: $65,310, including grants of $50,000
2015 Assets: $969,678
2015 Charitable Purpose Disbursements: $107,511, including grants of $100,000

ABBY LEIGH, Painter
Born 1948

The Viola Fund (fka The Mandrake Fund)
NY. EIN 13-3398045
Ruling Year 1987
Creator: The artist and her spouse, deceased
Function: Grantmaking foundation supporting culture, education, humanitarian programs, and community betterment, primarily in the New York City region
URL:
2005 Assets: $11,816,409
2005 Charitable Purpose Disbursements: $769,313, including grants of $765,345
2010 Assets: $7,990,351
2010 Charitable Purpose Disbursements: $539,583, including grants of $539,583
2015 Assets: $10,953,324
2015 Charitable Purpose Disbursements: $1,733,829, including grants of $1,725,829

PHILLIP LEONIAN, Photographer
1927-2016

Phillip and Edith Leonian Foundation
IL. EIN 36-3204862
Ruling Year 1983
Creator: The artist and his spouse, deceased
Function: Grantmaking foundation supporting projects to increase awareness and appreciation of photography and photographers
URL: www.leonianfoundation.org
2010 Assets: $8,155,074

2010 Charitable Purpose Disbursements: $275,562, including grants of $250,025
2015 Assets: $8,334,390
2015 Charitable Purpose Disbursements: $594,471, including grants of $402,194

ROY LICHTENSTEIN, Painter, Sculptor, and Printmaker
1923–1997
Roy Lichtenstein Foundation
DE, NY. EIN 91-1898350
Ruling Year 1998
Creator: The artist and his surviving spouse
Function: Study and exhibition foundation
URL: www.lichtensteinfoundation.org
2005 Assets: $32,805,703
2005 Charitable Purpose Disbursements: $1,021,500
2010 Assets: $85,268,126
2010 Charitable Purpose Disbursements: $1,826,144, including grants of $16,500
2015 Assets: $204,594,977
2015 Charitable Purpose Disbursements: $2,802,688, including grants of $257,925

SCHOMER FRANK LICHTNER, Painter and Printmaker
1905–2006
RUTH GROTENRATH, Painter
1912–1988
Lichtner-Grotenrath Foundation
WI. EIN 26-0580464
Ruling Year 2007. Foundation terminated in 2011.
Creator: Schomer F. Lichtner
Function: Estate distribution foundation making grants of artworks to museums and educational institutions
URL:
2007 Assets: $1,695,896
2007 Charitable Purpose Disbursements: $37,989
2010 Assets: $133,716
2010 Charitable Purpose Disbursements: $78,417, including grants of $50,000

JACQUES LIPCHITZ, Sculptor
1891–1973
YULLA HALBERSTADT LIPCHITZ, Sculptor
1911–2003
Jacques and Yulla Lipchitz Foundation Inc.
NY. EIN 13-6151503
Ruling Year 1963
Creator: The artists

Function: Estate distribution foundation making grants of artworks to museums internationally
URL:
2005 Assets: $2,503,190
2005 Charitable Purpose Disbursements: Grants of $737,500
2010 Assets: $1,462,317
2010 Charitable Purpose Disbursements: $93,734, including grants of $56,500
2015 Assets: $654,853
2015 Charitable Purpose Disbursements: $55,291, including grants of $38,800

BORIS LURIE, Painter, Photographer, and Collagist
1924–2008
The Boris Lurie Art Foundation
NY. EIN 98-0590515
Ruling Year 2009
Creator: The artist
Function: Comprehensive foundation maintaining an art collection, conducting an exhibition program to increase recognition of the No! art movement, and making grants to arts and cultural organization
URL: www.borislurieart.org
2010 Assets: $29,716,698
2010 Charitable Purpose Disbursements: $979,516, including grants of $65,500
2015 Assets: $85,838,111
2015 Charitable Purpose Disbursements: $2,088,631, including grants of $153,810

EDITH LUTYENS, Costume Designer
1907–2002
NORMAN BEL GEDDES, Designer and Architect
1893–1958
Edith Lutyens and Norman Bel Geddes Foundation Inc.
NY. EIN 36-7429814
Ruling Year 2004
Creator: Edith Lutyens
Function: Grantmaking foundation supporting theater design primarily in the New York City region
URL:
2005 Assets: $817,123
2005 Charitable Purpose Disbursements: $36,755, including grants of $35,000
2010 Assets: $1,377,765
2010 Charitable Purpose Disbursements: $5,013, including grants of $2,000
2015 Assets: $1,320,711
2015 Charitable Purpose Disbursements: $168,905, including grants of $160,000

KASIMIR MALEVICH, Painter, Printmaker, and Theorist
1879–1935
The Malevich Society
NY. EIN: 13-4181214
Ruling Year 2002
Creator: The artist's descendants
Function: Grantmaking foundation providing grants to scholars
URL: www.malevichsociety.org
2010 Assets: $1,025,078
2010 Charitable Purpose Disbursements: $89,032, including grants of $41,500
2015 Assets: $681,708
2015 Charitable Purpose Disbursements: $98,2014, including grants of $47,156

BEATRICE MANDELMAN, Painter
1912–1998
LOUIS RIBAK, Painter
1902–1979
Mandelman-Ribak Foundation
NM. EIN 86-0865222
Ruling Year 1998
Creator: Beatrice Mandelman
Function: Estate distribution foundation making grants of artworks to museums and educational institutions
URL: www.mandelman-ribak.org
2005 Assets: $4,719,263
2005 Charitable Purpose Disbursements: $154,358, including grants of $5,000
2010 Assets: $3,530,852
2010 Charitable Purpose Disbursements: $677,222, including grants of $292,838
2015 Assets: $20,961
2015 Charitable Purpose Disbursements: $29,099, including grants of $2,500

ROBERT MAPPLETHORPE, Photographer
1946–1989
The Robert Mapplethorpe Foundation Inc.
NY. EIN 13-3480472
Ruling Year 1989
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program, and making grants supporting photography and HIV/AIDS research
URL: www.mapplethorpe.org
2005 Assets: $145,731,265
2005 Charitable Purpose Disbursements: Grants of $512,490

2010 Assets: $149,075,551

2010 Charitable Purpose Disbursements: $1,192,804, including grants of $627,000

2015 Assets: $219,292,908

2015 Charitable Purpose Disbursements: $1,718,776, including grants of $1,196,100

HERMAN MARIL, Painter
1908-1996

Herman Maril Foundation Inc

MD. EIN 20-4220947

Ruling Year 2007

Creator: The artist and his surviving spouse, deceased

Function: Study and exhibition foundation

URL: www.hermanmaril.com

2015 Assets: $7,982,108

2015 Charitable Purpose Disbursements: $96,250

JANINA MONKUTE MARKS, Textile Designer and Painter
1923–2010

Ira and Janina Marks Charitable Trust

IL. EIN 36-3620787

Ruling Year 1989

Creator: The artist and her spouse, deceased

Function: Grantmaking foundation supporting the arts, education, community betterment, medical research, and social services, primarily in the Chicago, IL region

URL:

2005 Assets: $1,344,282

2005 Charitable Purpose Disbursements: $85,677, including grants of $85,662

2010 Assets: $892,349

2010 Charitable Purpose Disbursements: $79,136, including grants of $75,636

2015 Assets: $1,169,610

2015 Charitable Purpose Disbursements: $73,370

Janina Marks Charitable Foundation

IL. EIN 36-4312295

Ruling Year 2000

Creator: The artist and her family

Function: Grantmaking foundation providing single organization support (Janina Monkute Marks Museum, Kedainiai, Lithuania)

URL:

2005 Assets: $1,196,564

2005 Charitable Purpose Disbursements: $97,757, including grants of $85,000

2010 Assets: $865,501

2010 Charitable Purpose Disbursements: $77,187, including grants of $70,000
2015 Assets: $653,894
2015 Charitable Purpose Disbursements: $122,100, including grants of $115,540

ROSALIE THORNE MCKENNA, Photographer
1919–2003
HARRIET V. S. THORNE, Photographer
1823–1926
Rosalie Thorne McKenna Foundation
MA. EIN 05-6149225
Ruling Year 2007
Creator: Rosalie Thorne McKenna
Function: Grantmaking foundation making grants of artworks to museums
URL:
2010 Assets: $1,201,180
2010 Charitable Purpose Disbursements: $374,862, including grants of $353,694
2015 Assets: $1,805,563
2015 Charitable Purpose Disbursements: $12,015

RICHARD MEIER, Architect and Collagist
Born 1934
The Richard Meier Foundation
NY. EIN 13-3978415
Ruling Year 1998
Creator: The artist
Function: Grantmaking foundation supporting visual arts, culture, historic preservation, and community betterment, primarily in the New York City region
URL:
2005 Assets: $3,130,930
2005 Charitable Purpose Disbursements: $74,395, including grants of $74,145
2010 Assets: $4,230,466
2010 Charitable Purpose Disbursements: $249,750, including grants of $249,500
2015 Assets: $7,226,126
2015 Charitable Purpose Disbursements: $407,875, including grants of $407,625

HENRY CHAPMAN MERCER, Sculptor, Scholar, and Anthropologist
1856–1930
Trustees of the Mercer Fonthill Museum
PA. EIN 23-1976299
Ruling Year 1975
Creator: The artist
Function: Study and exhibition foundation operating Fonthill Castle and the Mercer Collection of pre-industrial American material culture

URL: www.mercermuseum.org
2005 Assets: $1,067,517
2005 Charitable Purpose Disbursements: $85,477
2010 Assets: $778,820
2010 Charitable Purpose Disbursements: $76,068
2015 Assets: $659,278
2015 Charitable Purpose Disbursements: $125,236

JOAN MITCHELL, Painter and Printmaker
1926–1992
Joan Mitchell Foundation Inc.
NY. EIN 11-3161054
Ruling Year 1998. Initial entity established 1993.
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program, artist-support program, and artists' residency program, and making grants to artists
URL: www.joanmitchellfoundation.org
2005 Assets: $61,362,765
2005 Charitable Purpose Disbursements: $1,398,396, including grants of $744,500
2010 Assets: $201,854,942
2010 Charitable Purpose Disbursements: $4,557,091, including grants of $1,616,741
2015 Assets: $351,505,904
2015 Charitable Purpose Disbursements: $8,145,066, including grants of $1,311,750

LAZLO MOHOLY-NAGY, Photographer, Filmmaker, and Painter
1895-1946
Moholy-Nagy Foundation Inc.
IL. EIN 77-0612896
Ruling Year 2004
Creator: The artist's descendants
Function: Study and exhibition foundation
URL: https://moholy-nagy.org/
2015 Assets: $1,011,196
2015 Charitable Purpose Disbursements: $46,265, including grants of $2,415

CARL MORRIS, Painter
1911–1993
Hilda Morris, Sculptor
1911–1991
Carl and Hilda Morris Foundation
OR, NY. EIN 93-6285843
Ruling Year 1995

Creator: The artists
Function: Study and exhibition foundation
URL:
2005 Assets: $2,330,806
2005 Charitable Purpose Disbursements: $0
2010 Assets: $2,197,860
2010 Charitable Purpose Disbursements: $19,220
2015 Assets: $2,166,215
2015 Charitable Purpose Disbursements: $12,324

HELEN BALFOUR MORRISON, Photographer
1901–1984
Morrison-Shearer Foundation
IL. EIN 36-3783438
Ruling Year 1992
Creator: The artist's life partner, choreographer Sybil Shearer, deceased
Function: Study and exhibition foundation maintaining the artists' home and studio
URL: www.morrisonshearer.org
2005 Assets: $18,063
2005 Charitable Purpose Disbursements: $0
2010 Assets: $5,970,385
2010 Charitable Purpose Disbursements: $129,801, including grants of $2,500
2015 Assets: $6,793,230
2015 Charitable Purpose Disbursements: $170,791, including grants of $28,000

ROBERT MOTHERWELL, Painter, Printmaker, and Author
1915–1991
The Dedalus Foundation Inc. (fka Robert Motherwell Foundation Inc.)
CT, NY. EIN 13-3091704
Ruling Year 1983
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program and art education program, and making grants supporting artists and scholars and arts education, exhibitions, conservation, and publications
URL: www.dedalusfoundation.org
2005 Assets: $51,789,556
2005 Charitable Purpose Disbursements: $2,566,995, including grants of $564,497
2010 Assets: $52,020,587
2010 Charitable Purpose Disbursements: $3,582,439, including grants of $613,150
2015 Assets: $56,584,213
2015 Charitable Purpose Disbursements: $4,531,802, including grants of $386,850

ALBERT KETCHAM MURRAY, Portraitist and Combat Artist
1906–1992
The Albert K. Murray Fine Arts Educational Fund
OH. EIN 31-1404573
Ruling Year 1994
Creator: The artist
Function: Grantmaking foundation supporting scholarships for college art students
URL:
2005 Assets: $1,426,884
2005 Charitable Purpose Disbursements: Grants of $69,750
2010 Assets: $1,091,872
2010 Charitable Purpose Disbursements: Grants of $49,075
2015 Assets: $1,072,027
2015 Charitable Purpose Disbursements: Grants of $66,500

LEROY NEIMAN, Painter and Printmaker
1921-2012
JANET BYRNE NEIMAN, Painter
Born 1924
LeRoy Neiman and Janet Byrne Neiman Foundation Inc.
NY. EIN 13-3385053
Ruling Year 1987
Creator: The artist and his surviving spouse
Function: Comprehensive foundation operating an exhibition collection and making grants to support visual art education and urban community art programs
URL: www.leroyneimanfoundation.org
2005 Assets: $7,135,579
2005 Charitable Purpose Disbursements: Grants of $390,000
2010 Assets: $11,839,490
2010 Charitable Purpose Disbursements: Grants of $860,000
2015 Assets: $236,856,070
2015 Charitable Purpose Disbursements: $3,375,114, including grants of $2,422,711

NELTJE, Painter and Printmaker
Born 1934
Jentel Foundation
WY. EIN 83-0331644
Ruling Year 2000
Creator: The artist
Function: Comprehensive foundation operating an artists' and writers' residency program
URL: www.jentelarts.org
2005 Assets: $3,006,900

2005 Charitable Purpose Disbursements: $311,505
2010 Assets: $2,341,346
2010 Charitable Purpose Disbursements: $409,533
2015 Assets: $1,955,988
2015 Charitable Purpose Disbursements: $447,449

ARNOLD NEWMAN, Photographer
1918–2006
Arnold and Augusta Newman Foundation
MN. EIN: 36-4632880
Ruling Year 2009
Creator: The artist's surviving spouse, deceased
Function: Comprehensive foundation operating an exhibition collection and making grants supporting photography
URL: www.arnoldnewmanarchive.com
2005 Assets: N/A
2005 Charitable Purpose Disbursements: N/A
2010 Assets: $6,123,457
2010 Charitable Purpose Disbursements: $71,883, including grants of $58,000
2015 Assets: $5,832,531
2015 Charitable Purpose Disbursements: Grants of $99,060

BARNETT NEWMAN, Painter
1905–1970
Barnett and Annalee Newman Foundation Trust
NY. EIN 13-7105549
Ruling Year 1997
Creator: The artist's surviving spouse, deceased
Function: Grantmaking foundation supporting visual arts and community betterment and making grants to artists, primarily in the New York City region, and supporting the Barnett Newman Foundation, NY, a separate study and exhibition foundation
URL:
2005 Assets: $32,539,036
2005 Charitable Purpose Disbursements: $1,023,335, including grants of $938,000
2010 Assets: $32,996,243
2010 Charitable Purpose Disbursements: $948,186, including grants of $900,000
2015 Assets: $37,442,538
2015 Charitable Purpose Disbursements: $970,005, including grants of $900,000

KENNETH NOLAND, Painter
1924–2010

The Kenneth Noland Foundation
DE, ME. EIN 26-2817642
Ruling Year 2010
Creator: The artist
Function: Study and exhibition foundation
URL:
2010 Assets: $1,206,729
2010 Charitable Purpose Disbursements: $0
2015 Assets: $2,058,900
2015 Charitable Purpose Disbursements: $117,683

CHARLES Z. OFFIN, Illustrator, Printmaker, and Collector
1899–1989

Offin Charitable Trust
NY. EIN 13-6944122
Ruling Year 1991
Creator: The artist
Function: Grantmaking foundation supporting medical research
URL:
2005 Assets: $2,567,923
2005 Charitable Purpose Disbursements: $110,401, including grants of $95,000
2010 Assets: $2,383,270
2010 Charitable Purpose Disbursements: $106,011, including grants of $90,000
2015 Assets: $2,464,271
2015 Charitable Purpose Disbursements: $129,857, including grants of $121,000

GEORGIA O'KEEFFE, Painter
1887–1986

Georgia O'Keeffe Foundation
NM. EIN 85-0375930
Ruling Year 1989. Foundation terminated in 2009.
Creator: Executors of the artist's estate
Function: Estate distribution foundation operating a study and exhibition program, and making grants of artworks to museums
URL:
2005 Assets: $12,407,956
2005 Charitable Purpose Disbursements: $665,246

MATTIE LOU O'KELLEY, Painter
1908–1997

Mattie Lou O'Kelley Trust
GA. EIN 58-6386902
Ruling Year 2000
Creator: The artist
Function: Grantmaking foundation supporting named institutions (American Folk Art Museum, NY and The High Museum of Art, GA)
URL:
2005 Assets: $1,549,778
2005 Charitable Purpose Disbursements: Grants of $45,478
2010 Assets: $1,781,022
2010 Charitable Purpose Disbursements: $45,208, including grants of $38,668
2015 Assets: $1,809,458
2015 Charitable Purpose Disbursements: $95,808, including grants of $84,986

YOKO ONO, Sculptor and Conceptual Artist
Born 1933
JOHN LENNON, Musician, Songwriter, and Illustrator
1940–1980

Spirit Foundations Inc.
NY. EIN 13-2971714
Ruling Year 1979
Creator: The artists
Function: Grantmaking foundation supporting humanitarian programs, education, and youth services internationally
URL:
2005 Assets: $915,921
2005 Charitable Purpose Disbursements: Grants of $368,352
2010 Assets: $1,497,228
2010 Charitable Purpose Disbursements: Grants of $364,078
2015 Assets: $1,164,288
2015 Charitable Purpose Disbursements: Grants of $20,000

GORDON ONSLOW FORD, Painter, Author, and Collector
1912–2003
FARIBA BOGZARAN, Painter, Author, and Educator
Born 1958

Lucid Art Foundation
CA. EIN 94-3316074
Ruling Year 1999
Creator: The artists and others

Function: Comprehensive foundation maintaining an exhibition collection, operating the property of Onslow Ford as a residency program, and conducting seminars exploring the link between creativity, consciousness, and nature

URL: www.lucidart.org

2005 Assets: $80,563,909

2005 Charitable Purpose Disbursements: $341,372

2010 Assets: $63,994,947

2010 Charitable Purpose Disbursements: $411,193, including grants of $1,195

2015 Assets: $63,714,720

2015 Charitable Purpose Disbursements: $525,248, including grants of $10,000

ALFONSO OSSORIO, Painter and Collector

1916–1990

Ossorio Foundation

DE, NY. EIN 11-3270671

Ruling Year 1996

Creator: The artist's beneficiary

Function: Study and exhibition foundation making grants of artworks to museums

URL: www.ossoriofoundation.org

2005 Assets: $2,909,870

2005 Charitable Purpose Disbursements: $93,051

2010 Assets: $2,190,664

2010 Charitable Purpose Disbursements: $164,290, including grants of $108,000

2015 Assets: $2,402,430

2015 Charitable Purpose Disbursements: $63,858

GORDON PARKS, Photographer, Author, and Film Director

1912–2006

Gordon Parks Charitable Trust

NY. EIN 42-1703837

Ruling Year 2008. Foundation terminated in 2011.

Creator: The artist

Function: Estate distribution foundation making grants to the Gordon Parks Foundation, a program of the Meserve-Kunhardt Foundation Inc., NY

URL:

2010 Assets: $14,394,595

2010 Charitable Purpose Disbursements: Grants of $10,000

IRVING PENN, Photographer

1917–2009

Irving Penn Foundation

DE, NY. EIN 20-2649118

Ruling Year 2005
Creator: The artist
Function: Study and exhibition foundation
URL: www.irvingpenn.org
2005 Assets: $894
2005 Charitable Purpose Disbursements: $10,649
2010 Assets: $3,457,010
2010 Charitable Purpose Disbursements: $558,580
2015 Assets: $163,411,177
2015 Charitable Purpose Disbursements: $3,498,769, including grants of $1,348,000

ALBIN POLASEK, Sculptor and Educator
1879–1965
RUTH SHERWOOD, Sculptor
1889–1953
Albin Polasek Foundation Inc. (dba Albin Polasek Museum and Sculpture Garden)
FL. EIN 59-1102352
Ruling Year 1966. Foundation converted to public charity status 2009.
Creator: Albin Polasek
Function: House museum foundation operating the Albin Polasek House and Garden
URL: www.polasek.org
2005 Assets: $4,022,128
2005 Charitable Purpose Disbursements: $292,884

JACKSON POLLOCK, Painter
1912–1956
LEE KRASNER, Painter
1908–1984
The Pollock-Krasner Foundation Inc.
DE, NY. EIN 13-3455693
Ruling Year 1985
Creator: Lee Krasner
Function: Grantmaking foundation making grants to artists internationally and to artist-support programs, and assisting the Pollock-Krasner House and Study Center, Stony Brook Foundation, NY
URL: www.pkf.org
2005 Assets: $60,720,134
2005 Charitable Purpose Disbursements: $3,769,810, including grants of $2,690,200
2010 Assets: $54,990,965
2010 Charitable Purpose Disbursements: $3,327,243, including grants of $2,044,800
2015 Assets: $70,934,383
2015 Charitable Purpose Disbursements: $4,214,931, including grants of $2,567,000

LESLIE POWELL, Painter
1906–1978

Leslie Powell Foundation Inc.
OK. EIN 73-1190206
Ruling Year 1983
Creator: The artist
Function: Comprehensive foundation operating a community art gallery and related public programs, and making grants to culture and education in southwestern Oklahoma
URL: www.lpgallery.org
2005 Assets: $1,166,321
2005 Charitable Purpose Disbursements: $93,115, including grants of $13,625
2010 Assets: $1,171,535
2010 Charitable Purpose Disbursements: $54,230, including grants of $6,434
2015 Assets: $1,045,529
2015 Charitable Purpose Disbursements: $48,975, including grants of $9,000

Leslie Powell Trust
OK. EIN 73-6206326
Ruling Year 1983
Creator: The artist
Function: Grantmaking foundation providing single organization support (Leslie Powell Foundation Inc., OK)
URL:
2005 Assets: $1,688,912
2005 Charitable Purpose Disbursements: Grants of $82,000
2010 Assets: $1,333,610
2010 Charitable Purpose Disbursements: Grants of $79,500
2015 Assets: $1,378,052
2015 Charitable Purpose Disbursements: $72,000

ROBERT RAUSCHENBERG, Painter, Sculptor, Photographer, and Printmaker
1925–2008

Robert Rauschenberg Foundation
DE, NY, FL. EIN 65-0200989
Ruling Year 1992
Creator: The artist
Function: Comprehensive foundation conducting a study and exhibition program, operating the artist's property as a residency program, and making grants to support arts organizations and artists for arts and social change initiatives
URL: www.rauschenbergfoundation.org
2005 Assets: $11,583,705
2005 Charitable Purpose Disbursements: $253,987

2010 Assets: $14,914,620
2010 Charitable Purpose Disbursements: $785,905, including grants of $509,655
2015 Assets: $391,542,673
2015 Charitable Purpose Disbursements: $6,270,354, including grants of $1,767,450

HILLA REBAY, Painter, Museum Director, and Collector
1890–1967
Hilla von Rebay Foundation
CT. EIN 23-7112973
Ruling Year 1971
Creator: The artist
Function: Comprehensive foundation maintaining an exhibition collection and making grants to support the Solomon R. Guggenheim Museum, NY
URL:
2005 Assets: $3,562,806
2005 Charitable Purpose Disbursements: $262,547, including grants of $235,000
2010 Assets: $3,326,942
2010 Charitable Purpose Disbursements: $122,745, including grants of $110,000
2015 Assets: $26,012,693
2015 Charitable Purpose Disbursements: $171,974, including grants of $138,000

MILTON RESNICK, Painter
1917-2004
PAT PASSLOF, Painter
1928-2011
Milton Resnick and Pat Passlof Foundation
NY. EIN 46-2671574
Ruling Year 2014
Creator: Pat Passlof
Function: Comprehensive foundation maintaining a study and exhibition program and operating a community cultural center
2015 Assets: $19,435,838
2015 Charitable Purpose Disbursements: $318,299

HERB RITTS JR., Photographer
1952–2002
Herb Ritts Jr. Foundation (dba Herb Ritts Foundation)
CA. EIN 81-0593759
Ruling Year 2005
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program, and making grants supporting photography and HIV/AIDS services

URL: www.herbritts.com/foundation/
2005 Assets: $26,330,032
2005 Charitable Purpose Disbursements: $199,883, including grants of $133,500
2010 Assets: $34,833,728
2010 Charitable Purpose Disbursements: $2,283,464, including grants of $897,000
2015 Assets: $27,580,348
2015 Charitable Purpose Disbursements: $1,224,668, including grants of $978,007

LARRY RIVERS, Painter and Sculptor
1923–2002
Larry Rivers Foundation Inc.
DE, NY. EIN 11-3137296
Ruling Year 1993
Creator: The artist
Function: Study and exhibition foundation
URL: www.larryriversfoundation.org
2005 Assets: $732,307
2005 Charitable Purpose Disbursements: Grants of $2,500
2010 Assets: $1,927,359
2010 Charitable Purpose Disbursements: $98,445, including grants of $2,000
2015 Assets: $1,681,447
2015 Charitable Purpose Disbursements: $55,513

NORMAN ROCKWELL, Illustrator
1984–1978
Norman Rockwell Art Collection Trust
MA. EIN 04-6538205
Ruling Year 1973
Creator: The artist
Function: Study and exhibition foundation providing single institution support (Norman Rockwell Museum, MA)
URL:
2005 Asset: $43,570,000
2005 Charitable Purpose Disbursements: $0
2010 Assets: $43,570,000
2010 Charitable Purpose Disbursements: $0
2015 Assets: $400,000,000
2015 Charitable Purpose Disbursements: $0

GUY ROSE, Painter
1867–1925

Rose Art Foundation
CA. EIN 33-0863146
Ruling Year 1999
Creator: The artist's grand-nephew
Function: Study and exhibition foundation
URL:
2005 Assets: $1,228,898
2005 Charitable Purpose Disbursements: $0
2010 Assets: $2,149,058
2010 Charitable Purpose Disbursements: $802
2015 Assets: $3,423,526
2015 Charitable Purpose Disbursements: $0

CHARLES ROSS, Sculptor
Born 1937

Land Light Foundation
NY. EIN 20-4263527
Ruling Year 2006
Creator: The artist
Function: Study and exhibition foundation operating an earth art installation project
URL: https://www.landlightfoundation.org/
2015 Assets: $1,537,214
2015 Charitable Purpose Disbursements: $88,342

CLIFFORD ROSS, Photographer, Sculptor, and Videographer
BORN 1952

Paestum Foundation Inc.
DE, NY. EIN 13-4082016
Ruling Year 1999
Creator: N/A
Function: Comprehensive foundation making grants to support the arts and other public benefit purposes, and maintaining an art collection for loans and grants to museums.
URL:
2005 Assets: $18,599,826
2005 Charitable Purpose Disbursements: $942,862, including grants of $909,500
2010 Assets: $25,719,212
2010 Charitable Purpose Disbursements: $970,370, including grants of $860,000
2015 Assets: $33,253,595
2015 Charitable Purpose Disbursements: $1,091,686, including grants of $861,000

GLORIA ROSS, Tapestry Designer
1923-1998

GLORIA F. ROSS FOUNDATION
DE, NY. EIN 23-7055699
Ruling Year 1970
Creator: The artist
Function: Grantmaking foundation supporting education, community betterment, religious organizations, social services, and other public benefit purposes.
URL:
2015 Assets: $1,416,100
2015 Charitable Purpose Disbursements: $109,681, including grants of $107,200

ARTHUR ROTCH, Architect
1850–1894
BENJAMIN SMITH ROTCH, Landscape Painter
1817–1882

Rotch Travelling Scholarship Inc.
MA. EIN 04-6062249
Ruling Year 1942. Initial trust established 1883.
Creator: Arthur Rotch and his siblings, deceased
Function: Comprehensive foundation operating an architecture design competition and awarding grants to young architects for travel and study abroad
URL: www.rotch.org
2005 Assets: $1,438,575
2005 Charitable Purpose Disbursements: $71,513, including grants of $37,000
2010 Assets: $1,316,535
2010 Charitable Purpose Disbursements: $79,171, including grants of $49,500
2015 Assets: $1,164,144
2015 Charitable Purpose Disbursements: $80,903, including grants of $56,500

JUDITH ROTHSCHILD, Painter and Collector
1922–1993

The Judith Rothschild Foundation Inc.
NY. EIN 13-3736320
Ruling Year 1993
Creator: The artist
Function: Estate distribution foundation making grants of artworks to museums, and making grants supporting projects about works by deceased visual artists (grant program suspended in 2010)
URL: www.judithrothschildfdn.org
2005 Assets: $27,524,343
2005 Charitable Purpose Disbursements: $63,082,297, including grants of $60,855,837, of which $60,000,000 was a onetime grant of artworks

2010 Assets: $7,000,360
2010 Charitable Purpose Disbursements: $229,189, including grants of $105,100
2015 Assets: $2,084,024
2015 Charitable Purpose Disbursements: $193,579, including grants of $50,000

ROBERT RYMAN, Painter and Printmaker
Born 1930
Greenwich Collection LTD
NY. EIN 13-3354167
Ruling Year 1987
Creator: The artist and his spouse
Function: Grantmaking foundation supporting visual arts and artist-support programs, primarily in the New York City region
URL:
2005 Assets: $2,660,935
2005 Charitable Purpose Disbursements: $130,084, including grants of $126,000
2010 Assets: $3,415,545
2010 Charitable Purpose Disbursements: $163,621, including grants of $135,000
2015 Assets: $39,374,378
2015 Charitable Purpose Disbursements: $351,940, including grants of $189,500

NIKI DE SAINT-PHALLE, Sculptor, Writer, and Scenographer
1930–2002
Niki Charitable Art Foundation
CA, UT. EIN 47-6245971
Ruling Year 2002
Creator: The artist
Function: Study and exhibition foundation
URL: www.nikidesaintphalle.org
2005 Assets: $31,231,992
2005 Charitable Purpose Disbursements: $127,500, including grants of $25,000
2010 Assets: $82,959,978
2010 Charitable Purpose Disbursements: $413,566, including grants of $500
2015 Assets: $121,129,309
2015 Charitable Purpose Disbursements: $579,427, including grants of $8,389

CONSTANCE SALTONSTALL, Painter and Photographer
1944–1994
Constance Saltonstall Foundation for the Arts Inc.
NY. EIN 16-1481219
Ruling Year 1996
Creator: The artist

Function: Comprehensive foundation operating an artists' and writers' residency program and making grants to artists and writers
URL: www.saltonstall.org
2005 Assets: $4,836,871
2005 Charitable Purpose Disbursements: $206,353, including grants of $44,300
2010 Assets: $4,896,741
2010 Charitable Purpose Disbursements: $174,501, including grants of $11,250
2015 Assets: $5,674,250
2015 Charitable Purpose Disbursements: $200,392, including grants of $10,500

GORDON SAMSTAG, Painter and Educator
1906–1990
Gordon Samstag Fine Arts Trust
FL. EIN 65-6064217
Ruling Year 1992
Creator: The artist
Function: Grantmaking foundation supporting international study by Australian art students
URL: www.unisa.edu.au/samstag
2005 Assets: $10,159,346
2005 Charitable Purpose Disbursements: $606,259, including grants of $382,702
2010 Assets: $8,910,692
2010 Charitable Purpose Disbursements: $281,836, including grants of $69,504
2015 Assets: $8,851,968
2015 Charitable Purpose Disbursements: $328,606, including grants of $140,773

EMILIO SANCHEZ, Painter and Printmaker
1921–1999
Emilio Sanchez Foundation
NY. EIN 57-6215647
Ruling Year 2005
Creator: The artist
Function: Estate distribution foundation making grants of artworks to museums and educational institutions
URL: www.emiliosanchezfoundation.org
2005 Assets: $3,955,129
2005 Charitable Purpose Disbursements: $260,376, including grants of $33,100
2010 Assets: $2,131,207
2010 Charitable Purpose Disbursements: $1,480,973, including grants of $1,181,310
2015 Assets: $834,875
2015 Charitable Purpose Disbursements: $10,860, including grants of $6,660

FRED SANDBACK, Sculptor and Painter
1943-2003

FRED SANDBACK ARCHIVE
NY, NH. EIN 20-8600128
Ruling Year 2007
Creator: The artist's family
Function: Study and exhibition foundation
URL: www.fredsandbackarchive.org
2015 Assets: $1,046,715
2015 Charitable Purpose Disbursements: $272,960, including grants of $250,000

ELLEN R. SANDOR, Photographer
Born 1943

Richard and Ellen Sandor Art Foundation
IL. EIN 27-1518774
Ruling Year 2008
Creator: The artist and her spouse
Function: Study and exhibition foundation
URL:
2010 Assets: $1,235,354
2010 Charitable Purpose Disbursements: $5,227
2015 Assets: $1,605,415
2015 Charitable Purpose Disbursements: $5,655

MURIEL SAVIN, Designer
1909–2004

Reuben and Muriel Savin Foundation
CA, NJ. EIN 94-3399358
Ruling Year 2001
Creator: The artist
Function: Grantmaking foundation supporting visual arts, arts education, and community betterment, primarily in the Oakland, CA, region and in Iowa
URL:
2005 Assets: $6,612,307
2005 Charitable Purpose Disbursements: $290,773, including grants of $276,275
2010 Assets: $5,572,582
2010 Charitable Purpose Disbursements: $342,503, including grants of $281,000
2015 Assets: $4,300,242
2015 Charitable Purpose Disbursements: $294,203, including grants of $210,100

ITALO SCANGA, Sculptor
1932–2001

Italo Scanga Foundation
CA. EIN 33-6311051
Ruling Year 2003. Foundation terminated in 2015.
Creator: The artist
Function: Estate distribution foundation making grants of artworks to museums
URL:
2005 Assets: $1,171,573
2005 Charitable Purpose Disbursements: $90,002, including grants of $63,250
2010 Assets: $596,088
2010 Charitable Purpose Disbursements: $79,136, including grants of $75,636

BERNARD LEE SCHWARTZ, Photographer
1914–1978

Bernard Lee Schwartz Foundation
NY. EIN 13-6096198
Ruling Year 1953. Foundation terminated in 2015.
Creator: The artist
Function: Comprehensive foundation maintaining an exhibition collection and making grants to support photography, arts, community betterment, education, and medical research
URL: www.bernschwartz.org
2005 Assets: $18,690,771
2005 Charitable Purpose Disbursements: $901,853, including grants of $853,978
2010 Assets: $21,365,558
2010 Charitable Purpose Disbursements: $802,479, including grants of $780,195

The Bern Schwartz Family Foundation
DE, CA. EIN 47-1141878
Ruling Year 2015
Creator: The governing body of the preceding foundation, Bernard Lee Schwartz Foundation, NY
Function: Comprehensive foundation making grants to support photography and other public benefit purposes, and maintaining an art collection for exhibition and grants to museums
URL: www.bernschwartz.org
2015 Assets: $22,754,810
2015 Charitable Purpose Disbursements: $1,307,414, including grants of $1,179,581

JULIUS A. SCHWEINFURTH, Architect
1858–1931

Schweinfurth Memorial Art Center
NY. EIN 16-1097876
Ruling Year 1978

Creator: The artist
Function: Comprehensive foundation operating a community visual arts center
URL: www.schweinfurthartcenter.org
2005 Assets: $3,340,591
2005 Charitable Purpose Disbursements: $314,594
2010 Assets: $3,487,468
2010 Charitable Purpose Disbursements: $588,014
2015 Assets: $2,415,398
2015 Charitable Purpose Disbursements: $457,539

GEORGE SEGAL, Sculptor
1924–2000
George and Helen Segal Foundation Inc.
NJ. EIN 22-3744151
Ruling Year 2000
Creator: The artist and his surviving spouse
Function: Study and exhibition foundation making grants of artworks to museums nationally
URL: www.segalfoundation.org
2005 Assets: $15,007,274
2005 Charitable Purpose Disbursements: Grants of $713,000
2010 Assets: $17,106,321
2010 Charitable Purpose Disbursements: Grants of $1,175,000
2015 Assets: $10,951,425
2015 Charitable Purpose Disbursements: Grants of $823,000

MAURICE SENDAK, Children's Book Illustrator and Author
1928–2012
Maurice Sendak Foundation Inc.
DE, NY. EIN 13-3807627
Ruling Year 1995
Creator: The artist
Function: Comprehensive foundation maintaining a study and exhibition collection, operating the artist's property as a study center and residency program, and making grants to support the literary, illustrative, and theatrical arts and to assist children's literacy and animal welfare
URL: www.sendakfoundation.org
2010 Assets: $2,637,335
2010 Charitable Purpose Disbursements: Grants of $150,000
2015 Assets: $52,477,879
2015 Charitable Purpose Disbursements: $951,848, including grants of $270,700

JOEL SHAPIRO, Sculptor
Born 1941
Joel Shapiro Foundation Inc.
NY. EIN 13-3923000
Ruling Year 1998
Creator: The artist
Function: Grantmaking foundation supporting culture, education, and community betterment, primarily in New York City region
URL:
2005 Assets: $1,785,959
2005 Charitable Purpose Disbursements: Grants of $22,300
2010 Assets: $992,102
2010 Charitable Purpose Disbursements: $30,250, including grants of $26,800
2015 Assets: $1,227,301
2015 Charitable Purpose Disbursements: $67,359, including grants of $55,750

AARON SISKIND, Photographer
1903–1991
Aaron Siskind Foundation
NY. EIN 52-1359961
Ruling Year 1984
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program and making grants to photographers
URL: www.aaronsiskind.org
2005 Assets: $82,951
2005 Charitable Purpose Disbursements: Grants of $25,750
2010 Assets: $8,107,941
2010 Charitable Purpose Disbursements: Grants of $50,000
2015 Assets: $7,819,319
2015 Charitable Purpose Disbursements: Grants of $40,000

ESPHYR SLOBODKINA, Painter, Illustrator, and Textile Designer
1908–2002
Slobodkina Foundation
NY. EIN 11-3549979
Ruling Year 2002
Creator: The artist
Function: Study and exhibition foundation operating the Slobodkina House and Studio
URL: www.slobodkina.org
2005 Assets: $1,706,008
2005 Charitable Purpose Disbursements: Grants of $12,000

2010 Assets: 2,147,954
2010 Charitable Purpose Disbursements: $436,798
2015 Assets: $1,467,268
2015 Charitable Purpose Disbursements: $59,316

LEON POLK SMITH, Painter and Sculptor
1906–1996
Leon Polk Smith Foundation Trust
NY. EIN 13-7147740
Ruling Year 1998. Foundation terminated in 2013.
Creator: The artist
Function: Study and exhibition foundation
URL:
2005 Assets: $8,267,926
2005 Charitable Purpose Disbursements: $66,815
2010 Assets: $8,452,384
2010 Charitable Purpose Disbursements: $109,144

The Leon Polk Smith Foundation Inc.
NY. EIN 45-4110224
Ruling Year 2012
Creator: Governing body of the preceding foundation, Leon Polk Smith Foundation Trust, NY
Function: Study and exhibition foundation
ULR: www.leonpolksmithfoundation.org
2015 Assets: $8,638,752
2015 Charitable Purpose Disbursements: $75,900

FREDERICK SOMMER, Photographer and Collagist
1905–1999
Frederick and Frances Sommer Foundation
AZ. EIN 86-0745338
Ruling Year 1994
Creator: The artist and his spouse, deceased
Function: Study and exhibition foundation
URL: www.fredericksommer.org
2005 Assets: $6,613,101
2005 Charitable Purpose Disbursements: $165,807
2010 Assets: $6,367,178
2010 Charitable Purpose Disbursements: $61,068
2015 Assets: $6,164,049
2015 Charitable Purpose Disbursements: $47,265

NANCY SPERO, Painter
1926-2009
LEON GOLUB, Painter
1922-2004
Nancy Spero and Leon A. Golub Foundation for the Arts
NY. EIN 27-2753066
Ruling Year 2011
Creator: The artists
Function: Study and exhibition Foundation
URL:
2015 Assets: $4,464,671
2015 Charitable Purpose Disbursements: $106,689

POLLY THAYER STARR, Painter
1904–2006
Polly Thayer Starr Charitable Trust
MA. EIN 22-2756435
Ruling Year 1987
Creator: The artist
Function: Grantmaking foundation supporting art museums and educational organizations
URL: www.polly thayerstarr.org
2005 Assets: $5,384
2005 Charitable Purpose Disbursements: $15,340, including grants of $15,000
2010 Assets: $5,944,330
2010 Charitable Purpose Disbursements: $276,010, including grants of $250,000
2015 Assets: $7,081,688
2015 Charitable Purpose Disbursements: $336,347, including grants of $283,294

SAUL STEINBERG, Illustrator and Painter
1913–1999
The Saul Steinberg Foundation Inc.
DE, NY. EIN 13-4115047
Ruling Year 2000
Creator: The artist
Function: Study and exhibition foundation
URL: www.saulsteinbergfoundation.org
2005 Assets: $8,420,214
2005 Charitable Purpose Disbursements: $60,408
2010 Assets: $8,380,460
2010 Charitable Purpose Disbursements: $160,586
2015 Assets: $7,712,276
2015 Charitable Purpose Disbursements: $690,668, including grants of $390,500

HEDDA STERNE, Painter
1910-2011
The Hedda Sterne Foundation Inc.
DE, NY. EIN 46-1812072
Ruling Year 2013
Creator: The artist
Function: Study and exhibition foundation
URL: https://heddasternefoundation.org/
2015 Assets: $5,418,886
2015 Charitable Purpose Disbursements: $175,695, including grants of $15,000

ARY STILLMAN, Painter
1891–1967
The Stillman-Lack Foundation
TX, GA. EIN 74-6120167
Ruling Year 1971. Foundation terminated in 2012.
Creator: The artist's surviving spouse, deceased
Function: Study and exhibition foundation making grants of artworks to educational institutions
URL: www.stillmanlack.org
2005 Assets: $2,194,883
2005 Charitable Purpose Disbursements: $109,256, including grants of $15,000
2010 Assets: $90,485
2010 Charitable Purpose Disbursements: $864,376, including grants of $800,000

GEORGE SUGARMAN, Sculptor
1912–1999
The George Sugarman Foundation Inc.
NY, CA. EIN 13-4147012
Ruling Year 2001. Foundation terminated in 2013.
Creator: The artist
Function: Estate distribution foundation making grants of artworks to museums
URL: www.georgesugarman.com
2005 Assets: $1,234,912
2005 Charitable Purpose Disbursements: $47,055
2010 Assets: $107,309
2010 Charitable Purpose Disbursements: $156,022, including grants of $146,950

EUNICE LYLE SWETMAN (aka Dusti Bongé), Painter
1903-1993
Dusti Bongé Art Foundation Inc.
MS. EIN 64-0861167
Ruling Year 1996

Creator: Established separately; artists' collections contributed by the artists' descendants

Function: Study and exhibition foundation

URL: http://dustibonge.org/

2010 Assets: $2,087,745

2010 Charitable Purpose Disbursements: $99,992

2015 Assets: $5,096,378

2015 Charitable Purpose Disbursements: $110,996

LENORE G. TAWNEY, Sculptor and Fiber Artist
1907–2007

LGT Foundation (dba Lenore G. Tawney Foundation)

DE, NY. EIN 06-1281494

Ruling Year 1991

Creator: The artist

Function: Comprehensive foundation operating a study and exhibition program and making grants to support visual art education

URL: www.lenoretawney.org

2005 Assets: $595,215

2005 Charitable Purpose Disbursements: Grants of $30,000

2010 Assets: $5,734,876

2010 Charitable Purpose Disbursements: Grants of $25,000

2015 Assets: $9,643,631

2015 Charitable Purpose Disbursements: $429,224, including grants of $247,540

WAYNE THIEBAUD, Painter
Born 1920

Wayne Thiebaud Foundation

CA. EIN 32-0339132

Ruling Year 2013

Creator: The artist

Function: Study and exhibition foundation

URL:

2015 Assets: $3,318,132

2015 Charitable Purpose Disbursements: $0

FLORENCE THOMAS, Painter and Educator
1909–2007

The Paul and Florence Thomas Memorial Art School Inc.

NC. EIN 20-8899047

Ruling Year 2009

Creator: The artist

Function: Grantmaking foundation providing support to a public charity—Florence Thomas Art School, NC

URL:
2010 Assets: $2,274,561
2010 Charitable Purpose Disbursements: $107,968
2015 Assets: $986,030
2015 Charitable Purpose Disbursements: $49,741, including grants of $21,768

LOUIS COMFORT TIFFANY, Painter, Designer, and Philanthropist
1848–1933
Louis Comfort Tiffany Foundation
NY. EIN 13-1689389
Ruling Year 1938. Initial entity established 1918.
Creator: The artist
Function: Grantmaking foundation supporting artists and designers biennially. (Initially a comprehensive foundation operating the artist's property as a residency program and house museum.)
URL: www.louiscomforttiffanyfoundation.org
2005 Assets: $7,757,797
2005 Charitable Purpose Disbursements: $662,250, including grants of $600,000
2010 Assets: $6,030,632
2010 Charitable Purpose Disbursements: $111,040, including grants of $20,000
2015 Assets: $5,104,391
2015 Charitable Purpose Disbursements: $674,974, including grants of $600,000

JAMES TURRELL, Sculptor
Born 1943
Skystone Foundation Inc.
AZ. EIN 94-2842873
Ruling Year 1999
Creator: The artist
Function: Study and exhibition foundation operating an earth art installation project
URL:
2005 Assets: $12,740,224
2005 Charitable Purpose Disbursements: $146,280
2010 Assets: $15,054,136
2010 Charitable Purpose Disbursements: $1,509,649
2015 Assets: $15,949,756
2015 Charitable Purpose Disbursements: $417,793

CY TWOMBLY, Painter, Printmaker, and Sculptor
1928-2011
Cy Twombly Foundation
DE, NY. EIN 20-2572529
Ruling Year 2005

Creator: The artist

Function: Study and exhibition foundation

URL: www.cytwombly.org

2005 Assets: $258,443

2005 Charitable Purpose Disbursements: $0

2010 Assets: $4,448,692

2010 Charitable Purpose Disbursements: Grants of $200,000

2015 Assets: $1,513,639,592

2015 Charitable Purpose Disbursements: $3,320,428, including grants of $75,000

ESTEBAN VICENTE, Painter

1903–2001

The Harriet and Esteban Vicente Foundation Inc.

NY. EIN 13-4182614

Ruling Year 2001

Creator: The artist and his surviving spouse, deceased

Function: Comprehensive foundation maintaining a study and exhibition collection, making grants of artworks to museums, and making grants to support humanitarian programs, arts, and education, including to Museo de Arte Contemporáneo Esteban Vicente, Barcelona, Spain

URL:

2010 Assets: $28,980,084

2010 Charitable Purpose Disbursements: $6,043,661, including grants of $5,440,074

2015 Assets: $16,041,477

2015 Charitable Purpose Disbursements: $583,579, including grants of $300,000

ANDY WARHOL, Painter, Printmaker, and Filmmaker

1928–1987

The Andy Warhol Foundation for the Visual Arts Inc.

NY. EIN 13-3410749

Ruling Year 1988

Creator: The artist

Function: Grantmaking foundation supporting contemporary visual arts, artist-support programs, and freedom of artistic expression, as well as support to the Andy Warhol Museum, Carnegie Museums of Pittsburgh, PA and Creative Capital Foundation, NY

URL: www.warholfoundation.org

2005 Assets: $230,461,192

2005 Charitable Purpose Disbursements: $7,421,852, including grants of $6,010,471

2010 Assets: $316,547,132

2010 Charitable Purpose Disbursements: $17,614,644, including grants of $12,456,738

2015 Assets: $354,879,302

2015 Charitable Purpose Disbursements: $14,763,364, including grants of $11,721,980

AGNES WEINRICH, Painter
1873–1946

Helen W. Knaths and Agnes Weinrich Trust
MA. EIN 04-6937816
Ruling Year 2001
Creator: The artist's surviving sibling and beneficiary, deceased
Function: Grantmaking foundation providing support to named institutions (The Art Institute of Chicago, IL and The Phillips Collection, DC)
URL:
2005 Assets: $1,268,881
2005 Charitable Purpose Disbursements: $38,180, including grants of $26,952
2010 Assets: $1,338,332
2010 Charitable Purpose Disbursements: $54,924, including grants of $46,782
2015 Assets: $1,519,565
2015 Charitable Purpose Disbursements: $85,540, including grants of $75,426

HAROLD WESTON, Painter
1894–1972

Harold Weston Foundation
NY. EIN 11-3559712
Ruling Year 2001
Creator: The artist's descendants
Function: Study and exhibition foundation
URL: www.haroldweston.org
2005 Assets: $2,627,658
2005 Charitable Purpose Disbursements: $12,931
2010 Assets: $2,427,241
2010 Charitable Purpose Disbursements: $10,677
2015 Assets: $3,153,756
2015 Charitable Purpose Disbursements: $13,590

FREDERIC WHITAKER, Painter and Author
1891–1980
EILEEN MONAGHAN WHITAKER, Painter
1911–2005

The Frederic Whitaker and Eileen Monaghan Whitaker Foundation
CA, CO. EIN 33-0265872
Ruling Year 2001
Creator: Eileen Monaghan Whitaker
Function: Study and exhibition foundation
URL: www.whitakerwatercolors.org
2005 Assets: $102,416

2005 Charitable Purpose Disbursements: $202,174, including grants of $5,350
2010 Assets: $1,358,741
2010 Charitable Purpose Disbursements: $62,366
2015 Assets: $1,534,266
2015 Charitable Purpose Disbursements: $89,986, including grants of $13,000

ANDREW WYETH, Painter
1917–2009
Andrew and Betsy Wyeth Foundation for American Art
DE. EIN 06-1662503
Ruling Year 2003
Creator: The artist and his surviving spouse
Function: Grantmaking foundation supporting visual arts publications and art history fellowships, including support to Brandywine River Museum, PA, for its online N. C. Wyeth, A Catalogue Raisonné of Paintings
URL: wyethfoundationforamericanart.com
2005 Assets: $1,986,834
2005 Charitable Purpose Disbursements: $136,508, including grants of $129,665
2010 Assets: $3,224,330
2010 Charitable Purpose Disbursements: $408,067, including grants of $383,336
2015 Assets: $1,545,600
2015 Charitable Purpose Disbursements: $327,375, including grants of $298,775

Up East Inc.
DE, PA, ME. EIN 51-0367586
Ruling Year 1997
Creator: The artist and his surviving spouse
Function: Comprehensive foundation supporting island-based research on marine livelihoods in Maine
URL:
2005 Assets: $14,331,067
2005 Charitable Purpose Disbursements: $470,380, including grants of $102,895
2010 Assets: $12,113,671
2010 Charitable Purpose Disbursements: $716,015, including grants of $225,988
2015 Assets: $10,196,555
2015 Charitable Purpose Disbursements: $558,936, including grants of $87,951

JAMES BROWNING WYETH, Painter
Born 1946
Wyeth Foundation
DE, PA. EIN 26-0002833
Ruling Year 2002
Creator: The artist and his spouse

Function: Grantmaking foundation supporting arts, education, and environmental conservation, primarily in Maine, including support to the Brandywine River Museum, PA
URL:
2005 Assets: $9,799,257
2005 Charitable Purpose Disbursements: $166,942, including grants of $150,741
2010 Assets: $9,194,354
2010 Charitable Purpose Disbursements: $341,730, including grants of $330,250
2015 Assets: $5,685,689
2015 Charitable Purpose Disbursements: $6,099,700, including grants of $6,084,700

JOHN CHIN YOUNG, Painter and Collector
1909–1997
John Chin Young Foundation
HI. EIN 99-6081402
Ruling year 1998
Creator: The artist
Function: Grantmaking foundation supporting culture, education, and college art scholarships, primarily in Hawai'i, as well as support to the John Young Museum of Art, University of Hawai'i at Manoa Outreach College
URL:
2005 Assets: $4,979,907
2005 Charitable Purpose Disbursements: Grants of $191,596
2010 Assets: $4,776,425
2010 Charitable Purpose Disbursements: Grants of $228,315
2015 Assets: $6,207,283
2015 Charitable Purpose Disbursements: Grants of $246,979

1 See **Volume 1,** Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field.

2 The lack of fine art filmmakers possibly reflects the fact that larger numbers of artists with primary roles creating in these forms are only beginning to enter their seventh decades, the point at which the Study's findings indicate artists typically create their foundations.

A. Identified Artist-Endowed Foundations - Updated 2018

For the purpose of this research, artist-endowed foundations are exempt, private foundations created or endowed by a visual artist, the artist's surviving spouse, or other heirs or beneficiaries, to own the artist's assets for use in furthering exempt charitable and educational activities serving a public benefit. In this list of identified artist-endowed foundations, those that have terminated their private foundation status by converting to public charity status and continuing to operate are noted with (PC).

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
1	13-6053133	ABBEY MEMORIAL SCHOLARSHIPS TRUST (established in 1926)	1982		Abbey, Edwin Austin	Painter	1852	1911
2	13-3157934	RUTH ABRAMS FOUNDATION INC.	1983	2011	Abrams, Ruth	Painter	1912	1986
3	11-3506582	TEE AND CHARLES ADDAMS FOUNDATION	2000		Addams, Charles	Cartoonist	1912	1988
4	23-7104223	THE JOSEF ALBERS FOUNDATION INC. (dba Josef and Anni Albers Foundation)	1972		Albers, Josef Albers, Anni	Painter Designer	1888 1899	1976 1994
5	30-0377654	HERMAN J. ALBRECHT LIBRARY OF HISTORICAL ARCHITECTURE INC.	2008		Albrecht, Herman J.	Architect	1896	1961
6	13-3777483	THE LARRY L. ALDRICH FOUNDATION INC.	1994	2005	Aldrich, Larry	Designer	1906	2001
7	23-2727140	LEEWAY FOUNDATION	1994		Alter, Linda Lee	Painter	1939	
8	39-6614493	DONALD M. ANDERSON FOUNDATION	1995		Anderson, Donald M.	Designer	1915	1995
9	26-3554414	CARL ANDRE AND MELISSA L. KRETSCHMER FOUNDATION INC.	2009	2014	Andre, Carl Kretschmer, Melissa L.	Sculptor Sculptor	1935 1962	
10	46-3204649	CARL ANDRE AND MELISSA L. KRETSCHMER FOUNDATION INC.	2009		Andre, Carl Kretschmer, Melissa L.	Sculptor Sculptor	1935 1962	
11	51-0655879	THE ANDREWS-HUMPHREY FAMILY FOUNDATION	2010		Andrews, Benny Humphrey, Nene	Painter Sculptor	1930 1947	 2006
12	45-1534468	THE ANTONAKOS FOUNDATION	2011		Antonakos, Stephen	Sculptor	1926	2013
13	27-3097425	REVERSIBLE DESTINY FOUNDATION INC.	2011		Arakawa, Shusaku Gins, Madeline	Architect Architect	1936 1941	2010 2014

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
14	13-4123083	THE ARCHIPENKO FOUNDATION INC.	2000		Archipenko, Alexander	Sculptor	1887	1964
15	91-6478619	THE FLOW CHART FOUNDATION	2017		Ashbery, John	Poet, Collagist	1927	2017
16	46-6938819	MICHAEL ASHER FOUNDATION	2014	2016	Asher, Michael	Conceptual Artist	1943	2012
17	35-2510764	MICHAEL ASHER FOUNDATION	2016		Asher, Michael	Conceptual Artist	1943	2012
18	06-1442201	SARAH G. AUSTIN FOUNDATION INC.	1996		Austin, Sarah G.	Sculptor	1935	1994
19	20-1275443	THE RICHARD AVEDON FOUNDATION	2004		Avedon, Richard	Photographer	1923	2004
20	13-3093638	MILTON AND SALLY AVERY ARTS FOUNDATION INC.	1983		Avery, Milton Avery, Sally Michel	Painter Painter	1885 1902	1965 2003
21	13-3511667	ALICE BABER ART FUND INC.	1989	2005	Baber, Alice	Painter	1928	1982
22	32-6214569	JOHN BALDESSARI FAMILY CHARITABLE TRUST	2013	2015	Baldessari, John	Conceptual Artist	1931	
23	47-1872795	JOHN BALDESSARI FAMILY FOUNDATION INC.	2014		Baldessari, John	Conceptual Artist	1931	
24	27-3798420	THE ALVIN BALTROP TRUST	2014	2017	Baltrop, Alvin	Photographer	1948	2004
25	45-2280518	WILL AND ELENA BARNET FOUNDATION INC.	2011		Barnet, Will	Painter	1911	2012
26	22-3089545	VITAO BATTISTA ATELIER FOUNDATION INC.	1991		Battista, Vito	Architect	1909	1990
27	13-6902775	ROMARE BEARDEN FOUNDATION INC. (PC)	1989	2003	Bearden, Romare	Painter	1911	1988
28	81-5289502	BRUCE BEASLEY FOUNDATION	2017		Beasley, Bruce	Sculptor	1939	
29	73-1663290	ROSEMARIE BECK FOUNDATION	2006		Beck, Rosemarie	Painter	1923	2003
30	22-2672246	THE GERSHON BENJAMIN FOUNDATION INC.	1993		Benjamin, Gershon	Painter	1899	1985

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
31	74-3159508	THE STAN BERENSTAIN MEMORIAL FUND	2006	2008	Berenstain, Stan Berenstain, Jan	Illustrator Illustrator	1923 1923	2005 2012
32	20-1550668	ELEANORE BERMAN ART FOUNDATION	2005		Berman, Eleanore	Painter	1929	2004
33	43-6512119	GERTRUDE AND WILLIAM A. BERNOUDY FOUNDATION	1995		Bernoudy, William Adair	Architect	1910	1988
34	13-3054669	THE THERESA BERNSTEIN AND WILLIAM MEYEROWITZ FOUNDATION	1983		Bernstein, Theresa Meyerowitz, William	Painter Painter	1890 1887	2002 1981
35	20-7188011	BROTHER THOMAS CHARITABLE FOUNDATION	2007	2007	Bezanson, Charles	Designer	1929	2007
36	91-1505735	BLAKEMORE FOUNDATION	1996		Blakemore, Frances	Painter	1906	1997
37	48-1216501	ALBERT BLOCH FOUNDATION	2003		Bloch, Albert	Painter	1882	1961
38	26-0008276	THE HERB BLOCK FOUNDATION	2002		Block, Herb	Cartoonist	1909	2001
39	13-3564317	EDITH C. BLUM FOUNDATION INC. (succeeds 1976 charitable trust)	1990		Blum, Edith C.	Painter	1892	1976
40	43-6269867	RUTH H. BOHAN FOUNDATION	1987		Bohan, Ruth H.	Painter	1891	1981
41	13-3190220	THE EASTON FOUNDATION INC.	1984		Bourgeois, Louise	Sculptor	1911	2010
42	46-1471404	ART + PRACTICE	2014		Bradford, Mark	Painter	1961	
43	95-4492575	SASCHA BRASTOFF FOUNDATION	1994		Brastoff, Sascha	Designer	1918	1993
44	30-6093702	RUTH LIGHT BRAUN ARTWORK TRUST	2005	2011	Braun, Ruth Light	Illustrator	1906	2003
45	45-2131863	BRICE CHARITABLE FOUNDATION	2012		Brice, William	Painter	1921	2008
46	20-2217753	ROY BREIMON ART FUND INC.	2007	2011	Breimon, Roy	Painter	1950	2004
47	46-3263096	CAPSTONE FOUNDATION	2014	2017	Brodsky, Judith K.	Painter	1933	

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
48	45-4612639	JAMES AND CHARLOTTE BROOKS FOUNDATION	2012	2017	Brooks, James Brooks, Charlotte Park	Painter Painter	1906 1918	1992 2011
49	75-2879821	JAMES BROOKS AND CHARLOTTE PARK BROOKS FOUNDATION	2000	2011	Brooks, James Brooks, Charlotte Park	Painter Painter	1906 1918	1992 2011
50	05-3842834	FREDERICK BROWN MUSEUM INC.	1995	2005	Brown, Frederick James	Painter	1945	2012
51	26-4010221	WILLIAM BROWN AND PAUL WONNER FOUNDATION	2009	2012	Brown, William Theo Wonner, Paul	Painter	1919 1920	2012 2008
52	26-6305490	COLLEEN BROWNING WAGNER TRUST	2008	2010	Browning, Colleen	Painter	1918	2003
53	13-3772926	V. I. A. ART INC.	1995		Bunts, Frank	Painter	1932	
54	16-6073522	CHARLES E. BURCHFIELD FOUNDATION INC.	1967		Burchfield, Charles Ephraim	Painter	1893	1967
55	95-4392905	HANS G. AND THORDIS W. BURKHARDT FOUNDATION	1993		Burkhardt, Hans Gustav	Painter	1904	1994
56	13-3466986	CALDER FOUNDATION	1991		Calder, Alexander	Sculptor	1898	1976
57	13-3952016	PAINTER HILL FOUNDATION INC.	1997	2006	Calder, Alexander	Sculptor	1989	1976
58	04-3296725	THE ERIC AND BARBARA CARLE FOUNDATION	1997	2017	Carle, Eric	Illustrator	1929	
59	82-2036857	ERIC AND BARBARA CARLE FOUNDATION, INC.	2017		Carle, Eric	Illustrator	1929	
60	91-2125950	MUSEO EDUARDO CARRILLO	2002		Carrillo, Eduardo	Painter	1937	1997
61	13-3324068	CHEN CHI FOUNDATION INC.	1987	2011	Chi, Chen	Painter	1912	2005
62	27-0771638	THE DALE AND LESLIE CHIHULY FOUNDATION	2009		Chihuly, Dale	Sculptor	1941	
63	13-5638284	LA NAPOULE ART FOUNDATION-HENRY CLEWS MEMORIAL (PC)	1952	N/A	Clews, Henry	Painter	1876	1937
64	54-2066856	CHUCK CLOSE FOUNDATION	2003		Close, Chuck	Painter	1940	

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
65	04-6094293	BLANCHE E. COLMAN TRUST	1962		Colman, Blanche Emily	Designer	1874	1959
66	36-6051856	SEDOH FOUNDATION (fka Cassandra Foundation, fka William and Noma Copley Foundation)	1955		Copley, William Nelson	Painter	1919	1996
67	N/A	C AND B (CORNELL AND BENTON) FOUNDATION TRUST	1976	1980	Cornell, Joseph	Sculptor	1903	1972
68	13-3097502	THE JOSEPH AND ROBERT CORNELL MEMORIAL FOUNDATION	1984		Cornell, Joseph	Sculptor	1903	1972
69	04-6460555	MARY J. COULTER CLARK TRUST	1967		Coulter, Mary Jencques	Painter	1880	1966
70	45-3796756	COURTRIGHT-ROMEDA FOUNDATION	2012	2015	Courtright, Robert Romeda, Bruno	Painter Sculptor	1926 1933	2012 2017
71	06-0972155	NEWINGTON-CROPSEY FOUNDATION	1978		Cropsey, Jasper Francis	Painter	1823	1900
72	52-6860481	BERNICE CROSS TRUST	1997	2015	Cross, Bernice	Painter	1912	1996
73	55-0841750	BRIGITTE AND WILLIAM CROVELLO FOUNDATION INC.	2004		Crovello, William	Sculptor	1929	
74	58-2667459	WALLACE CUNNINGHAM FOUNDATION FOR ARCHITECTURAL RESEARCH	2004		Cunningham, Wallace E.	Architect	1954	
75	91-2094316	PHILIP C. CURTIS CHARITABLE TRUST FOR THE ENCOURAGEMENT OF ART	2002		Curtis, Philip Campbell	Painter	1907	2000
76	13-4151973	THE WILLEM DE KOONING FOUNDATION INC.	2001		de Kooning, Willem	Painter	1904	1997
77	95-6061759	ELSIE DE WOLFE FOUNDATION INC.	1964		De Wolfe, Elsie	Designer	1865	1950
78	11-3343213	ROY AND SHERRY DECARAVA FOUNDATION	1999		DeCarava, Roy	Photographer	1919	2009
79	94-6642644	THE JAY DEFEO FOUNDATION	1998		DeFeo, Jay	Painter	1929	1989
80	86-0339837	DEGRAZIA ART AND CULTURAL FOUNDATION INC.	1979		DeGrazia, Ettore	Painter	1909	1982
81	20-0741840	ADOLF AND VIRGINIA DEHN FOUNDATION	2005		Dehn, Adolf Dehn, Virginia Engelman	Painter Painter	1895 1922	1968 2005

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
82	13-3830526	DOROTHY DEHNER FOUNDATION FOR THE VISUAL ARTS INC.	1995		Dehner, Dorothy	Sculptor	1901	1994
83	26-1517545	THE RICHARD DIEBENKORN FOUNDATION	2009		Diebenkorn, Richard	Painter	1922	1993
84	06-0974154	ATHENA FOUNDATION INC.	1978		Di Suvero, Mark	Sculptor	1933	
85	13-6319615	THE E D FOUNDATION	1969		Donati, Enrico	Painter	1909	2008
86	38-6058512	ALDEN AND VADA DOW FUND	1962		Dow, Alden Ball	Architect	1904	1983
87	38-2852321	ALDEN B. AND VADA B. DOW CREATIVITY FOUNDATION	1989		Dow, Alden Ball	Architect	1904	1983
88	95-3450028	ANTHONY AND ELIZABETH DUQUETTE FOUNDATION FOR THE LIVING ARTS	2010		Duquette, Anthony Duquette, Elizabeth J.	Designer Painter	1914 1918	1999 1995
89	94-2693309	PAUL DYCK FOUNDATION RESEARCH INSTITUTION OF AMERICAN INDIAN CULTURE	1981		Dyck, Paul	Painter	1917	2006
90	20-0276962	CHARLES AND RAY EAMES HOUSE PRESERVATION FOUNDATION INC.	2004		Eames, Charles Eames, Ray	Architect Designer	1907 1916	1978 1988
91	04-3104763	WORDS AND PICTURES	1992	2011	Eastman, Kevin B.	Animator	1962	
92	65-0309613	WILL AND ANN EISNER FAMILY FOUNDATION INC.	1992		Eisner, Will	Cartoonist	1917	2005
93	47-3237606	ELLIS-BEAUREGARD FOUNDATION	2015		Ellis, John David Beauregard, Joan Marie	Painter Painter	1929 1920	2015 2009
94	22-3061717	ANONIMO FOUNDATION	1990		Ellis, John David Beauregard, Joan Marie	Painter Painter	1929 1920	2015 2009
95	87-0491761	LARRY ELSNER ART FOUNDATION	1992		Elsner, Larry	Designer	1930	1990
96	23-2334277	WHARTON ESHERICK FOUNDATION	1986	2011	Esherick, Wharton	Designer	1887	1970
97	20-8046397	ACADIA FOUNDATION	2009		Estes, Richard	Painter	1932	
98	95-4721433	FALKENSTEIN FOUNDATION	1999		Falkenstein, Claire	Sculptor	1908	1997

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
99	13-3763399	ROBERT D. FARBER FOUNDATION	1994	2003	Farber, Robert	Painter	1948	1995
100	95-3451355	LORSER FEITELSON AND HELEN LUNDEBERG FEITELSON ARTS FOUNDATION	1980		Feitelson, Lorser Lundeberg, Helen	Painter Painter	1898 1908	1978 1999
101	13-2923712	THE HERBERT FERBER FOUNDATION INC.	1978		Ferber, Herbert	Sculptor	1906	1991
102	22-3340779	FALCON CHARITABLE FOUNDATION	1995		Fiore, Joseph A.	Painter	1925	2008
103	30-0475431	FISCHL GORNIK FAMILY FOUNDATION INC.	2009		Fischl, Eric Gornik, April	Painter Painter	1948 1953	
104	45-4159301	LOUISE FISHMAN FOUNDATION	2014		Fishman, Louise	Painter	1939	
105	11-3081355	DAN FLAVIN ART FOUNDATION INC.	1992	N/A	Flavin, Dan	Sculptor	1933	1996
106	23-7052993	LILLIAN H. FLORSHEIM FOUNDATION FOR FINE ARTS	1966		Florsheim, Lillian	Sculptor	1896	1989
107	36-3047617	RICHARD FLORSHEIM ART FUND	1980	2007	Florsheim, Richard Aberle	Painter	1916	1979
108	13-7024539	LISA FONSSAGRIVES-PENN TRUST	1994		Fonssagrives-Penn, Lisa	Sculptor	1911	1992
109	22-2618186	THE KATHERINE FOREST CRAFTS FOUNDATION INC.	1985		Forest, Katherine	Painter	1883	1952
110	36-7281827	VERITAS FOUNDATION	2000	2015	Foster, Edward	Photographer	1940	
111	95-4336984	SAM FRANCIS FOUNDATION (fka Samuel L. Francis Art Museum)	1995		Francis, Sam	Painter	1923	1994
112	13-3857299	THE ANDREA FRANK FOUNDATION INC.	1996		Frank, Robert Leaf, June	Photographer Painter	1924 1929	
113	13-3244308	HELEN FRANKENTHALER FOUNDATION INC.	1985		Frankenthaler, Helen	Painter	1928	2011
114	38-6154750	MARSHALL FREDERICKS FOUNDATION	1965		Fredericks, Marshall M.	Sculptor	1908	1998
115	13-3471554	FRELINGHUYSEN MORRIS FOUNDATION	1988		Frelinghuysen, Suzy Morris, George Lovett Kingsland	Painter Painter	1912 1905	1988 1975

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
116	94-3357343	ARTISTS' LEGACY FOUNDATION	2001		Frey, Viola Carnwath, Squeak	Sculptor Painter	1933 1947	 2004
117	20-5599631	LEE AND MARIA FRIEDLANDER FAMILY FOUNDATION	2006		Friedlander, Lee	Photographer	1934	
118	31-1811031	THE GABARRON FOUNDATION INC.	2002		Gabarron, Cristobal	Painter	1945	
119	95-6029752	DR. SEUSS FOUNDATION	1960		Geisel, Theodore Seuss	Illustrator	1904	1991
120	94-3331601	GENSLER FAMILY FOUNDATION	2000		Gensler, M. Arthur, Jr	Architect	1935	
121	13-3271090	DESIGN INSIGHT FOUNDATION	1985	2014	Gersin, Robert P.	Designer	1929	1989
122	13-4138652	DOROTHY M. GILLESPIE FOUNDATION INC.	2001		Gillespie, Dorothy Merle	Painter	1920	2012
123	85-6011297	GIRARD FOUNDATION	1962	1998	Girard, Alexander Hayden	Designer	1907	1993
124	13-6136127	SANSOM FOUNDATION INC.	1959		Glackens, William James Glackens, Edith Dimock	Painter Painter	1870 1876	1938 1955
125	13-3754244	MILTON AND SHIRLEY GLASER FOUNDATION INC.	1994		Glaser, Milton	Designer	1929	
126	01-0733159	FELIX GONZALEZ-TORRES FOUNDATION	2003		Gonzalez-Torres, Felix	Sculptor	1957	1996
127	02-0590852	EDWARD GOREY CHARITABLE TRUST	2008		Gorey, Edward	Illustrator	1925	2000
128	20-4711374	ARSHILE GORKY FOUNDATION	2006		Gorky, Arshile	Painter	1904	1948
129	85-0350072	R. C. GORMAN FOUNDATION	1987	2013	Gorman, Rudolph Carl	Painter	1932	2005
130	13-2853957	THE ADOLPH AND ESTHER GOTTLIEB FOUNDATION INC.	1976		Gottlieb, Adolph	Painter	1903	1974
131	47-1368329	DANIEL GRAHAM AND MIEKO GRAHAM FOUNDATION INC.	2014		Graham, Daniel Meguro, Mieko	Conceptual Artist Conceptual Artist	1942 1969	
132	36-2356089	GRAHAM FOUNDATION FOR ADVANCED STUDIES IN THE FINE ARTS (fka American School of Fine Arts)	1959		Graham, Ernest R.	Architect	1866	1936

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
133	68-0445017	MORRIS GRAVES FOUNDATION	2000		Graves, Morris	Painter	1910	2001
134	13-3885307	NANCY GRAVES FOUNDATION INC.	1997		Graves, Nancy	Sculptor	1939	1995
135	20-4701981	CLEVE GRAY FOUNDATION	2006		Gray, Cleve	Painter	1918	2004
136	13-4154166	THE STEPHEN GREENE FOUNDATION	2001		Greene, Stephen	Painter	1918	1999
137	04-6653279	ARTHUR GRIFFIN CENTER FOR PHOTOGRAPHIC ART (PC)	1991	2002	Griffin, Arthur	Photographer	1903	2001
138	30-0051028	ARTHUR GRIFFIN FAMILY FOUNDATION	2002		Griffin, Arthur	Photographer	1903	2001
139	04-3338237	ARTHUR GRIFFIN FOUNDATION FOR WINCHESTER	1998		Griffin, Arthur	Photographer	1903	2001
140	39-1553615	OWEN AND ANNE GROMME SCHOLARSHIP FUND INC.	1986	2009	Gromme, Owen J.	Painter	1896	1991
141	41-1733396	OWEN J GROMME FOUNDATION	1993		Gromme, Owen J.	Painter	1896	1991
142	13-3556699	CHAIM GROSS MUSEUM	1990	2012	Gross, Chaim	Sculptor	1904	1991
143	13-3490010	THE RENEE AND CHAIM GROSS FOUNDATION INC.	1989		Gross, Chaim	Sculptor	1904	1991
144	04-2714713	GUND ART FOUNDATION	1980	2016	Gund, Graham	Architect	1922	
145	51-0188142	GRAHAM GUND CHARITABLE TRUST	1976	2003	Gund, Graham	Architect	1922	
146	46-4535268	CAI FOUNDATION	2014		Guo-Qiang, Cai	Performance Artist	1957	
147	46-1575176	THE GUSTON FOUNDATION	2013		Guston, Philip Guston, Musa McKim	Painter Painter	1913 1908	1980 1992
148	13-4044535	CHARLES AND BETTE-ANN GWATHMEY FOUNDATION INC.	2002		Gwathmey, Charles	Architect	1938	2009
149	85-0387488	ARTHUR HADDOCK FOUNDATION	1994		Haddock, Arthur Earl	Painter	1895	1980

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
150	13-3759863	RAOUL HAGUE FOUNDATION INC.	1994		Hague, Raoul	Sculptor	1905	1993
151	01-6084742	SURF POINT FOUNDATION	1989		Hallam, Beverly	Painter	1923	2013
152	26-4790167	FREDERICK HAMMERSLEY FOUNDATION	2009		Hammersley, Frederick	Painter	1919	2009
153	27-4335174	DAVID HAMMONS FOUNDATION	2014		Hammons, David	Conceptual Artist	1943	
154	11-0249024	KEITH HARING FOUNDATION INC.	1991		Haring, Keith	Painter	1958	1990
155	13-3603342	KEITH HARING FOUNDATION INC.	1991	1992	Haring, Keith	Painter	1958	1990
156	84-0845015	FRED HARMAN ART MUSEUM	1981		Harman, Fred	Cartoonist	1902	1982
157	13-7245228	LILY HARMON CHARITABLE TRUST	2000	2013	Harmon, Lily	Painter	1912	1998
158	45-4937139	HARRISON ATELIER FOUNDATION	2012		Harrison, Ariane Lourie	Architect	1971	
159	27-2915847	THE FREDERICK HART FOUNDATION	2010		Hart, Frederick	Sculptor	1943	1999
160	30-6048115	JOHN BURTON HARTER FOUNDATION CHARITABLE TRUST	2004		Harter, John Burton	Painter	1940	2002
161	99-0319239	HON CHEW HEE ESTATE FOUNDATION	1996	2015	Hee, Hon-Chew	Painter	1906	1992
162	13-4147079	SOUNDINGS - THE JOHN HEJDUK FOUNDATION FOR ARCHITECTURAL RESEARCH	2002	N/A	Hejduk, John Quentin	Architect	1929	2000
163	13-3596614	AL HELD FOUNDATION INC.	1991		Held, Al	Painter	1928	2005
164	13-7262537	HELIKER-LA HOTAN FOUNDATION INC.	2001		Heliker, John Edward LaHotan, Robert L.	Painter Painter	1909 1927	2000 2002
165	11-3726166	HEMENWAY FOUNDATION	2006	2011	Hemenway, Nancy	Sculptor	1921	2008
166	52-1219337	TEXTILE ARTS FOUNDATION	1981	1994	Hemenway, Nancy	Sculptor	1921	2008

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
167	30-6320175	HENRY HENSCHE CHARITABLE TRUST	2015		Hensche, Henry	Painter	1901	1992
168	72-1430321	HENRY HENSCHE FOUNDATION	2000	2011	Hensche, Henry	Painter	1901	1992
169	25-0974305	JOHN A. HERMANN JR MEMORIAL ART MUSEUM	1944		Hermann, John A.	Painter	1858	1942
170	25-6024793	HERMANN MEMORIAL ART MUSEUM TRUST NO 2	1970		Hermann, John A.	Painter	1858	1942
171	25-6024622	HERMANN MEMORIAL ART MUSEUM TRUST	1973		Hermann, John A.	Painter	1858	1942
172	TBC	THE EVA HESSE CHARITABLE FOUNDATION INC.	2018		Hesse, Eva	Sculptor	1936	1970
173	20-6439616	THE CLINTON HILL-ALLEN TRAN FOUNDATION	2006		Hill, Clinton	Painter	1922	2003
174	13-2622714	CAMARGO FOUNDATION	1968		Hill, Jerome	Painter	1905	1972
175	41-6035163	JEROME FOUNDATION INC. (fka Avon Foundation)	1964		Hill, Jerome	Painter	1905	1972
176	20-0908729	AL HIRSCHFELD FOUNDATION	2004		Hirschfeld, Al	Caricaturist	1903	2003
177	26-2906501	DAVID HOCKNEY FOUNDATION INC.	2010		Hockney, David	Painter	1937	
178	13-7102174	RENATE HOFMANN CHARITABLE TRUST	1997		Hofmann, Hans	Painter	1880	1966
179	13-7102172	RENATE, HANS AND MARIA HOFMANN TRUST	1997		Hofmann, Hans	Painter	1880	1966
180	26-3285804	THE HELEN AND CLAUS HOIE CHARITABLE FOUNDATION	2008		Hoie, Claus Hoie, Helen	Painter Painter	1911 1911	2007 2000
181	20-0124950	STEVEN MYRON HOLL FOUNDATION INC.	2007		Holl, Steven Myron	Architect	1947	
182	47-3803803	HOLT-SMITHSON FOUNDATION	2016		Holt, Nancy Smithson, Robert	Sculptor Sculptor	1938 1928	2014 1973
183	36-7118707	MILTON HORN TRUST (dba Milton Horn Art Trust)	1996	2005	Horn, Milton	Sculptor	1906	1994

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
184	46-2691218	THE RONI HORN FOUNDATION	2014		Horn, Roni	Sculptor	1955	
185	85-0449009	THE ALLAN HOUSER FOUNDATION	1998		Houser, Allan	Sculptor	1914	1994
186	N/A	THE ALEXIS GRITCHENKO FOUNDATION INC.	1963	N/A	Hryshchenko, Oleksa	Painter	1893	1977
187	81-3141890	STAR OF HOPE INC.	2016		Indiana, Robert	Painter	1928	2018
188	26-4116050	500 CAPP STREET FOUNDATION	2009		Ireland, David	Sculptor	1930	2009
189	54-6421160	ELIZABETH IRELAND GRAVES CHARITABLE TRUST	1998		Ireland, William Addison	Cartoonist	1880	1935
190	46-4354404	ROBERT AND ADELE IRWIN FOUNDATION	2016		Irwin, Robert	Sculptor	1928	
191	26-3882051	JAHN FOUNDATION	2009		Jahn, Helmut	Architect	1940	
192	47-5404697	BILL JENSEN AND MARGRIT LEWCZUK FOUNDATION	2016		Jensen, Bill Lewczuk, Margrit	Painter Painter	1945 1952	
193	31-6654721	LONG MARCH FOUNDATION	2001	2015	Jie, Lu	Sculptor	1964	
194	20-1737242	LOW ROAD FOUNDATION	2004		Johns, Jasper	Painter	1930	
195	22-3694371	GROUNDS FOR SCULPTURE (PC)	1992	2000	Johnson, J. Seward Jr.	Sculptor	1930	
196	22-3808507	JOHNSON ART AND EDUCATION FOUNDATION	2001		Johnson, J. Seward Jr.	Sculptor	1930	
197	22-3694372	SCULPTURE FOUNDATION INC.	2000	2015	Johnson, J. Seward Jr.	Sculptor	1930	
198	22-6054882	THE ATLANTIC FOUNDATION	1964		Johnson, J. Seward Jr.	Sculptor	1930	
199	45-5246642	THE SEWARD JOHNSON ATELIER INC	2013		Johnson, J. Seward Jr.	Sculptor	1930	
200	33-6262849	CHUCK JONES MUSEUM (PC) (fka Chuck Jones Center for Creativity; fka Chuck Jones Foundation)	2001	2015	Jones, Chuck	Animator	1912	2002

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201	74-2798673	JUDD FOUNDATION (PC)	1997	2013	Judd, Donald	Sculptor	1928	1994
202	43-2014212	ROBERT KABAK FOUNDATION	2004	2011	Kabak, Robert	Painter	1930	
203	35-6906882	ILYA AND EMILIA KABAKOV FOUNDATION	2012		Kabakov, Ilya Kabakov, Emilia	Sculptor Sculptor	1933 1945	
204	31-1631167	THE REUBEN KADISH ART FOUNDATION INC.	1999		Kadish, Reuben	Sculptor	1913	1992
205	35-6609501	MARGERY FLORENCE KAHN CHARITABLE TRUST	1997		Kahn, Margery Florence	Sculptor	1916	1995
206	13-4036532	WOLF KAHN AND EMILY MASON FOUNDATION INC.	2000		Kahn, Wolf Mason, Emily	Painter Painter	1927 1932	
207	13-3859430	HOWARD KANOVITZ FOUNDATION INC.	1996		Kanovitz, Howard	Painter	1929	2009
208	51-0529249	ALEX KATZ FOUNDATION INC.	2005		Katz, Alex	Painter	1927	
209	13-4177993	ONE MILLION YEARS FOUNDATION INC.	2001		Kawara, On	Conceptual Artist	1932	2014
210	23-7072750	EZRA JACK KEATS FOUNDATION INC.	1970		Keats, Ezra Jack	Illustrator	1916	1983
211	30-0434789	THE MIKE KELLEY FOUNDATION FOR THE ARTS	2008		Kelley, Mike	Sculptor	1954	2012
212	22-3132379	ELLSWORTH KELLY FOUNDATION INC.	1991		Kelly, Ellsworth	Painter	1923	2015
213	13-3136378	THE ANDRÉ AND ELIZABETH KERTÉSZ FOUNDATION INC.	1983		Kertész, André	Photographer	1894	1985
214	84-1390225	THE EDWARD AND NANCY KIENHOLZ FOUNDATION INC.	1997		Kienholz, Edward Keinholz, Nancy Reddin	Sculptor Sculptor	1927 1943	1994
215	84-1360133	KIRKLAND MUSEUM OF FINE AND DECORATIVE ART	1996		Kirkland, Vance Hall	Painter	1904	1981
216	13-3228325	THE FRANZ KLINE FOUNDATION INC.	1987	1995	Kline, Franz	Painter	1910	1962
217	04-6937814	KARL O. AND HELEN W. KNATHS TRUST	2001		Knaths, Karl	Painter	1891	1971

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
218	13-7101223	KIKI KOGELNIK FOUNDATION	1997		Kogelnik, Kiki	Painter	1935	1997
219	65-0676162	KONI FOUNDATION INC.	2001		Koni, Nikolaus	Sculptor	1911	2000
220	94-3090173	HOWARD KOTTLER TESTAMENTARY TRUST	1989	2016	Kottler, Howard	Sculptor	1930	1989
221	80-0853496	CROSSED PURPOSES FOUNDATION INC	2015		Kozloff, Joyce Kozloff, Max	Sculptor Photographer	1942 1933	
222	81-2752372	SHIGEKO KUBOTA VIDEO ART FOUNDATION INC.	2017		Kubota, Shigeko	Video Artist	1937	2015
223	36-3855553	ANSTISS AND RONALD KRUECK FOUNDATION	1993		Krueck, Ronald A.	Architect	1946	
224	14-1485217	YASUO KUNIYOSHI FUND INC.	1953	2007	Kuniyoshi, Yasuo	Painter	1889	1953
225	20-5907069	SARA AND YASUO KUNIYOSHI FOUNDATION	2007		Kuniyoshi, Yasuo	Painter	1889	1953
226	04-6113196	LACHAISE FOUNDATION	1964		Lachaise, Gaston	Sculptor	1882	1935
227	11-3190228	AMERICAN FOUNDATION FOR THE VISUAL ARTS INC.	1995	2006	Laikin, Adam	Illustrator	1962	
228	22-3149258	XERIC FOUNDATION	1992		Laird, Peter	Animator	1954	
229	91-2162110	WARWICK FOUNDATION INC.	2002		Lancaster, Clay	Illustrator	1917	2000
230	95-3994420	WALTER LANTZ FOUNDATION	1985		Lantz, Walter	Animator	1899	1994
231	13-4068333	LASSAW FOUNDATION INC.	2006	2010	Lassaw, Ibram	Sculptor	1913	2003
232	91-2015166	JACOB AND GWENDOLYN LAWRENCE FOUNDATION	2000		Lawrence, Jacob Lawrence, Gwendolyn Knight	Painter Painter	1917 1914	2000 2005
233	13-3680342	GERSON AND JUDITH LEIBER FOUNDATION INC.	1994		Leiber, Gerson A. Leiber, Judith	Painter Designer	1921 1921	2018 2018
234	13-4197644	JUDITH AND GERSON LEIBER FOUNDATION INC.	2002		Leiber, Gerson A. Leiber, Judith	Painter Designer	1921 1921	2018 2018

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
235	13-3398045	THE VIOLA FUND (fka The Mandrake Fund)	1987		Leigh, Abby	Painter	1948	
236	25-6022923	CHARLES H. LEISSER CHARITABLE TRUST	1942	2015	Leisser, Martin	Painter	1846	1940
237	25-6022924	MARTIN B. LEISSER TRUST	1942	N/A	Leisser, Martin	Painter	1846	1940
238	25-7422376	MARTIN B LEISSER ART FUND	1942		Leisser, Martin	Painter	1845	1940
239	47-4413338	SAUL LEITER FOUNDATION	2015		Leiter, Saul	Photographer	1923	2013
240	36-3204862	PHILLIP AND EDITH LEONIAN FOUNDATION	1983		Leonian, Phillip	Photographer	1927	2016
241	36-7691472	PHILLIP LEONIAN AND EDITH ROSENBAUM LEONIAN CHARITABLE TRUST	2017		Leonian, Phillip	Photographer	1927	2016
242	20-4926823	HARPO FOUNDATION INC.	2006		Levine, Edward M.	Sculptor	1935	
243	13-7154412	HELEN LEVITT CHARITABLE TRUST	1998	2011	Levitt, Helen	Photographer	1913	2009
244	91-1898350	ROY LICHTENSTEIN FOUNDATION	1998		Lichtenstein, Roy	Painter	1923	1997
245	26-0580464	LICHTNER-GROTENRATH FOUNDATION	2007	2011	Lichtner, Schomer Frank Grotenrath, Ruth	Painter Painter	1905 1912	2006 1988
246	13-6151503	JACQUES AND YULLA LIPCHITZ FOUNDATION INC.	1963		Lipchitz, Jacques Lipchitz, Yulla Halberstadt	Sculptor Sculptor	1891 1911	1973 2003
247	11-2726311	THE RICHARD LIPPOLD FOUNDATION INC.	1985	2011	Lippold, Richard	Sculptor	1915	2002
248	52-2322473	MORRIS LOUIS CONSERVATION FUND INC.	2002	2014	Louis, Morris	Painter	1912	1962
249	98-0590515	THE BORIS LURIE ART FOUNDATION	2009		Lurie, Boris	Painter	1924	2008
250	36-7429814	EDITH LUTYENS AND NORMAN BEL GEDDES FOUNDATION INC.	2004		Lutyens, Edith Bel Geddes, Norman	Designer Designer	1907 1893	2002 1958
251	74-2571541	CORNUDAS MOUNTAIN FOUNDATION	1990		Magee, James R.	Sculptor	1948	

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
252	13-4181214	THE MALEVICH SOCIETY	2002		Malevich, Kazimir	Painter	1879	1935
253	86-0865222	MANDELMAN-RIBAK FOUNDATION	1998		Mandelman, Beatrice Ribak, Louis	Painter Painter	1912 1902	1998 1979
254	76-01722992	JOHN AND PAUL MANSHIP QUARRY FOUNDATION	2014		Manship, Paul Manship, John Paul	Sculptor Painter	1885 1927	1966 2000
255	13-3480472	THE ROBERT MAPPLETHORPE FOUNDATION INC.	1989		Mapplethorpe, Robert	Photographer	1946	1989
256	20-4220947	HERMAN MARIL FOUNDATION INC.	2007		Maril, Herman	Painter	1908	1986
257	27-6751378	JOHN MARIN FOUNDATION	2010		Marin, John	Painter	1870	1953
258	04-3367812	NORMA MARIN FOUNDATION FOR THE ARTS	1997	2011	Marin, John	Painter	1870	1953
259	37-1571789	MARY ELLEN MARK FOUNDATION INC.	2014		Mark, Mary Ellen	Photographer	1940	2015
260	36-3620787	IRA AND JANINA MARKS CHARITABLE TRUST	1989		Marks, Janina Monkute	Designer	1923	2010
261	36-4312295	JANINA MARKS CHARITABLE FOUNDATION	2000		Marks, Janina Monkute	Designer	1923	2010
262	31-1724644	AGNES MARTIN FOUNDATION	2000	2004	Martin, Agnes	Painter	1912	2004
263	32-6225073	AGNES MARTIN FOUNDATION	2013		Martin, Agnes	Painter	1912	2004
264	26-0147147	AGNES MARTIN CATALOGUE RAISONNE FOUNDATION	2007	2010	Martin, Agnes	Painter	1912	2004
265	94-3113049	PETER AND MADELEINE MARTIN FOUNDATION FOR THE CREATIVE ARTS	1991		Martin, Madeleine Dimond	Painter	1922	1991
266	13-6199411	WILLIAM H. MAULDIN FOUNDATION	1966	2011	Mauldin, William Henry	Cartoonist	1921	2003
267	05-6149225	ROSALIE THORNE MCKENNA FOUNDATION	2007		McKenna, Rosalie Thorne Thorne, Harriet V.S.	Photographer Photographer	1919 1823	2003 1926
268	13-7063382	GEORGE MCNEIL TRUST	1995		McNeil, George	Painter	1908	1995

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
269	20-6955131	CLEMENT MEADMORE TRUST (dba Clement Meadmore Foundation)	2008		Meadmore, Clement	Sculptor	1929	2005
270	23-1976299	TRUSTEES OF THE MERCER FONTHILL MUSEUM	1975		Mercer, Henry Chapman	Sculptor	1856	1930
271	13-3978415	THE RICHARD MEIER FOUNDATION	1998		Meier, Richard	Architect	1934	
272	11-3161054	JOAN MITCHELL FOUNDATION INC.	1998		Mitchell, Joan	Painter	1925	1992
273	13-3591085	LISETTE MODEL FOUNDATION INC.	1996		Model, Lisette	Photographer	1901	1983
274	77-0612896	MOHOLY-NAGY FOUNDATION INC.	2004		Moholy-Nagy, Laszlo	Photographer	1894	1946
275	95-3963532	GEORGE MONTGOMERY FOUNDATION OF THE ARTS	1990	2009	Montgomery, George	Sculptor	1916	2000
276	20-3245678	INGE MORATH FOUNDATION	2006		Morath, Inge	Photographer	1923	2002
277	93-6285843	CARL AND HILDA MORRIS FOUNDATION	1995		Morris, Carl Morris, Hilda	Painter Sculptor	1911 1911	1993 1991
278	36-3783438	MORRISON-SHEARER FOUNDATION	1992		Morrison, Helen Balfour	Photographer	1901	1984
279	13-3091704	THE DEDALUS FOUNDATION INC. (fka Robert Motherwell Foundation Inc.)	1983		Motherwell, Robert	Painter	1915	1991
280	31-1404573	ALBERT K. MURRAY FINE ARTS EDUCATIONAL FUND	1994		Murray, Albert Ketcham	Painter	1906	1992
281	27-1538196	ANA AND ADELINE FOUNDATION	2011		Napoli, Jana	Sculptor	1946	
282	91-6063190	NARAMORE FOUNDATION	1966	2006	Naramore, Floyd A.	Architect	1879	1970
283	61-1649245	THE GEORGE NELSON FOUNDATION	2012		Nelson, George	Designer	1908	1986
284	13-3385053	LEROY NEIMAN AND JANET BYRNE NEIMAN FOUNDATION INC.	1987		Neiman, LeRoy Neiman, Janet Byrne	Painter Painter	1921 1924	 2012
285	83-0331644	JENTEL FOUNDATION	2000		Neltje	Painter	1934	

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
286	36-4632880	ARNOLD AND AUGUSTA NEWMAN FOUNDATION	2009		Newman, Arnold	Photographer	1918	2006
287	13-2989464	THE BARNETT NEWMAN FOUNDATION	1980		Newman, Barnett	Painter	1905	1970
288	13-7105549	BARNETT AND ANNALEE NEWMAN FOUNDATION TRUST	1997		Newman, Barnett	Painter	1905	1970
289	65-1170235	NIMOY FOUNDATION	2004	2013	Nimoy, Leonard	Photographer	1931	2015
290	13-3059538	ISAMU NOGUCHI FOUNDATION INC. (fka Akari Foundation) (PC)	1968	2004	Noguchi, Isamu	Sculptor	1904	1988
291	26-2817642	THE KENNETH NOLAND FOUNDATION	2010		Noland, Kenneth	Painter	1924	2010
292	13-6271772	CHARLES Z. OFFIN ART FUND INC.	1967	1991	Offin, Charles Z.	Illustrator	1899	1989
293	13-6944122	OFFIN CHARITABLE TRUST	1991		Offin, Charles Z.	Illustrator	1899	1989
294	85-0375930	GEORGIA O'KEEFFE FOUNDATION	1989	2009	O'Keeffe, Georgia	Painter	1887	1986
295	58-6386902	MATTIE LOU O'KELLEY TRUST	2000		O'Kelley, Mattie Lou	Painter	1908	1997
296	13-4122015	OLDENBURG VAN BRUGGEN FOUNDATION	2000		Oldenburg, Claes van Bruggen, Coosje	Sculptor Sculptor	1929 1942	 2009
297	27-1147593	JULES OLITSKI ART FOUNDATION INC	2016		Olitski, Jules	Painter	1922	2007
298	43-1854577	ROSE O'NEILL FOUNDATION	2016		O'Neill, Rose	Illustrator	1874	1944
299	13-2971714	SPIRIT FOUNDATIONS INC.	1979		Ono, Yoko Lennon, John	Sculptor Illustrator	1933 1940	 1980
300	94-3316074	LUCID ART FOUNDATION	1999		Onslow Ford, Gordon Bogzaran, Fariba	Painter Painter	1912 1958	 2003
301	20-1896064	THE LILLIAN ORLOWSKY WILLIAM FREED FOUNDATION INC.	2007	2011	Orlowsky, Lillian Freed, William	Painter Painter	1914 1902	2004 1984
302	11-3270671	OSSORIO FOUNDATION	1996		Ossorio, Alfonso	Painter	1916	1990

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
303	47-4164575	STEPHEN AND PALMINA PACE FOUNDATION	2016		Pace, Stephen	Painter	1918	2010
304	42-1703837	GORDON PARKS CHARITABLE TRUST	2008	2011	Parks, Gordon	Photographer	1912	2006
305	13-3193737	BETTY PARSONS FOUNDATION	1984		Parsons, Betty	Painter	1900	1982
306	20-2649118	IRVING PENN FOUNDATION	2005		Penn, Irving	Photographer	1917	2009
307	13-7081071	IRVING PENN TRUST	1997		Penn, Irving	Photographer	1917	2009
308	26-2468807	PERPETUA FOUNDATION	2008		Phelan, Ellen	Painter	1943	
309	77-0562084	WILLIAM DAVID AND MARY W PHILLIPS FOUNDATION	2001	2014	Phillips, Mary Walker	Designer	1923	2007
310	20-3153438	CARLO PITTORE FOUNDATION FOR THE FIGURATIVE ARTS	2006		Pittore, Carlo	Painter	1943	2005
311	59-1102352	ALBIN POLASEK FOUNDATION INC. (PC)	1966	2009	Polasek, Albin Sherwood, Ruth	Sculptor Sculptor	1879 1889	1965 1953
312	13-3255693	THE POLLOCK-KRASNER FOUNDATION INC.	1985		Pollock, Jackson Krasner, Lee	Painter Painter	1912 1908	1956 1984
313	N/A	ANNE E. C. PORTER CHARITABLE TRUST	1975	N/A	Porter, Fairfield	Painter	1907	1975
314	06-1157164	THE MARTHA BOSCHEN PORTER FUND INC.	1986	2008	Porter, Martha Boschen	Photographer	1915	2011
315	59-6832335	THE LESLIE T. POSEY AND FRANCES U. POSEY FOUNDATION	1988		Posey, Leslie T.	Sculptor	1900	1985
316	27-2151577	RICHARD POUSETTE-DART FOUNDATION	2014		Pousette-Dart, Richard	Painter	1916	1992
317	73-1190206	LESLIE POWELL FOUNDATION INC.	1983		Powell, Leslie	Painter	1906	1978
318	73-6206326	LESLIE POWELL TRUST	1983		Powell, Leslie	Painter	1906	1978
319	N/A	EUGENIE PRENDERGAST FOUNDATION	1970	1993	Prendergast, Maurice Brazil Prendergast, Charles	Painter Painter	1858 1863	1924 1948

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
320	95-4768744	NOAH PURIFOY FOUNDATION	1999		Purifoy, Noah	Sculptor	1917	2004
321	65-0860681	FLORENCE PUTTERMAN FOUNDATION INC.	1998	2015	Putterman, Florence	Painter	1927	
322	13-4091650	THE DOROTHEA AND LEO RABKIN FOUNDATION	2000		Rabkin, Leo	Painter	1919	2015
323	81-5050495	MEL AND LETA RAMOS FAMILY FOUNDATION	2017		Ramos, Mel	Painter	1935	2018
324	65-0200989	ROBERT RAUSCHENBERG FOUNDATION	1992		Rauschenberg, Robert	Painter	1925	2008
325	23-7112973	HILLA VON REBAY FOUNDATION	1971		Rebay, Hilla	Painter	1890	1967
326	45-6420217	DEBORAH REMINGTON CHARITABLE TRUST FOR THE VISUAL ARTS+F373	2012		Remington, Deborah	Painter	1930	2010
327	46-2671574	MILTON RESNICK AND PAT PASSLOF FOUNDATION	2014		Resnick, Milton Passlof, Pat	Painter Painter	1917 1928	2004 2011
328	14-1768291	GEORGE RICKEY FOUNDATION INC.	1994		Rickey, George	Sculptor	1907	2002
329	22-3762980	THE ANYONE CAN FLY FOUNDATION INC.	2002		Ringgold, Faith	Painter	1930	
330	81-0593759	HERB RITTS, JR. FOUNDATION	2005		Ritts, Herb	Photographer	1952	2002
331	27-1154200	MANUEL RIVERA-ORTIZ FOUNDATION FOR INTERNATIONAL PHOTOGRAPHY	2011	2013	Rivera-Ortiz, Manuel	Photographer	1968	
332	11-3137296	LARRY RIVERS FOUNDATION INC.	1993		Rivers, Larry	Painter	1923	2002
333	04-6538205	NORMAN ROCKWELL ART COLLECTION TRUST	1973		Rockwell, Norman	Illustrator	1894	1978
334	45-3800077	GEORGE RODRIGUE FAMILY FOUNDATION INC.	2016		Rodrigue, George	Painter	1944	2013
335	26-3623732	GEORGE RODRIGUE FOUNDATION OF THE ARTS INC.	2009		Rodrigue, George	Painter	1944	2013
336	33-0863146	ROSE ART FOUNDATION	1999		Rose, Guy	Painter	1867	1925

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
337	45-2483492	JAMES ROSENQUIST FOUNDATION INC.	2011		Rosenquist, James	Painter	1933	2017
338	20-4263527	LAND LIGHT FOUNDATION	2006		Ross, Charles	Sculptor	1937	
339	13-4082016	PAESTUM FOUNDATION INC.	1999		Ross, Clifford	Photographer	1952	
340	86-0897710	THE GLORIA F ROSS CENTER FOR TAPESTRY STUDIES INC.	1998	2010	Ross, Gloria F.	Designer	1923	1998
341	23-7055699	GLORIA F ROSS FOUNDATION	1970		Ross, Gloria F.	Designer	1923	1998
342	04-6062249	ROTCH TRAVELLING SCHOLARSHIP INC. (Initial entity established 1883)	1942		Rotch, Arthur Rotch, Benjamin Smith	Architect Painter	1850 1817	1894 1882
343	23-7106604	THE MARK ROTHKO FOUNDATION INC.	1971	1990	Rothko, Mark	Painter	1903	1970
344	13-3736320	THE JUDITH ROTHSCHILD FOUNDATION INC.	1993		Rothschild, Judith	Painter	1921	1993
345	95-1051084	RYMAN-CARROLL FOUNDATION (PC)	1994	2001	Ryman, Herbert Dickens	Illustrator	1910	1989
346	13-3354167	GREENWICH COLLECTION LTD.	1987		Ryman, Robert	Painter	1930	
347	47-6245971	NIKI CHARITABLE ART FOUNDATION	2002		Saint Phalle, Niki de	Sculptor	1930	2002
348	91-2146665	NOAH'S ART FOUNDATION INC.	2001	2004	Saint Phalle, Niki de	Sculptor	1930	2002
349	45-4137070	KRISTIN SALERI ART FOUNDATION INC.	2014		Saleri, Kristin	Painter	1915	2006
350	16-1481219	CONSTANCE SALTONSTALL FOUNDATION FOR THE ARTS INC.	1996		Saltonstall, Constance	Painter	1944	1994
351	04-6124122	NATHANIEL SALTONSTALL ARTS FUND	1961		Saltonstall, Nathaniel	Architect	1903	1968
352	65-6064217	GORDON SAMSTAG FINE ARTS TRUST	1992		Samstag, Gordon	Painter	1906	1990
353	57-6215647	EMILIO SANCHEZ FOUNDATION	2005		Sanchez, Emilio	Painter	1921	1999

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
354	20-8600128	FRED SANDBACK ARCHIVE	2007		Sandback, Fred	Sculptor	1943	2003
355	27-1518774	RICHARD AND ELLEN SANDOR ART FOUNDATION	2010		Sandor, Ellen R.	Photographer	1943	
356	94-3399358	REUBEN AND MURIEL SAVIN FOUNDATION	2001		Savin, Muriel	Designer	1909	2004
357	33-6311051	ITALO SCANGA FOUNDATION	2003	2015	Scanga, Italo	Sculptor	1932	2001
358	11-3583193	THE FRANCESCO SCAVULLO FOUNDATION INC.	2001	2014	Scavullo, Francesco	Photographer	1921	2004
359	04-2748882	EDWIN SCHLOSSBERG FOUNDATION	1982		Schlossberg, Edwin I.	Designer	1945	
360	46-2755138	CAROLEE SCHNEEMANN FOUNDATION INC.	2017		Schneemann, Carolee	Performance Artist	1939	
361	84-1066084	ROMCYN ATELIER	1999		Schomburg, Thomas	Sculptor	1943	
362	94-2715935	CHARLES M. SCHULZ FOUNDATION	1981		Schulz, Charles	Cartoonist	1922	2000
363	47-1141878	THE BERN SCHWARTZ FAMILY FOUNDATION	2015		Schwartz, Bernard Lee	Photographer	1914	1978
364	13-6096198	BERNARD LEE SCHWARTZ FOUNDATION	1953	2015	Schwartz, Bernard Lee	Photographer	1914	1978
365	16-1097876	SCHWEINFURTH MEMORIAL ART CENTER	1978		Schweinfurth, Julius A.	Architect	1858	1931
366	22-3744151	GEORGE AND HELEN SEGAL FOUNDATION INC.	2000		Segal, George	Sculptor	1924	2000
367	13-3807627	MAURICE SENDAK FOUNDATION INC.	1995		Sendak, Maurice Bernard	Illustrator	1928	2012
368	35-7097760	SENJU ART FOUNDATION TRUST	2015		Senju, Hiroshi	Painter	1958	
369	13-3923000	JOEL SHAPIRO FOUNDATION INC.	1998		Shapiro, Joel	Sculptor	1941	
370	38-2910325	MAXIMILLAN SHAYE ART FOUNDATION	1990	2011	Shaye, Max	Painter	1912	2004

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
371	57-0953887	PHILIP SIMMONS FOUNDATION (PC)	1992	2009	Simmons, Philip	Designer	1912	2009
372	52-1359961	AARON SISKIND FOUNDATION	1984		Siskind, Aaron	Photographer	1903	1991
373	13-2988798	JOHN SLOAN MEMORIAL FOUNDATION INC.	1980	1996	Sloan, John Sloan, Helen Farr	Painter Painter	1871 1911	1951 2005
374	11-3549979	SLOBODKINA FOUNDATION	2002		Slobodkina, Esphyr	Painter	1908	2002
375	13-7147740	LEON POLK SMITH FOUNDATION TRUST	1998	2013	Smith, Leon Polk	Painter	1906	1996
376	45-4110224	THE LEON POLK SMITH FOUNDATION INC.	2012		Smith, Leon Polk	Painter	1906	1996
377	20-1737522	THE TONY AND JANE SMITH FOUNDATION	2004	2007	Smith, Tony	Sculptor	1912	1980
378	47-2345128	TONY SMITH FOUNDATION	2015		Smith, Tony	Sculptor	1912	1980
379	57-1206039	SNELSON FAMILY FOUNDATION	2005		Snelson, Kenneth	Sculptor	1927	2016
380	31-1599286	SASSON SOFFER FOUNDATION INC.	1999		Soffer, Sasson	Sculptor	1925	2009
381	86-0745338	FREDERICK AND FRANCES SOMMER FOUNDATION	1994		Sommer, Frederick	Photographer	1905	1999
382	TBC	THE SAC-O-LAIT KEITH SONNIER FOUNDATION INC.	2018		Sonnier, Keith	Sculptor	1941	
383	27-2753066	NANCY SPERO AND LEON A. GOLUB FOUNDATION FOR THE ARTS	2011		Spero, Nancy Golub, Leon Albert	Painter Painter	1926 1922	2009 2004
384	22-2756435	POLLY THAYER STARR CHARITABLE TRUST	1987		Starr, Polly Thayer	Painter	1904	2006
385	13-4115047	THE SAUL STEINBERG FOUNDATION INC.	2000		Steinberg, Saul	Illustrator	1914	1999
386	13-4032127	BERT STERN FOUNDATION FOR THE VISUAL ARTS INC.	2000	2013	Stern, Bert	Photographer	1929	2013
387	46-1812072	THE HEDDA STERNE FOUNDATION INC.	2013		Sterne, Hedda	Painter	1910	2011

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
388	74-6120167	THE STILLMAN-LACK FOUNDATION	1971	2012	Stillman, Ary	Painter	1891	1967
389	13-2954114	THE PAUL STRAND FOUNDATION INC.	1977	1982	Strand, Paul Strand, Hazel Kingsbury	Photographer Photographer	1890 1907	1976 1982
390	04-6024650	HENRY STRATER CHARITABLE TRUST	1970		Strater, Henry H.	Painter	1896	1987
391	95-4287128	THE JAN STUSSY FOUNDATION	1990	2008	Stussy, Jan	Painter	1921	1990
392	13-4147012	THE GEORGE SUGARMAN FOUNDATION INC.	2001	2013	Sugarman, George	Sculptor	1912	1999
393	64-0861167	DUSTI BONGE ART FOUNDATION INC.	1996		Swetman, Eunice Lyle	Painter	1903	1993
394	20-1245597	TOSHIKO TAKAEZU CHARITABLE FOUNDATION	2006		Takaezu, Toshiko	Sculptor	1922	2011
395	47-1859649	THE DESTINA FOUNDATION	2015		Tanning, Dorothea	Painter	1910	2012
396	13-3864335	THE DOROTHEA TANNING FOUNDATION INC.	1997		Tanning, Dorothea	Painter	1910	2012
397	06-1281494	LGT FOUNDATION (dba Lenore G. Tawney Foundation)	1991		Tawney, Lenore G.	Sculptor	1907	2007
398	99-0108484	TENNENT ART FOUNDATION	1955	N/A	Tennent, Madeline G.	Painter	1889	1972
399	32-0339132	WAYNE THIEBAUD FOUNDATION	2013		Thiebaud, Wayne	Painter	1920	
400	20-8899047	THE PAUL AND FLORENCE THOMAS MEMORIAL ART SCHOOL INC.	2009		Thomas, Florence	Painter	1909	2007
401	13-1689389	LOUIS COMFORT TIFFANY FOUNDATION (Initial entity established 1918)	1938		Tiffany, Louis Comfort	Designer	1848	1933
402	86-1154888	TIGERMAN MCCURRY FAMILY FOUNDATION	2007		Tigerman, Stanley McCurry, Margaret	Architect Architect	1930 1941	
403	56-1874500	BOB AND KAY TIMBERLAKE FOUNDATION	1995	2013	Timberlake, Bob	Painter	1937	
404	94-2842873	SKYSTONE FOUNDATION INC.	1999		Turrell, James	Sculptor	1943	

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
405	20-2572529	CY TWOMBLY FOUNDATION	2005		Twombly, Cy	Painter	1928	2011
406	13-4182614	THE HARRIET AND ESTEBAN VICENTE FOUNDATION INC.	2001		Vicente, Esteban	Painter	1903	2001
407	13-3386415	HARRIET G. AND ESTEBAN VICENTE CHARITABLE TRUST	1987	2004	Vicente, Esteban	Painter	1903	2001
408	65-0869895	JOHN L. VOLK FOUNDATION	1999		Volk, John L.	Architect	1901	1984
409	94-6696632	LAURA VOLKERDING CHARITABLE TRUST	1996		Volkerding, Laura	Photographer	1939	1996
410	13-3915986	VON RYDINGSVARD AND GREENGARD FOUNDATION INC.	1997		Von Rydingsvard, Ursula	Sculptor	1942	
411	56-6638252	WAITZKIN MEMORIAL LIBRARY TRUST	2004		Waitzkin, Stella	Sculptor	1920	2003
412	03-0562344	SYLVIA WALD AND PO KIM ART GALLERY	2006		Wald, Sylvia Kim, Po	Painter Painter	1915 1917	2011 2014
413	47-3333810	BRIAN WALL FOUNDATION	2015		Wall, Brian	Sculptor	1931	
414	13-3410749	THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS INC.	1988		Warhol, Andy	Painter	1928	1987
415	45-0533589	WOODSON FOUNDATION	2004		Watts, Joan	Painter	1939	
416	31-1525332	BRUCE WEBER NAN BUSH FOUNDATION INC.	1997		Weber, Bruce	Photographer	1946	
417	13-3878893	WILLIAM WEGMAN FOUNDATION INC.	1996		Wegman, William	Photographer	1943	
418	20-5125654	SUSAN WEIL KIRSCHENBAUM AND BERNARD E. KIRSHENBAUM FOUNDATION	2006		Weil, Susan Kirschenbaum, Bernard Edwin	Painter Sculptor	1930 1924	 2016
419	22-3711311	WEININGER FOUNDATION INC.	2000		Weininger, Andor Weininger, Eva Fernbach	Painter Designer	1899 1903	1986 2007
420	04-6937816	HELEN W. KNATHS AND AGNES WEINRICH TRUST	2001		Weinrich, Agnes	Painter	1873	1946
421	24-1414860	JOYCE WEINSTEIN AND STANLEY BOXER FOUNDATION	2008		Weinstein, Joyce Boxer, Stanley Robert	Painter Sculptor	1931 1926	 2000

	EIN	FOUNDATION NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
422	11-3559712	HAROLD WESTON FOUNDATION	2001		Weston, Harold	Painter	1894	1972
423	13-3673063	HERBERT AND IRENE WHEELER FOUNDATION	1993	2013	Wheeler, Irene	Sculptor	1917	2003
424	33-0265872	FREDERIC WHITAKER AND EILEEN MONAGHAN WHITAKER FOUNDATION	1988		Whitaker, Frederic Whitaker, Eileen Monaghan	Painter Painter	1891 1911	1980 2005
425	31-1813545	BEVERLY WILLIS ARCHITECTURE FOUNDATION INC. (PC)	2002	2015	Willis, Beverly	Architect	1928	
426	91-2160877	THE MARTIN WONG FOUNDATION	2002		Wong, Martin	Painter	1946	1999
427	84-6271462	WOODMAN FAMILY FOUNDATION	1994		Woodman, Betty Woodman, Charles Woodman, Francesca Woodman, George	Sculptor Performance Artist Photographer Painter	1930 1955 1958 1932	2018 1981 2017
428	06-1662503	ANDREW AND BETSY WYETH FOUNDATION FOR AMERICAN ART	2003		Wyeth, Andrew	Painter	1917	2009
429	51-0367586	UP EAST INC.	1997		Wyeth, Andrew	Painter	1917	2009
430	04-6191579	WYETH ENDOWMENT FOR AMERICAN ART	1968	2009	Wyeth, Andrew	Painter	1917	2009
431	26-0002833	WYETH FOUNDATION	2002		Wyeth, James Browning	Painter	1946	
432	11-3621304	C J YAO FOUNDATION	2001	2006	Yao, C J	Painter	1941	2000
433	99-6081402	JOHN CHIN YOUNG FOUNDATION	1998		Young, John Chin	Painter	1909	1997

C. Artist-Endowed Public Charities Identified During Research

Public charities are tax-exempt entities supported by the general public, unlike private foundations which have a single source of support. For the purpose of this research, artist-endowed public charities are those created or endowed by a visual artist, the artist's surviving spouse, or other heirs or beneficiaries, to own the artist's assets for use in exempt charitable and educational activities serving a public benefit. An artist-endowed foundation, as an artists' beneficiary, might create or endow a public charity. The following artist-endowed public charities were identified during the course of the initial private foundation census, subsequent Supplement 2013, and current Supplement 2018.

	EIN	PUBLIC CHARITY NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
		Community Foundation Funds						
1		ARTISTS' RESOURCE TRUST (Berkshire-Taconic Community Foundation)			Anonymous Artist	N/A	N/A	N/A
2		BROTHER THOMAS FUND (2) (Boston Foundation)			Bezanson, Charles	Designer	1929	2007
3		JOHN GUTMANN PHOTOGRAPHY FELLOWSHIP TRUST (San Francisco Foundation)			Gutmann, John	Photographer	1905	1998
4		VICTOR THOMAS JACOBY FUND (Humboldt Area Foundation)			Jacoby, Victor Thomas	Designer	1944	1997
5		MACCOLL JOHNSON FELLOWSHIP FUND (Rhode Island Foundation)			Johnson, Robert M.	Designer	1916	1999
6		THELMA MATHIAS FUND (New Mexico Community Foundation)			Mathias, Thelma	Sculptor	1947	
7		MARY L. NOHL FUND (Greater Milwaukee Foundation Inc.)			Nohl, Mary L.	Sculptor	1914	2001
8		BOSCHEN FUND FOR ARTISTS (2) (Berkshire-Taconic Community Foundation)			Porter, Martha Boschen	Photographer	1915	2011
		Dedicated Programs of Public Charities						
9		BENNY ANDREWS COLLECTION (United Negro College Fund)			Andrews, Benny Humphrey, Nene	Painter Sculptor	1930 1947	2006
10		JAMES BROOKS AND CHARLOTTE PARK BROOKS COLLECTION (2) (Parrish Art Museum)			Brooks, James Brook, Charlotte Park	Painter Painter	1906 1918	1992 2011
11		ROGER BROWN STUDY COLLECTION (School of the Art Institute of Chicago)			Brown, Roger	Painter	1941	1997
12		COLLEEN BROWNING COLLECTION (2) (Southern Alleghenies Museum of Art)			Browning, Colleen	Painter	1918	2003

	EIN	PUBLIC CHARITY NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
13		RANDALL DAVEY AUDUBON CENTER AND SANCTUARY (National Audubon Society)			Davey, Randall	Painter	1887	1964
14		GENE DAVIS COLLECTION (Smithsonian American Art Museum)			Davis, Gene	Painter	1920	1985
15		DAVID C. DRISKELL CENTER (University of Maryland College Park)			Driskell, David Clyde	Painter	1931	
16		MARI SOL ESCOBAR GALLERY AND COLLECTION (Albright-Knox Gallery)			Escobar, Mari Sol	Sculptor	1930	2016
17		JOSEPH A. FIORE ART CENTER AND COLLECTION (Maine Farmland Trust)			Fiore, Joseph A.	Painter	1925	2008
18		RICHARD A. FLORSHEIM COLLECTION (2) (Leepa-Rattner Museum of Art, St. Petersburg College)			Florsheim, Richard Aberle	Painter	1916	1979
19		MARSHALL M. FREDERICKS SCULPTURE MUSEUM (Saginaw Valley State University)			Fredericks, Marshall M.	Sculptor	1908	1998
20		GIRARD WING AND COLLECTION (2) (Museum of International Folk Art)			Girard, Alexander	Sculptor	1907	1993
21		THE GLACKENS WING AND COLLECTION (NSU Museum of Art Fort Lauderdale)			Glackens, William James	Painter	1870	1938
22		PHILIP JOHNSON GLASS HOUSE (National Trust for Historic Preservation)			Johnson, Philip	Architect	1906	2005
23		ALEX KATZ COLLECTION AND ARCHIVE (Colby College Museum of Art)			Katz, Alex	Painter	1927	
24		THE KOONS FAMILY INSTITUTE ON INTERNATIONAL LAW & POLICY (International Center for Missing and Exploited Children)			Koons, Jeff	Sculptor	1954	
25		THE SCHOMER LICHTNER-RUTH GROTENRATH COLLECTION (2) (Kohler Foundation Inc.)			Lichtner, Schomer Frank Grotenrath, Ruth	Painter Painter	1905 1912	2006 1988
26		GARI MELCHERS HOME AND STUDIO AT BELMONT (University of Mary Washington)			Melchers, Gari Melchers, Corinne Mackall	Painter Painter	1860 1880	1932 1955
27		GEORGE MONTGOMERY/NRA YOUTH WILDLIFE ART CONTEST (2) (National Rifle Association of America)			Montgomery, George	Sculptor	1916	2000
28		THE OKUBO COLLECTION (Riverside Community College)			Okubo, Miné	Painter	1912	2001
29		THE LILLIAN ORLOWSKY AND WILLIAM FREED FOUNDATION GRANT (2) (Provincetown Art Association and Museum Inc.)			Orlowsky, Lillian Freed, William	Painter Painter	1914 1902	2004 1984

	EIN	PUBLIC CHARITY NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
30		GORDON PARKS FOUNDATION (2) (Meserve-Kunhardt Foundation)			Parks, Gordon	Photographer	1912	2006
31		PAUL L. PENCZNER RESEARCH FUND (University of Tennessee Health Science Center)			Penczner, Paul L.	Painter	1916	2010
32		POLLOCK-KRASNER HOUSE AND STUDY CENTER (Stony Brook Foundation)			Pollock, Jackson Krasner, Lee	Painter Painter	1912 1908	1956 1984
33		RANGER PURCHASE FUND (National Academy of Design)			Ranger, Henry Ward	Painter	1858	1916
34		GLORIA F. ROSS TAPESTRY PROGRAM (2) (Arizona State Museum, University of Arizona)			Ross, Gloria F.	Designer	1923	1998
35		KURT SELIGMANN CENTER AND COLLECTION (Orange County Citizens Foundation)			Seligmann, Kurt	Painter	1900	1962
36		HELEN FARR SLOAN LIBRARY (2) (Delaware Art Museum)			Sloan, John Sloan, Helen Farr	Painter Painter	1871 1911	1951 2005
37		THE ARY STILLMAN COLLECTION (2) (Avery Architectural and Fine Arts Library, Columbia University)			Stillman, Ary	Painter	1891	1967
38		PAUL STRAND ARCHIVE (2) (Aperture Foundation)			Strand, Paul Strand, Hazel Kingsbury	Photographer Photographer	1890 N/A	1976 1983
39		JAN STUSSY FOUNDATION ARCHIVES (2) (Woodbury University)			Stussy, Jan	Painter	1921	1990
40		GEORGE SUGARMAN COLLECTION (2) (Purdue University North Central)			Sugarman, George	Sculptor	1912	1999
41		TWINING HUMBER AWARD (Artist Trust)			Twining Humber, Yvonne	Painter	1907	2004
42		ANDY WARHOL MUSEUM (Carnegie Museums of Pittsburgh)			Warhol, Andy	Painter	1928	1987
43		ANDY WARHOL PRESERVE (Nature Conservancy)			Warhol, Andy	Painter	1928	1987
44		JOHN YOUNG MUSEUM (University of Hawaii Foundation)			Young, John Chin	Painter	1909	1997
		Public Charities: Museums						
45	16-1596245	BURCHFIELD PENNEY ART CENTER (SUNY Buffalo)	1967		Burchfield, Charles Ephraim	Painter	1893	1967
46	04-3542086	CARLE MUSEUM OF PICTURE BOOK ART INC.	2001		Carle, Eric	Illustrator	1929	

	EIN	PUBLIC CHARITY NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
47	13-5638284	LA NAPOULE ART FOUNDATION-HENRY CLEWS MEMORIAL (1)	1952		Clews, Henry	Painter	1876	1937
48	85-0479005	COUSE FOUNDATION	2001		Couse, Eanger Irving	Painter	1866	1936
49	38-3540079	PAUL DICKERSON STUDIO ART MUSEUM	2002		Dickerson, Paul	Sculptor	1961	1997
50	11-3066597	SOCRATES SCULPTURE PARK INC.	1992		Di Suvero, Mark	Sculptor	1933	
51	10-6004510	AIDRON DUCKWORTH ART PRESERVATION TRUST	2002		Duckworth, Aidron	Painter	1920	2001
52	23-1877555	WHARTON ESHERICK MUSEUM	1973		Esherick, Wharton	Designer	1887	1970
53	85-0286586	THE FECHIN INSTITUTE	1981	2011	Fechin, Nikolay	Sculptor	1881	1955
54	41-2031280	STRAWBERRY LANE FOUNDATION INC. (dba Edward Gorey House)	2004		Gorey, Edward	Illustrator	1925	2000
55	04-3517288	ARTHUR GRIFFIN MUSEUM OF PHOTOGRAPHY (1)	2001		Griffin, Arthur	Photographer	1903	2001
56	88-0400144	TRIPLE AUGHT FOUNDATION	1998		Heizer, Michael	Sculptor	1944	
57	83-0335467	HARRY JACKSON MUSEUM	2001		Jackson, Harry	Painter	1924	2011
58	22-3694371	GROUNDS FOR SCULPTURE INC. (1)	2000		Johnson, J. Seward Jr.	Sculptor	1930	
59	74-2340423	CHINATI FOUNDATION	1985		Judd, Donald	Sculptor	1928	1994
60	74-2798673	JUDD FOUNDATION (1)	1997	2013	Judd, Donald	Sculptor	1928	1994
61	86-0585312	ELIPHANTE LTD.	1988		Kahn, Michael Livant, Leda	Sculptor Sculptor	1936 1926	2007
62	36-4261067	JUN KANEKO MUSEUM (dba Kaneko)	1999		Kaneko, Jun	Sculptor	1942	
63	37-1755549	THE THOMAS KINKADE MUSEUM	2015		Kinkade, Thomas	Painter	1958	2012

	EIN	PUBLIC CHARITY NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
64	33-1058583	LONGHOUSE RESERVE LTD.	2004		Larsen, Jack Lenor	Designer	1927	
65	33-0631685	SAM AND ALFREDA MALOOF FOUNDATION FOR ARTS AND CRAFTS	1995		Maloof, Sam	Designer	1916	2009
66	74-2748092	CHARLES W. MOORE FOUNDATION INC.	1995		Moore, Charles Willard	Architect	1925	1993
67	61-1472746	ISAMU NOGUCHI FOUNDATION AND GARDEN MUSEUM (1)	2004		Noguchi, Isamu	Sculptor	1904	1988
68	23-6268601	VIOLET OAKLEY MEMORIAL FOUNDATION	1964	1986	Oakley, Violet	Painter	1874	1961
69	85-0437114	GEORGIA O'KEEFFE MUSEUM (2)	1996		O'Keeffe, Georgia	Painter	1887	1986
70	59-1102352	ALBIN POLASEK FOUNDATION INC. (1)	2009		Polasek, Albin Sherwood, Ruth	Sculptor Sculptor	1879 1889	1965 1953
71	46-0445310	REDLIN ART CENTER (1)	1997		Redlin, Terry	Painter	1937	
72	13-3179600	FREDERIC REMINGTON ART MUSEUM	1995		Remington, Frederic	Painter	1861	1909
73	04-2450813	NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE INC	1969		Rockwell, Norman	Illustrator	1894	1978
74	48-0685625	BIRGER SANDZEN MEMORIAL FOUNDATION	1958		Sandzen, Birger	Painter	1871	1954
75	68-0422370	CHARLES M. SCHULZ MUSEUM AND RESEARCH CENTER	1999		Schulz, Charles	Cartoonist	1922	2000
76	57-0953887	PHILIP SIMMONS FOUNDATION (1)	2009		Simmons, Philip	Designer	1912	2009
77	86-0208931	COSANTI FOUNDATION	1993		Soleri, Paolo	Architect	1919	2013
78	86-1147083	CLYFFORD STILL MUSEUM	2006		Still, Clyfford	Painter	1904	1980
79	51-0592742	TASHA TUDOR MUSEUM	2007		Tudor, Tasha	Illustrator	1915	2008
80	26-2635896	TURRELL ART FOUNDATION	2009		Turrell, James	Sculptor	1943	

	EIN	PUBLIC CHARITY NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
81	58-2421911	STEFFEN THOMAS MUSEUM AND ARCHIVE INC.	1999		Thomas, Steffen	Sculptor	1906	1990
82	91-1944562	DR. JAMES W. WASHINGTON JR. AND MRS. JANIE ROGELLA WASHINGTON FOUNDATION	1999		Washington, James W,. Jr.	Sculptor	1909	2000
83	13-2661632	BYRD HOFFMAN FOUNDATION	1970	2000	Wilson, Robert	Designer	1941	
84	13-4144013	BYRD HOFFMAN WATERMILL FOUNDATION	2001		Wilson, Robert	Designer	1941	
85	86-0197576	FRANK LLOYD WRIGHT FOUNDATION	1983		Wright, Frank Lloyd	Architect	1867	1959
86	13-3221841	MANITOGA INC./THE RUSSEL WRIGHT DESIGN CENTER	1984		Wright, Russel	Designer	1904	1976
		Public Charities: Other						
87	27-3916150	MARINA ABRAMOVIC INSTITUTE FOR PRESERVATION OF PERFORMANCE ART	2011		Abramovic, Marina	Performance Artist	1946	
88	13-3413704	ARCHITECTURAL BODY RESEARCH FOUNDATION INC.	1988		Arakawa, Shusaku Gines, Madeline	Architect Architect	1936 1941	2010
89	94-3231120	RUTH ASAWA FUND	1995		Asawa, Ruth	Sculptor	1926	2013
90	30-0207085	ROMARE BEARDEN FOUNDATION INC (1)	2004		Bearden, Romare	Painter	1911	1988
91	36-4164988	FRANCIS CHAPIN ART FOUNDATION	1997	2005	Chapin, Francis	Painter	1899	1965
92	99-0304662	JEAN CHARLOT FOUNDATION	1973		Charlot, Jean	Painter	1898	1979
93	95-3240695	THROUGH THE FLOWER CORP.	1979		Chicago, Judy	Painter	1939	
94	31-1724940	CHIHULY CHARITABLE ORGANIZATION	2000	2002	Chihuly, Dale	Sculptor	1941	
95	34-1935710	BERNICE AND DAVID E. DAVIS ART FOUNDATION	2000		Davis, David Ensos	Sculptor	1920	2002
96	13-3667382	SARI DIENES FOUNDATION	1993		Dienes, Sari	Painter	1898	1992
97	95-3450028	ANTHONY AND ELIZABETH DUQUETTE FOUNDATION FOR THE LIVING ARTS (3)	1980	2010	Duquette, Tony	Designer	1914	1999

	EIN	PUBLIC CHARITY NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
98	20-7441605	AGUSTIN FERNANDEZ FOUNDATION	2007		Fernandez, Agustin	Painter	1928	2006
99	20-4656091	PERLE FINE RETROSPECTIVE	2007	2013	Fine, Perle	Painter	1905	1988
100	27-1308845	THE REBUILD FOUNDATION	2011		Gates, Theaster	Sculptor	1973	
101	45-2982522	CHUCK JONES CENTER FOR CREATIVITY (1)	2013		Jones, Chuck	Animator	1912	2002
102	13-1978163	FOUNDATION FOR CONTEMPORARY ARTS INC.	1999		Johns, Jasper	Painter	1930	
103	47-2021025	R. B. KITAJ STUDIO PROJECT	2015		Kitaj, R.B.	Painter	1932	2007
104	95-4629545	JOHN LAUTNER FOUNDATION	1998		Lautner, John	Architect	1911	1994
105	06-1578647	LAWRENCE CENTER FOR THE VISUAL ARTS	2001	2005	Lawrence, Jacob Lawrence, Gwendolyn Knight	Painter Painter	1917 1914	2000 2005
106	65-0596823	MARGARET LEFRANC ART FOUNDATION INC.	1996		LeFranc, Margaret	Painter	1907	1988
107	45-5404477	MANSHIP ARTIST RESIDENCE AND STUDIOS INC	2016		Manship, Paul Manship, John Paul	Sculptor Painter	1885 1927	1966 2000
108	23-2366695	NAKASHIMA FOUNDATION FOR PEACE	1986		Nakashima, George Nakashima, Mira	Designer Designer	1905 1942	1990
109	14-1926353	LOUISE NEVELSON FOUNDATION INC.	2006		Nevelson, Louise	Sculptor	1899	1988
110	20-6969553	ED PASCHKE FOUNDATION	2006		Paschke, Ed	Painter	1939	2004
111	05-0519118	ANTHONY QUINN FOUNDATION	2007		Quinn, Anthony	Sculptor	1915	2001
112	23-7086878	CHANGE INC.	1970		Rauschenberg, Robert	Painter	1925	2008
113	80-0434773	AD REINHARDT FOUNDATION INC.	2010		Reinhardt, Ad	Painter	1913	1967
114	95-1051084	RYMAN-CARROLL FOUNDATION (1) (dba Ryman Arts)	2000		Ryman, Herbert Dickens	Illustrator	1910	1989

	EIN	PUBLIC CHARITY NAME	RYR	TYR	ARTIST NAME	ROLE	YOB	YOD
115	51-0395707	FRANK E. SCHOONOVER FUND INC.	2000		Schoonover, Frank Earle	Illustrator	1877	1972
116	13-13937106	HARRY SMITH ARCHIVES INC.	1998		Smith, Harry	Filmmaker	1923	1991
117	45-1263531	FLORENCE THOMAS ART SCHOOL INC.	2012		Thomas, Florence	Painter	1909	2007
118	31-1605982	CREATIVE CAPITAL FOUNDATION	1998		Warhol, Andy	Painter	1928	1987
119	47-3878148	THE DAVYD WHALEY FOUNDATION	2016		Whaley, Davyd	Painter	1967	2014
		Supporting Organizations of Public Charities						
120	13-6031969	ABBEY MURAL SCHOLARSHIP FUND TRUST (S/O National Academy of Design)	1972		Abbey, Edwin Austin	Painter	1852	1911
121	06-1601560	BENNY ANDREWS FOUNDATION INC. (S/O Ogden Museum and Robert Woodruff Library)	2002	2009	Andrews, Benny Humphrey, Nene	Painter Sculptor	1930 1947	2006
122	91-6478619	THE FLOW CHART FOUNDATION (3) (S/O Bard College and Harvard University)	1991	2017	Ashbery, John	Collagist, Poet	1927	2017
123	13-7031717	JOHN CAGE TRUST (S/O Bard College; formerly S/O Cunningham Dance Foundation Inc.)	1994		Cage, John	Printmaker, Composer	1912	1992
124	45-2369312	ENJO CORPORATION (S/O Jun Kaneko Museum)	2012		Kaneko, Jun	Sculptor	1942	
125	52-7046647	THE THOMAS KINKADE FOUNDATION CHARITABLE TRUST (S/O Class of Charities Promoting Religious/Educational Activities)	2003		Kinkade, Thomas	Painter	1958	2012
126	95-4508376	LEONARD AND SUSAN BAY NIMOY FAMILY FOUNDATION (S/O Jewish Community Foundation)	1995	2006	Nimoy Leonard	Photographer	1931	
127	13-7048968	EUGENIE PRENDERGAST TRUST (S/O Williams College Museum of Art)	1995		Prendergast, Maurice Brazil Prendergast, Charles	Painter	1858 1863	1924 1948

(I) Former private foundation that has converted to public charity status

(2) Public charity that received assets of a terminated private foundation

(3) Public charity that has reverted to private foundation status

the artist as philanthropist

strengthening the next generation of artist-endowed foundations

a study of the emerging artist-endowed foundation field in the US

study report supplement 2018

SUPPLEMENTS TO VOLUME II

Part B.

CONSIDERATIONS IN FOUNDATION PRACTICE

Part C.

COLLECTED BRIEFING PAPERS

Part B.
Considerations in Foundation Practice

Appendix B.
Foundation Practice – Supplemental

E. The Literature of Estate Planning as it Pertains to the Interests of Visual Artists

The report of the National Study of Artist-Endowed Foundations, published November 2010 and available online at www.aspeninstitute.org/aefi, addresses the establishment and administration of private foundations created and endowed by visual artists and their heirs and beneficiaries. The Study's focus was the opportunity to strengthen the viability of new artist-endowed foundations in realizing their charitable purposes. Recognizing that a foundation's viability is determined in many instances by choices made during the estate planning process, critical factors in that process were given specific attention in the Study Report and its briefing papers. **Volume 11. Appendix B. C. Artist-Endowed Foundations in the Literature of Estate Planning** notes that connection. This bibliography offers additional supplements to that attention.

An ever-increasing number of publications written for specialists, as well as for the general public, is available on the topic of estate planning generally, reflecting in part the many changes to law and regulation in this arena in recent years at both the federal and state levels. A smaller body of literature addresses the estate planning interests of visual artists. The bibliography provided here is a descriptive survey of select texts published since the release of Supplement 2013 that aim to assist artists and/or their legal advisors in the estate planning process.

These publications do not reflect tax legislation, regulation, and case law beyond their publication dates. Few of them reflect the most significant recent development, which is the Tax Cut and Jobs Act of 2017, effective 2018. The choice to include publications without this information is based on the value of their discussions on nontechnical topics; in all instances, up-to-date information should be sought from expert estate planning counsel.

Artists have special needs and opportunities in estate planning. In all cases, they should undertake this process with the guidance of expert estate planning counsel knowledgeable also about the special concerns of artists. For example, given the increase in the use of will substitutes, such as revocable trusts, it is important that artists be advised by counsel knowledgeable in how these techniques interact with other bodies of law, such as copyright law and the copyright termination right.

Likewise, if an artist's estate plan will provide for the posthumous creation or funding of a private foundation, an attorney who is expert in private foundation law should review the estate plan to ensure that the assets and insiders planned for the foundation comply with regulations for private foundations generally as well as for charitable nonprofit organizations in the particular state.

As with publications profiled in the initial Study Report and subsequent Supplement 2013, the information in this bibliography is general and solely educational and nothing in the bibliography is intended as legal advice.

1. Publications Addressing Artists' Interests in Estate Planning

Low, Megan, and Grace, Jim. *Estate Planning for Visual Artists: A Workbook for Attorneys & Executors.* New York, NY. Joan Mitchell Foundation, 2018.

> This publication takes as its audience attorneys and executors involved in supporting development of an artist's estate plan. The workbook's stated goal is to provide a resource and framework for those working with artists, to alert them to possibilities and issues they might not have considered, and ultimately to enlarge the pool of estate planning attorneys with knowledge and experience in this area. The publication features in-depth sections on legal issues, such as intellectual property and estate vehicles, as well as sections designed to acquaint the attorney with art-specific issues, such as conservation, inventory, and working with art professionals. In a unique contribution to the literature, this publication points out the multiple roles artists may play with respect to artworks they own—as creator, collector, investor, or art dealer—and the multiple ways this status may play into estate planning considerations with respect to the tax implications of expenses, charitable donations, losses, taxation on sales, etc. The publication concludes with a helpful set of questions by which the attorney or executor may elicit informative responses from the artist as to their intentions for posthumous stewardship of their creative works and other assets. As an enhancement, the workbook also presents commentary by a diverse group of art professionals on what should be considered during the artist's legacy planning process.

Minnigh, Elizabeth Carrott, and Stutzman, David E. *Planning for Authors, Musicians, Artists and Collectors (Portfolio 815)*. 3rd ed. Arlington, VA. Tax Management, Inc., 2018.

> This portfolio takes as its audience estate planning professionals familiar with estate planning concepts generally, but who are seeking focused information on the issues and rules that are particularly relevant to authors, musicians, and artists ("creators"), as well as collectors. It offers an introductory overview acknowledging that assets created by creators themselves present special business management, income tax, transfer tax, and estate planning issues. Counsel representing a creator must bring to this tax a working knowledge of the copyright law, contract law, business management, business practices in the publishing and art worlds, and the market value of literary, musical, and artistic creations. Also important is a familiarity with charitable giving techniques and the policies of charitable institutions for the acceptance of gifts and bequests. Among other topics, sections address creators' copyright interests, including copyright termination rights as these pertain to lifetime transfers, including to entities created by artists themselves, such as foundations

and trusts; income taxation of the creator, the creator's estate, and beneficiaries; and estate and gift taxation of creators, noting factors that favor lifetime gifts to beneficiaries and those that favor testamentary transfers. The authors discuss criteria by which the time frame for paying the estate tax may be extended for substantially nonliquid estates. The use of trusts is reviewed extensively and the gift tax deduction and estate tax marital deduction are discussed, including treatment of the non-US citizen spouse. Charitable transfers eligible for deductions to the income, gift, and estate tax are discussed, noting special concerns for contributions of copyrighted property. Split-interest trusts with both charitable and noncharitable beneficiaries are included in this discussion, noting the private foundation prohibition on self-dealing in the case of trusts considered to be private foundations. A section on valuation for tax purposes addresses intellectual property, as well as artworks. The authors comment on other practical concerns, including the inventory of an artist's works, what it should comprise, and its use in estate administration; appointment of an art or literary executor or advisor; and estate administration, including specific steps in administering the estate of an artist.

Wurtenbürger, Loretta. *The Artist's Estate: A Handbook for Artists, Executors, and Heirs*. Berlin. Hatje Cantz, 2016.

The Handbook takes as its audience artists and their executors and heirs. Its stated aim is to initiate and lay groundwork for a debate on the subject of how best to build and maintain an artist's legacy, in particular the proper management structure for the posthumous preservation and development of an artistic estate. In the first section, the publication suggests approaches to maintaining an artist's estate, including possible legal framework and appropriate financing models, and offers recommendations on the proper posthumous handling of an artist's work and archive, market, relationships with museums, and involvement with academia. The second part of the publication comprises interviews with a wide range of individuals who reflect on their experiences with the estates or foundations of prominent artists, either as family member, executor, gallerist, estate manager, or foundation director. Note to US readers: In an important omission, this publication, translated from German, does not distinguish between artists' estates, which in the US are private non-charitable taxable entities, and artist-endowed foundations, which in the US are charitable, tax-exempt organizations subject to stringent regulation, complex tax considerations, and restrictions on insiders, conflating both types of entities as "artists' estates."

Part C.
Collected Briefing Papers

9. Briefing Papers – Supplemental

9.8 Planning in Light of Trends

9.8.1 Foreword to Supplemental Briefing Paper

The aim of the Aspen Institute's National Study of Artist-Endowed Foundations is to help the next generation of artist-endowed foundations make the most of its donors' generosity in service to a charitable purpose. During the course of the Study's research, a variety of issues have been identified that bear on the prospects of this emerging field broadly and potentially influence new artist-endowed foundations specifically. A number of these issues had not yet been addressed in the established literature of relevant fields with respect to their potential impact on the unique characteristics of artist-endowed foundations. It is the purpose of the briefing papers prepared for inclusion in the Study Report to take up these subjects, add to the relevant literature, and seed a process to broaden the conversation and enhance the information context for new artist-endowed foundations.

The collected briefing papers featured in the initial Study Report, published in 2010, and in Supplement 2013, address a range of topics. These include: basic considerations in planning and creating an artist-endowed private foundation; the public benefit requirement of private foundations as it derives from tax exemption; the private foundation prohibition on self-dealing as it applies to artist-endowed foundations and their distinctive characteristics and activities; the significant transformation inherent in the shift from private ownership of artworks by an artist or artist's heirs to ownership by a tax-exempt, private foundation; issues raised when a private foundation owns interest in an artist's corporation, typically received as a bequest; and problems with respect to the copyright termination right that result when a will substitute, such as a revocable trust, as opposed to a will is used to effectuate an artist's estate plan. The supplemental briefing paper presented here should be read within the context of the papers that were published in 2010 and 2013.

For this publication—*Study Report Supplement 2018*—an author was invited to address a particular issue that has come to the fore since publication of Supplement 2013 and could have an impact on new artist-endowed foundations—disclaiming artists' estate assets. The paper was prepared by Nathan Kiyam, then completing his legal studies at San Diego University School of Law, for submission to Professor Adam Hirsch, recognized nationally as an authority on trust and estate law, including disclaimer law, the subject of the paper.

As with all briefing papers prepared for the Study Report and subsequent updates, this paper was reviewed in draft by the Study's scholarly advisors, whose comments were provided to the author prior to the paper's finalization. That said, the paper represents the opinion of its author exclusively. In all cases, briefing papers are solely informational and educational in purpose; they are not intended as legal advice and cannot take the place of advice from qualified legal counsel.

Authors of briefing papers prepared for the Study Report and subsequent updates are encouraged to continue developing and disseminating their papers as opportunities arise with a view to broadening discussion about artist-endowed foundations in multiple fields. Finally, authors hold copyrights to their respective papers and publication requires approval of that individual author. Papers should be cited by author and title as "Briefing paper prepared for *The Artist as Philanthropist: Strengthening the Next Generation of Artist-Endowed Foundations: Study Report Supplement 2018*. Washington, DC: The Aspen Institute, 2018."

Planning in Light of Trends

Since publication of the Study Report in November 2010, the artist-endowed foundation field has continued to grow apace. With the emergence of new foundations, an additional trend has become evident, as follows:

Disclaiming Artists' Estate Assets: Prominent artists are increasingly being advised to use an estate planning technique—disclaiming—that reduces estate taxes by posthumously redirecting assets from taxable bequests, such as those to private individuals, so that they pass instead to a charitable, tax-exempt entity, typically the artist's foundation. Artists often are not aware that individuals who disclaim assets are prohibited from continued control, an issue that comes to the fore if disclaiming family members serve on the governing body of the recipient foundation.

Nathan Kiyam discusses: the definition of a disclaimer and how it operates; the requirements of a qualified disclaimer and ramifications of a failed disclaimer; how the requirements may pertain to artist-endowed foundations; and finally, other issues related to the disclaimed property that may affect artist-endowed foundations. Appendices include a glossary of technical terms along with an annotated list of Private Letter Rulings (PLRs) issued by the Internal Revenue Service cited in the text.

9.8.2 Author's Affiliation

NATHAN KIYAM, Associate, DLA Piper, J.D. 2017, San Diego University School of Law

9.8.6 Disclaiming Artists' Estate Assets and the Potential Impact on Artist-Endowed Foundations

Introduction: Disclaiming Artists' Estate Assets

Artists have particular considerations in estate planning. The art market is cyclical, so what is likely to be the primary asset in an artist's estate—artworks which they have created—will fluctuate in value. Even with fluctuations, for artists with strong markets, the aggregate value of this primary asset may be substantial, exceeding the statutory federal estate tax exemption amount.[1] This primary asset also is non-liquid, meaning that for an estate with a value exceeding the federal estate tax exemption amount, the estate tax liability might consume an estate's liquid assets and force disadvantageous sales of art to fund the tax obligation.

Artist-endowed foundations are defined as charitable, tax-exempt entities formed by the artist or the artist's beneficiaries and endowed with the artist's assets, including artworks and copyrights, for use in educational and charitable activities serving a public benefit.[2] As documented by AEFI's research, artists have many motivations for creating artist-endowed foundations, chief among these being to assure the organized stewardship of their works and rights posthumously.[3]

Foundations can play an important role in artists' estate plans. In many cases, this role is fairly straightforward. A foundation may be the primary beneficiary of the artist's estate, or that of the artist's surviving spouse, where there are no lineal descendants.[4] Alternatively, when there are lineal descendants, the artist's artworks and rights may be bequeathed in their entirety to the foundation, and other types of assets bequeathed to individual beneficiaries.[5]

In other cases, however, artists or their surviving spouses face a more complicated set of concerns, resulting in artworks being divided among individual beneficiaries and the artist-endowed foundation, with, as often as not, these same individual beneficiaries serving as members of the foundation's governing body. This situation raises many issues, not the least of which is a heightened potential risk of self-dealing.[6] But it also appears that if a disclaimer is the estate planning method used to accomplish the division of the art assets, the technique itself may have a significant impact on the artist-endowed foundation's governance.

To address that concern, this briefing paper has been commissioned to examine the potential impact on those artist-endowed foundations which, under the provisions of an artist's estate plan, receive assets disclaimed by an artist's beneficiaries who are members of that foundation's governing body. The paper discusses: the definition of a disclaimer and how it operates; the requirements of a qualified disclaimer and ramifications of a failed disclaimer; how the requirements may pertain to artist-endowed foundations; and finally, other issues related to the disclaimed property that may affect artist-endowed foundations. Appendices include a glossary of technical terms along with an annotated list of Private Letter Rulings (PLRs) cited in the text.[7]

Christine J. Vincent
Study Director
National Study of Artist-Endowed Foundations
Aspen Institute Artist-Endowed Foundations Initiative/AEFI

9.8.6 Disclaiming Artists' Estate Assets and the Potential Impact on Artist-Endowed Foundations

NATHAN KIYAM

A Disclaimer as an Estate Planning Strategy

1. What is a Disclaimer?

A disclaimer is a refusal to accept a property interest that is given to a person under the terms of another individual's estate plan.[8] The refusal is called the "disclaimer." For tax purposes, the disclaimer must be a "qualified disclaimer"—an irrevocable and unqualified refusal to accept an interest in property that satisfies five conditions, detailed below.[9] In trusts and wills, the first person to receive a property interest, and thus be in the position to make the disclaimer, is referred to as the "primary beneficiary." A person who makes a disclaimer is termed the "disclaimant." The estate or trust that transfers the disclaimed property is called the "transferor."

2. How does a Disclaimer Operate?

When a disclaimer is made, the disclaimant relinquishes his or her rights to the property that otherwise would pass to the disclaimant under the terms of the estate plan. The testamentary document will specify the disposition of any such disclaimed property. The disclaimer provision may direct disclaimed property to pass as part of the residuary estate[10] or to a designated individual or entity (referred to as the "secondary beneficiary"). For tax purposes, if the disclaimant makes an effective disclaimer, the disclaimed property is deemed to have transferred directly from the estate or trust to the next designated taker.[11] Thus, the disclaimed property is not considered to have passed to the disclaimant at all.[12] Rather, it is treated by the IRS as passing *directly* from the transferor to the next designated taker.

3. Why use a Disclaimer?

Disclaimers are employed by estate planning counsel as a flexible option for a variety of purposes. Those most relevant to this discussion include: (1) allowing a financially secure child to disclaim a property interest so that it may go to other children who are more in need; (2) providing the opportunity to mitigate burdensome estate taxes resulting from the increased value of property or unexpected changes in tax laws; and (3) disclaiming for charitable purposes, including securing estate tax charitable deductions for such donations.

The common theme among these purposes is that disclaimers provide posthumous flexibility to accommodate risks and unexpected issues that may arise over time, long after trusts and will documents have been created. For example, an artwork that had a nominal value when the artist's estate plan was prepared years earlier might prove to be worth millions on the market by the time the artist dies. Qualified 501(c)(3) organizations (charitable, tax-exempt entities), such as foundations, play a significant role in estate plans that utilize disclaimers because property or monies received by such organizations generate an estate tax charitable deduction. Because the disclaimer causes the transfer to be treated as passing directly from the transferor to the next person in line, if that next person in line is a qualified 501(c)(3) organization, the estate or trust as the transferor will receive a charitable deduction, reducing its tax obligation.

Suppose an artist's estate holds what upon the artist's death proves to be a very valuable artwork by the artist. Under the artist's estate plan, that artwork is designated as a bequest to the artist's daughter and, should the daughter either disclaim or not survive the artist, the artwork will pass to the artist's foundation. Assume also that the estate has nominal liquid assets insufficient to pay the estate tax generated by the artwork's value if it passes to the daughter. Given this situation, the daughter chooses to disclaim her interest and the artwork passes to the foundation, providing a charitable deduction to the estate. The result is that the estate's taxes have been reduced. Here, the disclaimer provided a posthumous option to resolve the dilemma of a cash-poor estate facing a potentially significant tax bill resulting from the unanticipated value of the artwork. Even though, as the saying goes, the only thing that is certain is death and taxes, there remains a lot of uncertainty in both of these. A disclaimer affords a flexible option to manage the unpredictable in death and taxes.

4. What are the Requirements of a Disclaimer?

a. Qualified Disclaimer Defined

To be effective as an estate planning technique, the IRS requires a disclaimer be a "qualified disclaimer" as defined in the Internal Revenue Code and Treasury Regulations ("Regulations"), which provide the official interpretation of the Code by the Treasury Department.[13] A "qualified disclaimer" is defined as an irrevocable and unqualified refusal by a person to accept an interest in property if the following conditions are met: (1) the refusal is irrevocable and unqualified as not subject to any conditions; (2) the refusal is in writing and signed; (3) the written refusal is received by the transferor of the property interest no later than nine months after the day on which the gifted property interest is created; (4) the disclaimant has not accepted the interest or any of its benefits prior to making the disclaimer; and (5) the interest passes to the next person in line without any direction by the disclaimant.[14]

b. Time limits

A qualified disclaimer must be filed with the appropriate party within nine months from the date on which the testamentary property interest is created.[15] In the case of a gift under a provision in a will or trust, the disclaimer period begins to run on the date of the decedent's death.[16] The timeframe is firm and does not depend on whether the primary beneficiary is aware of that the property interest in his or her favor has been created.

c. No Acceptance of Benefits

A beneficiary cannot make a qualified disclaimer of a property once the beneficiary has accepted the transfer of the property or enjoyed any of its benefits.[17] Acceptance is shown by any affirmative act over the property which is consistent with owning the property.[18] Such acts include: (1) using the property or interest; (2) accepting dividends, interest, or rents from the property; or (3) directing others to act or control the property or interest.[19] Merely taking delivery of title to a property or interest is not deemed to be an acceptance.[20] However, receiving a payment or consideration in return for making the disclaimer is considered to be an acceptance of the property or interest.[21]

d. Passage without Direction by the Disclaimant

The disclaimed property must pass to the next person in line without the direction of the disclaimant.[22] The disclaimant's only choice is whether to disclaim. The disclaimant cannot choose the next person to receive the property. If the disclaimant chooses to relinquish the property and then chooses who will receive it next, the disclaimer will not be a qualified disclaimer.[23]

e. No Power Over Disclaimed Property by Disclaimant

The regulations also specify that the requirements of a qualified disclaimer are not satisfied if the disclaimant, either alone or in conjunction with others, has the power to direct the redistribution or transfer of the property or interest in the property to another person.[24] Thus, if a disclaimant is a member of the governing body of the charitable, tax-exempt organization that has received the disclaimed property, the question of whether the disclaimant has the power to direct control over the disclaimed property is a crucial factor bearing on the disclaimer's status as a qualified disclaimer.[25] The concern is exemplified in Revenue Ruling 72-552 describing a transfer of assets to a 501(c)(3) organization of which the transferor was president and director and as such retained the power to direct who would possess or enjoy the property.[26] The ruling held that these facts failed to meet the requirements of a qualified transfer, resulting in estate taxes on the transferred property.[27]

f. Compliance with State Laws

The disclaimer must also be valid under state laws where state laws have more stringent requirements than does federal law.[28] If a state law requires disclaimers be made in six months, then the state law's requirement takes precedence over the nine-month period provided in the Internal Revenue Code.[29] If a state law requires that the disclaimer be delivered specifically to the personal representative of the transferor or decedent, then the state law's procedure prevails over the broader variety of persons permitted to receive the disclaimer under the federal regulations.[30]

g. Careful Compliance and Strict Adherence

It is crucial to comply carefully with these rules for a disclaimer. Strict compliance with these rules may be enforced.[31] The Eighth Circuit Court of Appeals has stated that the scope of a qualified disclaimer is to be interpreted narrowly.[32] Many other courts similarly interpret disclaimers narrowly. Thus, the rules for a qualified disclaimer mandate careful compliance and strict adherence.

h. Implications of Failed Disclaimer

If the disclaimer fails to be a "qualified disclaimer," and becomes a "failed disclaimer," the disclaimer will be treated as if the property transferred from the transferor to the person who attempted to disclaim the property,[33] creating a taxable bequest.[34] Any charitable deduction that would have been attributed to the estate or the trust by the transfer of disclaimed assets to a charitable organization will be null.[35] As an example, under a decedent's estate plan, a $9.7 million estate was directed first to the decedent's spouse and brother, with provisions that the residue be received by a charitable remainder trust.[36] The brother failed to execute a disclaimer in the defined time period and as a result, the disclaimer failed, preventing the estate from receiving a charitable deduction and resulting in an estate tax in excess of $5.3 million.[37]

5. Requirements Relevant to Artist-Endowed Foundations

As noted above, where a disclaimant is on the board of the charitable, tax-exempt organization—in this instance, an artist-endowed foundation—to which the disclaimed property has passed, an extra complication arises. As a member of the governing body, the disclaimant would have power with other members of the board to direct the "enjoyment" of the disclaimed property.[38]

Therefore, the IRS has determined that the disclaimer would not be a qualified disclaimer and would be a failed disclaimer. The concern is how to sever the disclaimant's control and preserve the qualified disclaimer. The IRS has issued a number of Private Letter Rulings (PLRs), listed and annotated in Appendix B, addressing instances in which foundations' proposed actions were approved as effective in preserving the qualified disclaimer by severing the disclaimants' control over the disclaimed property, typically by separating disclaimed property from all governance prerogatives of a disclaimant. Taken together, this body of rulings identifies a number of strategies that have been employed with success by foundations that find themselves in this type of situation. A review of these strategies follows:

a. Resigning from the Governing Body

One option proposed by foundations and approved by the IRS is that the disclaimant resigns their position as a member of the foundation's governing body.[39] Interestingly, replacing the resigned disclaimant with a family member who is not a disclaimant, such as a spouse or adult child, has been permitted.[40] In such cases, there must not be any explicit or implicit agreements by the disclaimant and their family members serving as members of the foundation's governing body suggesting that the disclaimant may be directing control of the disclaimed property through proxies.[41] Similarly, with regards to charitable remainder trusts or trusts established to fund foundations, the IRS has approved plans in which the disclaimant resigns as trustee of the trust prior to the disclaimer being effectuated in order to clarify that the disclaimant will not possess the power to direct enjoyment over the disclaimed property.[42]

b. Revising Governance Documents

In other cases, the desire is that the disclaimant not resign from the foundation's governing body. To achieve this goal, revising the governing documents of a foundation is the strategy most frequently employed to establish to the satisfaction of the IRS that a disclaimant who continues to be a member of a governing body nonetheless does not have the power to direct or control the disclaimed property. Of the 23 PLRs listed in Appendix B, 20 involve amending or revising governing documents such as the foundation's bylaws, articles of incorporation, trust agreements, declarations of trust, or other regulating agreements, or establishing new procedures by board resolution.

Revisions to the governing documents include those making provisions for: (1) a separate and segregated account holding the disclaimed assets that the disclaimant may not direct or control; (2) establishing independent directors or a special committee excluding the disclaimant that have exclusive power to direct or distribute the disclaimed property; (3) removing any power the disclaimant has to direct the disposition of the disclaimed property or the proceeds from its sale; and/or (4) removing any power the disclaimant has to direct or select any other member with power over the disclaimed property. Under PLR 200420007, the foundation proposed to amend its articles of incorporation and bylaws to add provisions requiring any disclaimed property to be held in a segregated "special fund" separate and apart from other corporate assets. The power to distribute and direct the fund would be held exclusively by a "special fund committee." The disclaimant would be precluded from serving on that committee or appointing or removing any of its members.

To reinforce the intentions of the foundation to exclude the disclaimant, some PLRs have also approved a foundation's proposal to amend governing documents to prevent the disclaimant from subsequently changing those governing documents. Under PLR 200149015, the foundation's trust agreement was amended to set up a segregated "special account" directed exclusively by "special trustees." The disclaimant was precluded from being a special trustee, excluded from appointing or removing special trustees, and prohibited from changing the proposed amendments to the trust agreement.

Board resolutions can also effectuate similar changes. Under PLR 9532027, the board adopted a resolution reserving exclusive authority over any disclaimed property to independent directors composed of any board member other than the disclaimant or anyone related to the disclaimant. The following PLRs approved foundations' proposals to revise their bylaws to make similar changes as noted above: PLR 201032002; PLR 201032010; PLR 200802010; PLR 200744005; PLR 200616026; PLR 200519042; PLR 200420007; PLR 199947022; PLR 199929027; PLR 932008; PLR 9235022; and

PLR 9141017. Other PLRs approved foundations' proposals to revise their articles or charter of incorporation: PLR 200420007 and PLR 200519042; and to revise their trust agreement, declaration of trust, or other regulating documents or agreements: PLR 200649023; PLR 200518012; PLR 200204022; PLR 200149015; PLR 199944038; PLR199903019; and PLR 9823043.

c. Separate Independent Committees with Exclusive Control

A number of the PLRs approved foundations' plans to establish a separate independent committee that had exclusive control over the disclaimed property. As a dimension of these plans, the disclaimant would neither be part of the committee nor have the power to select or appoint members of the committee.

PLR 199929027 is the most relevant for artist-endowed foundations. In this ruling, a collection of artworks was disclaimed by two adult children of the decedent, both members of the governing body of the foundation receiving the disclaimed assets. The IRS approved a plan whereby the bylaws of the foundation were amended to create a committee to administer and dispose of all assets received as a result of the disclaimers. The disclaimants would not be members of the committee, nor would they participate in appointing any of the committee members or, more broadly, in electing any directors of the foundation for the time period in which the disclaimed artworks were owned by the foundation. The disclaimants would not direct the use or disposition of the artworks, and would have no control over the financial proceeds resulting from their sales. The IRS ruled that these arrangements would make the disclaimer a qualified disclaimer because the disclaimants had been separated from any control over the disclaimed property.

In PLR 200744005, PLR 200519042, PLR 200420007, and PLR 9235022, the IRS approved plans establishing either a "special funds committee" or "separate funds committee" with exclusive power to administer the disclaimed properties (financial assets), and to determine how the funds would be distributed. Disclaimants were excluded from these committees.

In PLR 199944038, a grantmaking committee was established with exclusive authority to select the grant recipients and oversee distribution of grant funds from the disclaimed assets, with no involvement by the disclaimant. The disclaimant was not permitted to vote regarding the disposition of the disclaimed funds, and the disclaimant had no right to appoint or discharge the grantmaking committee members.

In PLR 199903019, a more elaborate distinction was established by creating a "disclaimed property fund committee" to direct a separate account holding the disclaimed property. The disclaimant could not be part of that committee or decide on its members. Rather, the disclaimant would be part of the "unrestricted fund committee" overseeing property and monies that the disclaimant did not disclaim.

d. Special Director or Independent Directors

Rather than creating a committee, some PLRs approved plans in which special directors or independent directors were designated to have exclusive control over the disclaimed property. PLR 200616026 involved amending the bylaws of the foundation to create at least three "special director" positions in which the disclaimant could not serve, nor appoint or remove those who do. The disclaimant would be a "general director," but without power over disclaimed properties or the special directors who have control over those properties.

Similarly, PLR 9141017 approved amending the bylaws of the foundation so that the sole authority over separate accounts of disclaimed property would be held exclusively by independent directors. This PLR defined independent directors as any director who is neither the disclaimant nor anyone related to the disclaimant.

e. Special Trustee or Increasing the Number of Independent Trustees

Some foundations organized as trusts do not have directors, but have trustees. In those instances, the PLRs have similarly approved plans to amend trust agreements so as to establish special trustees with exclusive control over the disclaimed properties. This was the case with PLR 200649023 and PLR 200149015. PLR 9350033 not only increased the size of the board of trustees, but also established a separate committee composed of trustees exclusive of the disclaimant to administer the disclaimed property. The disclaimant would abstain from selecting or acting on the appointment of such committee members.

f. No Control Over Special/Independent Members

As demonstrated by several of the PLRs cited above, rulings that approved plans to form a special committee, or to appoint independent directors or special trustees, typically included provisions establishing that the disclaimant would not only be excluded from these bodies but would also have no control over appointing or discharging their members. Prohibiting the disclaimant from any control, including the power to select or remove those members, ensures the disclaimant would have no influence over disclaimed properties, directly or indirectly.

g. Separating Disclaimed Assets from General Assets

A majority of the PLRs approved plans to amend governing documents to establish accounts that would segregate disclaimed property. Presumably, creating separate accounts and identifying the accounts as completely separate would demonstrate to the IRS that the disclaimed property would be administered completely apart from the general accounts in which the disclaimant could be involved. Some of the PLRs included provisions for the segregated accounts arrangement to expire upon the death of disclaimant.

h. Donor-Advised Fund of a Multi-Fund Charity

The PLRs discussed above dealt with situations in which disclaimants served as members of the governing body of the foundation receiving the disclaimed property. Separate from these, two PLRs ruled on situations in which disclaimants were not members of the governing body of the charitable, tax-exempt entity receiving the disclaimed property.[43] These two rulings approved proposed plans to segregate disclaimed property using a "donor-advised fund" mechanism, an arrangement common to community foundations or other charitable, tax-exempt entities which as "sponsoring organizations" hold separate funds established by multiple donors.[44] The disposition of charitable property that has been contributed to a donor advised fund may be advised but not directed by the donor.[45] Along similar lines, as proposed in the ruling request, the disclaimed property would be held in a donor advised fund and the disclaimant would be permitted to offer recommendations on the disposition of the property, with the charitable, tax-exempt entity being at liberty to accept or reject the recommendation. An independent committee would review the disclaimant's recommendation to verify objectively that it would be consistent with the charitable mission of the donor advised fund and the charitable, tax-exempt entity operating the donor advised fund. The disclaimant would not sit on the review committee. Neither would the disclaimant, nor anyone related to the disclaimant, be a member of the board of the charitable, tax-exempt entity.

i. Charitable Remainder Trusts or Other Similar Trusts

Apart from foundations themselves, trusts of which foundations are beneficiaries also figure into the disclaimer puzzle. PLR 200204022 involved a charitable remainder unitrust and a family charitable trust. The disclaimants were not members of the governing board of the foundation receiving the disclaimed property. Nonetheless, the disclaimants proposed to renounce their rights as trustees to direct the disclaimed properties and special trustees were appointed to direct the disclaimed properties. PLR 199947022 involved a trust that would pay an annuity to a foundation of which the disclaimant was the vice president and a director. The foundation proposed to amend its bylaws so that the disclaimed funds would be held in a separate account that the disclaimant could not direct. PLR 199903019 also involved a charitable trust managed by a committee including the disclaimant. The charitable trust was amended so that a "disclaimed property fund committee" was formed with exclusive rights to direct the disclaimed properties in a separate account. The disclaimant had no control over the separate account or the separate committee and was limited to a role on a general committee with jurisdiction exclusively over unrestricted funds and not the disclaimed properties.

PLR 9823043 involved a type of trust benefitting a surviving spouse during their lifetime, with provisions that disclaimed properties would pass to the foundation. In plans approved by the ruling, the foundation's declaration of trust was amended to require all assets received by a disclaimer be held in a segregated "separate fund" and administered by the "separate fund trustees," of which disclaimants would not be part nor would they participate in selecting or appointing any of the trustees.

j. No Control Over Sales Proceeds

As mentioned previously, but worth restating, a highly relevant PLR involving a disclaimer of an art collection reveals that even the use of proceeds from the sales of items in an art collection should not be directed by the disclaimant who is a member of the foundation's governing body. In PLR 199929027, the disclaimants irrevocably waived any rights over either the artwork or any funds from the sales of artworks in the collection should they be sold by the foundation. The foundation's bylaws were amended to give exclusive control over administration of the collection to a committee that excluded the disclaimants and to which the disclaimants could not elect or remove members. The committee was charged with the exclusive duty to administer, direct, or dispose of the artworks and any funds from the sales thereof, with no input by the disclaimants.

6. What are Disclaimant's Options in Light of Factors Above?

a. Disclaimant's Family or Spouse

Private foundation law concerns itself with disqualified persons, defined for the purposes of this discussion as foundation insiders and people related to them. Disqualified persons are prohibited from engaging in transactions with the foundation, directly or indirectly, which would constitute self-dealing and as such, incur excise tax sanctions.[46] In contrast to private foundation self-dealing rules, the law of disclaimers has a narrow set of concerns in affirming qualified disclaimers. This set of concerns focuses on disclaimants specifically, who may also be foundation insiders as members of foundations' governing bodies, and the elimination of their control over disclaimed assets that are received by the foundations. Private foundation law and disclaimer law are parallel but distinct bodies of law.

As recounted in PLR 9350032, a disclaimant proposed to resign as trustee of the foundation receiving disclaimed assets, with the proposition being that the disclaimant's adult daughter would take her place. The IRS held that "the fact that relatives of [disclaimant] will serve as trustees of the foundation after the resignation of [disclaimant] will not cause [disclaimant] to be considered to be directing the redistribution or transfer of the disclaimed property that passes to the foundations." Likewise, in PLR 9008011, approval was given to a plan whereby the disclaimant resigned as trustee and his wife and adult children took his place. The IRS held that the disclaimer would still be qualified for tax purposes. That said, any explicit or implicit agreement by the disclaimant and their family members serving as members of the foundation's governing body that suggests the disclaimant may be directing control of the disclaimed property indirectly will be detrimental to the disclaimer.[47]

b. Involvement with Non-Disclaimed Property

The provisions of the rulings discussed above restrict disclaimants from participating in anything involving the administration of disclaimed property or funds derived from sales of disclaimed property. Disclaimants are not, however, restricted from involvement with assets disclaimed by other disclaimants, including family members such as siblings. Likewise, assuming the foundation holds assets other than the property which members of the governing board have disclaimed, disclaimants would be able to participate in directing the disposition of those assets.

c. Advise but not Direct

Disclaimants would be able to advise, but not direct, disclaimed assets committed to a donor advised fund held by a multi-fund, sponsor organization. As outlined above, however, such advice will be reviewed by an independent committee. Lastly, although not specified in the rulings reviewed, but consistent with the restrictions noted above, disclaimants may be able to take a non-governance role as members of an honorific committee affiliated with the foundation that has received the disclaimed assets. In any case, caution should be taken that the disclaimant does not direct disposition of the disclaimed property or act in conjunction those who are empowered to do so.

7. What Should Artists Consider as They Make Their Estate Plans?

From the discussions above, one can conclude that certain steps are necessary if the artist desires beneficiaries, such as children, to play a role as members of the foundation's governing body in stewarding the artist's artworks bequeathed to the artist's foundation. Admittedly this may not always be the case. If it is, however, it will be necessary to craft an estate plan that excludes disclaiming by primary beneficiaries who are board members of the foundation designated to receive the disclaimed property. This might be accomplished by giving all of the artist's works to the foundation and giving other assets to the beneficiaries. If this choice cannot be made, it will be necessary to structure the foundation's governing body in accordance with plans such as those cited above which the IRS has approved to preserve a qualified disclaimer by ensuring that disclaimant board members exercise no control over disclaimed assets.

Conclusion

In sum, use of a disclaimer in an artist's estate plan may afford posthumous flexibility that helps optimize bequests to beneficiaries with an eye to estate tax liability. At the same time, however, when these beneficiaries disclaim assets that then pass to a foundation on whose board they sit, the IRS requires their exclusion from foundation governance as it pertains to the disclaimed assets. While a disclaimer provides flexibility, careful planning by an attorney expert in disclaimer law is necessary to meet IRS restrictions.

Appendix A. Glossary of Terms Pertaining to Disclaiming

1. Disclaimer–a refusal to accept a property by the person to whom the property is given as an inheritance.
2. Disclaimant–the person who refuses to accept the property.
3. Disclaimed Property–the property that was disclaimed.
4. Failed Disclaimer–a disclaimer that failed to be qualified for tax purposes because it did not meet the rules and regulations required to make it a qualified disclaimer.
5. Posthumous or Post-Mortem–refers to the time period after death of the decedent.
6. Primary Beneficiary–the first person named in a will or trust to receive the property interest.
7. Property Interest–an interest in a property, which may be an interest in the property itself, its income, rents, or revenues, or in the rights related to it, such as intellectual property rights or copyrights.
8. Qualified Disclaimer–a disclaimer that is qualified to be effective for tax purposes by meeting the rules and regulations necessary to make it a qualified disclaimer.
9. Secondary Beneficiary–the second person named in a will or trust to receive the property interest.
10. Transferor–the estate or trust that transfers the disclaimed property.

APPENDIX B. Private Letter Rulings Re: Disclaimants as Members of Foundation Governing Boards

PLR	Summary of Facts
PLR 201032010	(1) Bylaws of Foundation were amended, (2) Segregated and separate account to maintain the disclaimed property, (3) Disclaimant retained no power to direct the separate account.
PLR 201032002	(1) Bylaws of Foundation were amended, (2) Segregated and separate account to maintain the disclaimed property, (3) Disclaimant retained no power to direct the separate account.
PLR 200802010	(1) Bylaws of Foundation were amended, (2) Segregated and separate account to maintain the disclaimed property, (3) Disclaimant retained no power to direct the separate account.
PLR 200744005	(1) Bylaws of Foundation were amended, (2) Segregated and separate account to maintain the disclaimed property, (3) Disclaimant retained no power to direct the separate account, (4) Power over separate account is held with a special committee, (5) Disclaimant retained no power to elect or remove members of the special committee.
PLR 200649023	(1) Trust Agreement of foundation was amended, (2) Separate account maintained disclaimed property, (3) Special trustees had power to direct the separate account, (4) Disclaimant retained no power to direct the separate account, (4) Disclaimant retained no power to elect or remove the special trustee.
PLR 200616026	(1) Bylaws of Foundation were amended, (2) Separate account maintained, (3) Disclaimant retained no power to direct the separate account, (4) Power over separate account is held only with special directors, (5) Disclaimant retained no power to elect or remove members of the special directors.
PLR 200519042	(1) Charter of Incorporation and Bylaws of Foundation were amended, (2) Segregated and separate account maintained, (3) Disclaimant retained no power to direct the separate account, (4) Power over separate account is held with a special committee, (5) Disclaimant retained no power to elect or remove members of the special committee.
PLR 200518012	(1) Donor advised fund was established by a trust administered by the foundation, and funded by the disclaimed properties, (2) Disclaimant only gives advice to the foundation that is reviewed by an independent committee, (3) Disclaimant is not a member of the governing board.
PLR 200420007	(1) Articles of Incorporation and Bylaws of Foundation were amended, (2) Segregated and separate account maintained, (3) Disclaimant retained no power to direct the separate account, (4) Power over separate account is held with a special committee, (5) Disclaimant retained no power to elect or remove members of the special committee.
PLR 200204022	Charitable Unitrust and Family Charitable Trust are involved, (1) Trust agreement was amended, (2) Segregated account was created for disclaimed property separate from other property, (3) Disclaimants are trustees, but renounce their rights to select charitable remainder beneficiaries, (4) Special trustees had exclusive right to direct the segregated account, (5) Special trustee cannot be disclaimant or anyone related or subordinated to disclaimant, (6) Disclaimants are NOT on the board of the foundation.
PLR 200149015	(1) Trust Agreement of foundation was amended, (2) Segregated and separate account maintained disclaimed property, (3) Special trustees had power to direct the separate account, (4) Disclaimant retained no power to direct the separate account, (5) Disclaimant retained no power to elect or remove special trustee or be a special trustee, (6) Disclaimant could not revoke or amend these proposed amendments to the trust agreement.
PLR 199947022	(1) Bylaws of Foundation were amended, (2) Segregated and separate account to maintain disclaimed properties, (3) Power over separate property is by directors who have not made disclaimers with respect to such properties.

PLR 199944038	(1) Code of Regulations of foundation was amended, (2) Separate account maintained disclaimed property, (3) Grantmaking Committee had power to direct separate account, (4) Disclaimant retained no power to direct the separate account, (5) Disclaimant had no power to vote over directing those funds, (6) Disclaimant retained no power to elect or remove the special trustee or be a special trustee, (7) Disclaimant could not revoke or amend these proposed amendments.
PLR 199929027	Disclaimed properties were paintings, (1) Bylaws were amended, (2) Four additional members to the board of foundation were added, (3) Committee was created to have exclusive power to administer and dispose of artwork, (4) Disclaimants waived their rights with the Foundation to (a) elect members or directors of the foundation; (b) vote to appoint members of the committee; (c) participate in any control, directly or indirectly, over the paintings or the proceeds thereof should the paintings be sold.
PLR 199903019	Charitable Trust is involved, (1) Trust was amended, (2) Separate account was created for disclaimed funds called "disclaimed property fund," (3) Control to manage separate account is with disclaimed property funds committee, (4) Disclaimant could not serve on this committee, (5) Disclaimant could not vote or direct separate account, (6) Disclaimant could not discharge, appoint, or elect any member of the DPF committee.
PLR 9823043	Involves marital trust disbursing money to foundation, (1) Declaration of Trust of Foundation was amended, (2) Separate Fund account was to hold disclaimed property, (3) Separate Fund Trustees was to administer the separate account, (4) Disclaimant will have no discretionary power to direct the disclaimed property, (5) Disclaimant will not select or appoint any trustees over separate account.
PLR 9532027	Two sons and two donor advised funds are involved: Son 1: will make recommendations that the foundation may accept or reject, Son 1 is a director of foundation, Son 1 is to abstain on voting on any distributions Son 1 recommends, and only independent directors can direct distributions in the DAF. Son 2: will make recommendations that will be reviewed by an advisory committee if the foundation makes a favorable report, advisory committee is to review for consistency with foundation's objectives, and Son 2 does not sit on board of foundation nor intend to.
PLR 9350033	Charitable Remainder Trust, (1) Disclaimant resigns as trustee of the trust, but remains a trustee of foundation, (2) Declaration of trust of foundation was amended, (3) Board of foundation expanded from 2 to 4 with disclaimant abstaining from appointing them, (4) Separate account was created for disclaimed properties or funds, (5) Separate committee will administer the separate account, (6) Disclaimant will abstain from any actions related to establishment of separate account or selection of committee members.
PLR 9350032	Charitable trust is involved, (1) Disclaimants resign as trustees of foundation, but remains as trustees over charitable trust, (2) Family of disclaimant is to be successor trustees of foundation.
PLR 9320008	(1) Bylaws of Foundation were amended, (2) Segregate & separate account to maintain disclaimed properties, (3) Independent directors have sole authority over the separate account (independent directors is any director other than disclaimant).
PLR 9319022	Charitable trust involved, (1) Disclaimant resigns as co-trustee of the charitable trust, (2) Disclaimant waives rights to appoint successor or serve as part of Grants Committee, (3) Foundation (Corporation II) provides that disclaimant is ineligible to serve in any capacity on the foundation.
PLR 9317039	(1) Bylaws of Foundation were amended, (2) Separate account to maintain disclaimed properties, (3) Independent directors have sole authority over the separate account (independent directors is any director other than disclaimant).
PLR 9235022	(1) Bylaws of Foundation were amended, (2) Separate account maintained, (3) Power over separate account is held with a special committee, (4) Disclaimant will not be part of special committee.
PLR 9141017	(1) Bylaws of Foundation were amended, (2) Segregate and separate account to maintain disclaimed properties, (3) Independent directors have sole authority over the separate account (independent directors cannot be disclaimant or anyone related).
PLR 9008011	Disclaimant is not part of foundation. Disclaimant's wife and adult children are co-trustees of foundation.

1 The Tax Cuts and Jobs Act approved by Congress in 2017, effective 2018, doubled the federal estate tax exemption to $11.4 million per person, indexed for inflation. With proper planning, a married couple can exclude double that amount, $22.8 million.

2 See www.aspeninstitute.org/aefi

3 *Ibid.*

4 i.e., Andy Warhol, Robert Mapplethorpe, Helen Frankenthaler, Lee Krasner, etc.

5 i.e., Robert Motherwell, Robert Rauschenberg, Cy Twombly, etc.

6 Fremont-Smith, Marion R. "Federal and State Laws Regulating Conflict of Interest and Their Application to Artist-Endowed Foundations," *The Artist as Philanthropist* (Vol. 2, 2.9.6). Washington DC: The Aspen Institute (2010).

7 A Private Letter Ruling (PLR) is a written statement issued to a tax payer by the Internal Revenue Service, in response to the tax payer's written request, that interprets and applies tax laws to the taxpayer's represented set of facts. A PLR may not be relied on as precedent by other tax payers.

8 Gifts made during the donor's lifetime also may be disclaimed by the recipient, but the focus in this discussion is on disclaimed testamentary gifts.

9 IRC §2518(b); See also H.R. Rep. No. 94-1380, at 67 (1976), available at 1976-3 C.B. (vol. 3) 735, 801.

10 A residuary estate comprises the assets remaining after payment of a decedent's debts, taxes, estate administrative costs, and distribution of specific and general gifts and bequests.

11 Treas. Reg. §25.2518-1(b)

12 *Ibid*.

13 IRC §2518

14 IRC §2518(b)

15 IRC §2518(b)(2); Treas. Reg. §25.2518-2(b)(2) (lists the appropriate party as the transferor, the transferor's legal representative, the holder of legal title to the property, or the person in possession of the property).

16 Treas. Reg. §25.2518-2(c)(3)

17 IRC §2518(b)(3).

18 Treas. Reg. §25.2518-2(d)(1).

19 *Ibid.*

20 *Ibid.*

21 Treas. Reg. §25.2518-2(d)(1).

22 IRC §2518(b)(4).

23 *Ibid.*

24 Treas. Reg. §25.2518-2(e)(1)(i).

25 Treas. Reg. §25.2518-2(d)(2).

26 Rev. Rul. 72-552, 1972-2 C.B. 525

27 *Ibid.*

28 TAM 9640005, 1996 WL 564576; See also *Estate of Bennett v. Comm'r,* 100 T.C. 42 (1993).

29 *Estate of Griffith v. Wood*, 599 P.2d 402 (1979)

30 TAM 9640005

31 TAM 9640005 (citing H.R.Rep. No. 1380, 94th Cong., 2d Sess. 65-68 (1976).).

32 *Walshire v. US*, 288 F.3d 342, 346-47 (8th Cir. 2002).

33 IRC §2518(a).

34 IRC §2033.

35 Charles W. Willey, *Use of Disclaimers in Gift Tax, Estate Tax, Generation-Skipping Transfer Tax and Income Tax Post-Mortem Planning*, 2 Drake J. Agric. L. 23, 64 (1997).

36 A charitable remainder trust is a trust that provides for a specified distribution, at least annually, to at least one noncharitable income recipient for a period specified in the trust instrument, with the remainder interest paid to at least one charitable beneficiary.

37 Willey at 36

38 Treas. Reg. §25.2518-2(d)(2).

39 P.L.R. 90-08-011 (Feb. 23, 1990).

40 *Ibid.*

41 Treas. Reg. §25.2518-2(e)(1).

42 P.L.R. 93-50-033 (Dec. 17, 1993); P.L.R. 93-19-022 (May 14, 1993).

43 P.L.R. 2005-18-012 (May 6, 2005); P.L.R. 95-32-027 (Aug. 11, 1995).

44 IRC §4966 (d)(2)(A)

45 A disclaimant is not the donor of the disclaimed property, rather the donor is the estate or trust that passed the disclaimed property to the charitable, tax-exempt entity. The use of "donor advised fund" refers to a type of mechanism and does not serve to define the donor.

46 Fremont-Smith.

47 Treas. Reg. §25.2518-2(e)