they are full of holy nonsense

FY2011
Creativity Explored
Annual Report
Clockwise from left: Artist Daniel Green, Visitors browse through art in the studio, Art Patron Janet Nusbaum at an opening reception, Artist Thanh My Diep, Bicycle by Pablo Calderon
OUR MISSION

Creativity Explored advances the value and diversity of artistic expression. We provide artists with developmental disabilities the means to create, exhibit, and sell their art in our studios and gallery, and around the world.

ABOUT CREATIVITY EXPLORED

Creativity Explored encourages individual artistic expression and personal style in an environment that engages each artist in the creative process. We provide studio artists the opportunity to earn income from the sale of their artwork and to pursue a livelihood as a visual artist to the fullest extent possible. A key focus of Creativity Explored’s services is to support individuals with developmental disabilities who wish to become self-employed artists in creating and operating fully viable and profitable businesses.
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This past year was a time of extraordinary growth and transformation at Creativity Explored. Our Board of Directors addressed a number of significant priorities to ensure the organization’s continued success and to support our artists.

Our FY2012 – 2016 Strategic Plan was completed in the spring, thanks to the incredible energy and commitment of our staff and board. Already, that energy has infused many new initiatives, our entire community, and met several key strategic goals. Creativity Explored’s growing presence in the art world, as evidenced by the Create exhibition that opened in May 2011 at the Berkeley Art Museum, and the initiation of a professional peer-to-peer dialog between organizations working within the art and disability field have broadened our artists’ experience and our staff’s leadership impact immeasurably.

The Board spent the last two years working tirelessly to help support Creativity Explored’s mission in diverse ways. A primary driver was strengthening the board’s fiduciary role by providing oversight to long-term financial and operational planning to sustain Creativity Explored in this climate of economic uncertainty. Key objectives were growing the board size from 12 to 16 members and matching board candidates to strategic planning needs; focusing on board committee and staff interaction and improved communication; and, improving overall board governance. In FY11 the Board said farewell to two members who completed their terms: Melanie Arens and Mike Monroe. We will miss their wisdom, humor, and perspective!

Creativity Explored is fortunate to be led by a committed and passionate Executive Director in Amy Taub, and a staff dedicated to the artists who are the heart and soul of this very special place. It has been an honor to serve Creativity Explored as President for the last two years. I would like to thank my fellow Board members for their countless hours of dedicated work on behalf of Creativity Explored.

Amy Eliot
Board President
One of the highlights of last fiscal year was welcoming John Patrick McKenzie and his family to his first solo exhibition at Creativity Explored, aptly titled *They Are Full of Holy Nonsense*. Today, John is known internationally for his signature writing rendered in his characteristic, highly stylized, calligraphic hand, as well as his wryly humorous and sometimes existential commentary. I am very proud of John and the role Creativity Explored played in his personal and professional success.

This past fiscal year, we renewed our commitment to John and all the people we serve by continuing to provide excellent services and assisting our artists in their quest to develop meaningful art practices. During my 12+ years with Creativity Explored, I have seen our community of donors, patrons, volunteers, staff, and most importantly, the artists working in our studios, grow in many ways—all of which have strengthened the organization’s identity and position in the broader art world. I thank everyone who has been involved with Creativity Explored in FY11.

Some of my other personal FY11 highlights: Daniel Green grinning proudly as he watched Berkeley Art Museum visitors view his art for the first time at the Create exhibition; enrolling 16 new artists to our program, a majority of whom are under age 30; and seeing Camille Holvoet autograph boxes of Recchiuti chocolates featuring her art at the Ferry Building.

We developed our third five-year Strategic Plan, operated at full capacity, and received the highest commendation possible by Golden Gate Regional Center with whom we contract to provide services for artists with developmental disabilities.

In our first annual report, I would like to share some more accomplishments and introduce you to some of the people whose lives have changed because of their connection with Creativity Explored.

Amy Taub
Executive Director
Creativity Explored gratefully acknowledges the members of our Board of Directors for their dedication, commitment, and support of the community of artists working in our studios.
HOW LONG HAVE YOU BEEN CONNECTED TO CE? IN WHAT WAY?
Ten years (both as a volunteer and board member)

HOW DID YOU GET INVOLVED WITH CE?
I had been looking for volunteer opportunities and Creativity Explored had both the art and developmental disability components—two things I was really interested in.

When I began volunteering at Creativity Explored, I helped out bagging and quickly moved on to writing up sales receipts. It is such an engaging community at Creativity Explored that even after volunteering only a few times, I found it really easy and comfortable.

Seven years ago I joined the Board. Since then, I’ve served on both the Fundraising and Marketing Committees and also helped out with the Special Events Committee.

WHAT IS ONE OF YOUR FAVORITE CE MOMENTS?
There are a lot to choose from, but I’d have to say dancing on Fridays is a favorite because it is so colorful and so unvarnished. The group dance in the studio is so unpretentious, refreshing and delightful. I do some dancing, but I’m not the showboat that some of the artists are. On one occasion, I remember Vincent putting on his mumu and dancing up a storm.

WHAT WORK BY CE ARTISTS DO YOU HAVE IN YOUR HOME? WHY DID YOU PICK THIS PIECE(S)?
One piece that comes to mind is an artwork by Michael Bernard Loggins. It is unique because it is not a text-based work and is very colorful. The image is of Michael waiting for the MUNI and since I know Michael personally, his art means a lot to me.

MUNI was a live auction item during one of Creativity Explored’s fundraising events. The funny thing is I had no plan to actually buy it, but the whole experience of bidding was so fun, I got caught up in the moment. A funny coincidence is that I gave Michael a ride home from an opening reception a few months later and Michael directed me to take the same route home as the 22 MUNI bus, so now the artwork that hangs above my mantle is even more special.

“Michael directed me to take the same route home as the 22 MUNI bus, so now the artwork that hangs above my mantle is even more special.”

Sara Nakashima
CE BOARD MEMBER
LICENSING ASSOCIATE AT STANFORD UNIVERSITY
Staff

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GALLERY & OFFICE MANAGER
Ann Kappes
MARKETING & BUSINESS DEVELOPMENT DIRECTOR
E. Francis Kohler
CE2 STUDIO & SERVICES MANAGER
VISUAL ARTS INSTRUCTOR
Kim Malhotra
DEVELOPMENT DIRECTOR
Paul Moshammer
STUDIO MANAGER
VISUAL ARTS INSTRUCTOR
Brian Nuda-Rosch
ART AND EXHIBITION PREPARATOR
Elena “Bety” Ortiz
HABILITATION AIDE
Will Skinker
GALLERY & ADMINISTRATIVE ASSISTANT
Amy Taub
EXECUTIVE DIRECTOR
Matthew Verscheure
ASSOCIATE DIRECTOR

Teaching Artists

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VISUAL ARTS INSTRUCTOR
Victor Cartagena
VISUAL ARTS INSTRUCTOR
Suda Changkasiri
VISUAL ARTS INSTRUCTOR
Gilles Combet
VISUAL ARTS INSTRUCTOR
Leeza Doreian
VISUAL ARTS INSTRUCTOR
Ester Hernandez
VISUAL ARTS INSTRUCTOR
Kelley Kerslake
VISUAL ARTS INSTRUCTOR
Judith LaRosa
VISUAL ARTS INSTRUCTOR
Eric Larson
ASSISTANT STUDIO MANAGER
VISUAL ARTS INSTRUCTOR
Geri Montano
VISUAL ARTS INSTRUCTOR
Larry Morace
VISUAL ARTS INSTRUCTOR
Gloria Morales
VISUAL ARTS INSTRUCTOR
Ming Mur-Ray
VISUAL ARTS INSTRUCTOR
Pilar Olabarria
SERVICES COORDINATOR
VISUAL ARTS INSTRUCTOR
Mara Poliak
VOLUNTEER COORDINATOR
VISUAL ARTS INSTRUCTOR
Miranda Putman
VISUAL ARTS INSTRUCTOR
Horace Washington
VISUAL ARTS INSTRUCTOR
Pilar Olabarria
CE VISUAL ARTS INSTRUCTOR, SERVICES COORDINATOR

HOW LONG HAVE YOU BEEN CONNECTED TO CE? IN WHAT WAY?
Although it feels like it was yesterday when I first walked into Creativity Explored, it has been 27 years. I still remember that day... the time when I met some of the artists with whom I am still connected. For me, Creativity Explored is a place where every day something new comes my way: a beautiful new smile, a lovely new piece of art, or a difficult challenge that I didn’t expect. Whatever it is I encounter as a visual arts teacher or the services coordinator, gives me the energy to be here day after day.

WHAT IS ONE OF YOUR FAVORITE CE MOMENTS?
At Creativity Explored special moments occur daily, but I’ve also had unique moments, such as attending the wedding on the Bay of two of our artists. Douglas, another studio artist, was my companion. Douglas was dressed in elegant attire but, nevertheless, he still carried innumerable gadgets, especially his coveted string. After we ate, he and I spent the day using the string to measure the length of the boat with wedding music playing as we peacefully floated in the San Francisco Bay. Funerals are equally memorable... what our artists feel when they see a peer in a casket, their comments about the person, and how they respond to the moment. Nothing escapes their attention, especially the make-up or the outfit the person is wearing. One can easily cry or laugh witnessing such tenderness.

WHAT WORK BY CE ARTISTS DO YOU HAVE IN YOUR HOME? WHY DID YOU PICK THIS PIECE(S)?
Work by José [Nunez] is very special to me, the small pieces that he did when he first arrived at the center, his birds, people. I also have a woven metal piece with hearts hanging on it, an early piece that Douglas [Sheran] did with me 20+ years ago. It was given to me for my birthday. Now 20+ years later, the piece still is as beautiful as the day Douglas worked on it.

“For me, Creativity Explored is a place where every day something new comes my way: a beautiful new smile, a lovely new piece of art, or a difficult challenge that I didn’t expect.”

Pilar Olabarria (left) with Myrna McKenzie (right), mother of CE studio artist John Patrick McKenzie
Artists

This past year, 137 artists with developmental disabilities created art in our studios. Many of our studio artists experience additional disabilities such as mental illness, emotional disturbances, and/or physical disabilities. Ages ranged from 22 to 81. The demographics of the Creativity Explored artist population have skewed younger in the last two years (29% are under 30), with an increasingly higher percentage of individual artists on the autism spectrum.

**AGE OF CE ARTISTS**

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Gender Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>21 – 30</td>
<td>51% females, 49% males</td>
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<tr>
<td>31 – 40</td>
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<td>41 – 50</td>
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<td>71 – 80</td>
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<td>81 – 90</td>
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**GENDER OF CE ARTISTS**

- Females: 51%
- Males: 49%

**RACE OF CE ARTISTS**

- Caucasian: 31%
- Asian: 24%
- Hispanic: 19%
- African American: 19%
- Pacific Islander: 5%
- Other: 2%
The aim of Creativity Explored support services is to assist individuals not only in becoming as independent as possible in their work, but also in reaching a deep engagement with and enjoyment of the artistic process. Teachers working with studio artists strive to foster each artist’s individual vision.
Artists

Creativity Explored studio artists come from diverse backgrounds and bring with them a wide variety and range of experience, ability, and sensibility. Some artists just turned twenty years old, while others are in their eighties. Many studio artists speak different languages, or do not speak, and are unable to communicate with each other using spoken language. At Creativity Explored, visual art is language everyone can use to share culture, experience, and feelings.
**Thanh My Diep**  
**VISUAL ARTIST**

**HOW LONG HAVE YOU BEEN MAKING ART AT CE?**  
Almost 13 years.

**WHAT IS YOUR PREFERRED MEDIUM? IS THERE A REASON?**  
My preferred medium is a charcoal pencil because I like how it looks when I rub the side of my hand on the work giving it a gloomy or haunting look. I feel like I have more control with a charcoal pencil because I can give my work more details with it than a paintbrush or other tools.

**WHAT IS ONE OF YOUR FAVORITE CE MOMENTS — OR MEMORIES?**  
One of my favorite CE moments was at SF Notables [a 2006 fundraising event] when Neil Young bought the portrait that I drew of him. I was very excited when my friend told me about it. People filmed and took pictures of Neil Young and me. It was awesome to share that moment with the Youngs and my friends.

**WHO IS YOUR FAVORITE ARTIST AND WHY?**  
One of my favorite artists is Terry Winters because I like how complex his artwork looks. I can see my style has some similarities to his work in a way because they are both abstract.

**WHICH ONE OF THE WORKS YOU CREATED AT CE DO YOU LIKE THE BEST? WHY?**  
I have many favorite artworks, but if I have to choose one, I would have to say a painting of my mother on a canvas. I spent a lot of time on this very personal and special piece. I did three pieces of my mother. By doing it, it helped strengthen the memory I have of my mother.

“One of my favorite CE moments was ... when Neil Young bought the portrait that I drew of him.”

Clockwise from left: Thanh My Diep, Neil Young,  
*Yes I Do Think About Sex*
Vincent Jackson

VISUAL ARTIST

HOW LONG HAVE YOU BEEN MAKING ART AT CE?
Since almost the beginning [27 years].

WHAT IS YOUR PREFERRED MEDIUM? IS THERE A REASON?
I have mostly tried a little bit of everything. It’s amazing how I have accomplished so much. I used to paint a lot a long time ago. I like to draw with pastels [oil] now. I think people love my bold colors... I love the colors and the black lines. The lines, they bring out the image.

WHAT IS ONE OF YOUR FAVORITE CE MOMENTS — OR MEMORIES?
Recchiuti. It was a real honor for them to use my design on the chocolates. It was a great joy to do it, a great joy to meet them. I have reached people’s palates. I loved signing the boxes that day [at a release party in the Ferry Building] and the people really loved me. I had a hard time getting away to go eat some lunch. I also liked eating lunch a long time ago with Peggy. Before she died, she was my girlfriend a long time ago.

WHO IS YOUR FAVORITE ARTIST AND WHY?
I have looked at a lot of French artists—the way they do the faces—well... my favorite artist is me.

WHICH ONE OF THE WORKS YOU CREATED AT CE DO YOU LIKE THE BEST? WHY?
My best work was called Elegant Black Woman and I did that several years ago. CB2 liked it and used it on one of their bags. It’s hard to really say because I have done a lot of good ones. I guess I would say I like all the people I do.

“I have mostly tried a little bit of everything. It’s amazing how I have accomplished so much.”

Clockwise from left: Vincent Jackson, Portrait, Untitled
Thomas Pringle
VISUAL ARTIST

How long have you been making art at CE?
Maybe 5 years (June 2006).

What is your preferred medium? Is there a reason?
I like them all. Pencil helps you draw it right and the paint is to give it color.

What is one of your favorite CE moments — or memories?
When Alice [a volunteer] went back to England, I was sad to see her go. She was willing to help me. She gave me a drawing [that she drew] and then I copied it. Overall I like being here every day because I’m making money from my art.

Who is your favorite artist and why?
I don’t think I have a favorite. I have to look at them all. Some are better than others. When you make it right, then it’s art.

Which one of the works you created at CE do you like the best? Why?
I like my window [frame] with Elizabeth Taylor [painted on it] the best. It came out real good. I drew it the best way I could. They [the Elizabeth Taylor portraits] all came out real good but that one on the window came out the best. It was my first time painting on glass. I got a real good one.

Why did you paint Elizabeth Taylor?
It started with that.

What started??
I met her a long time ago [on the set of National Velvet]. I was three and she was twelve. I was almost her boyfriend. It brought on my interest in women.

Oh? Are you still interested in women?
Yes. You have to find the right one. Sometimes it turns out to be the Evil One.
Katherine Finn-Gamino
VISUAL ARTIST

HOW LONG HAVE YOU BEEN MAKING ART AT CE?
A couple of months [May 2011].

WHAT IS YOUR PREFERRED MEDIUM? IS THERE A REASON?
Painting. I like it because it’s fun.

WHAT IS ONE OF YOUR FAVORITE CE MOMENTS — OR MEMORIES?
When I was hanging out with Katie on Thursday. We were just talking about girl things and hanging out. I like that. She lives right by me — about eight blocks away.

WHO IS YOUR FAVORITE ARTIST AND WHY?
I like Jackson Pollack. I like the way he splatters paint around everywhere. I did that in 5th grade and I liked it.

WHICH ONE OF THE WORKS YOU CREATED AT CE DO YOU LIKE THE BEST? WHY?
I like my flowers because I do a different style kind of.

“I like Jackson Pollack. I like the way he splatters paint around everywhere. I did that in 5th grade and I liked it.”

Clockwise from left: Katherine Finn-Gamino, Circle Abstract, Untitled
In Memory

HOPE GOODALL
1965 – 2011

On March 7, 2011, CE Studio Artist Hope Goodall passed away. She was 46 years old. During her 20 years working in Creativity Explored’s studios, Hope’s fellow artists, our staff, and volunteers came to adore her beautiful, quirky artwork and her sassy, loving attitude. Hope was always quick with a joke and ready to laugh, and we dearly miss her presence.

CREATIVITYEXPLORED.ORG/ARTISTS/HOPE-GOODALL

NORMAN BALLOU
1949 – 2011

Norman Ballou passed away on January 14, 2011. He joined our Arkansas St. studio in 1997. After a slow warming to the art-making process, Ballou began to create works from random paper scraps on which he had drawn or written. These were accumulated into collage pieces of great depth. But Ballou is best known for his lovingly obsessive Beatles-themed work. Using the same collage technique, cut-out images of the group were attached to wooden or cardboard structures. He also wrote the names of the performers, their albums, and songs over and over on top of each other and in multiple directions until the final inscribed and re-inscribed piece took on the quality of a vibrant, humming echo. We will remember the memory of his artwork, of Norman playing air guitar along with his favorite song, his intensity, and his cynical laugh reverberating in the studio.

CREATIVITYEXPLORED.ORG/ARTISTS/NORMAN-BALLOU
Studio Arts Programs

STUDIO ARTS PROGRAM
Creativity Explored provides studio artists workspace, instruction, and opportunities to explore a wide variety of media. Studio artists choose media and subject matter, and trained professional artists assist each studio artist in exploring the creative process.

COMMUNITY ARTS PROGRAM
Creativity Explored provides studio artists opportunities to visit Bay Area museums, galleries, and local artists’ studios. Groups of four studio artists are accompanied by an art instructor to experience and participate in the Bay Area arts community.

GUEST ARTISTS PROGRAM
Local artists teach six to twelve week workshops and give studio artists opportunities to experiment with a wide variety of media and learn new techniques. (This program was temporarily suspended this past year due to lack of funding.)

HIGHLIGHTS OF STUDIO ACCOMPLISHMENTS
• Received the highest commendation possible as a result of the quality assurance review of our services conducted by the Golden Gate Regional Center.
• Supported 137 artists working in our studios to develop professional art practices.
• Successful recruitment and outreach efforts filled both studios to capacity (average 75 per day).
• Developed and reviewed portfolios of exhibition quality work for 25 artists working in our studios; expanded digital portfolios for all studio artists.
• Involved a greater number of artists in the critique process to select work to be included in their portfolio.
• Accompanied seven small groups of artists to Bay Area arts venues every day of every week.
• Addressed environmental needs to accommodate our new, younger population with different needs and service expectations, while maintaining the quality programs we currently offer studio artists who have been here for years.
• Purchased a new, top-of-the line printing press for use in the main studio and moved the smaller press to our second studio, enabling all studio artists to create prints.
Exhibitions Program
Nine artists’ work was included in Create, an exhibition at the UC Berkeley Art Museum, on view from May through September 2011, which will tour the country during the next two years. Work by other studio artists also was included in six contemporary international exhibitions.
On-site Exhibitions

SPECTRUM
JUNE 24 – AUGUST 11, 2010

The selection of psychedelic art from the studio on view in Spectrum presented a body of work that addressed the idea of the “altered” or “revealed” mind. In the context of this exhibition, psychedelic included very broad interpretations ranging from op-art paintings to obsessive drawings to historical references to the ’60s and ’70s cultural revolution. The intention of this show was to expand what is embraced by the imagination and what serves as the basis of artistic practice.

AND THEN...
AUGUST 19 – SEPTEMBER 29, 2010

And Then... focused on sequential art in which several pictures connect to each other to tell a story or to simply portray a progression. This art form, traditionally called cartoons or comics in the United States and bandes dessiness in France, has expanded beyond the realm of “the funny” or comic strips to include serious narrative, such as the graphic novel. Increasingly, the comics have gained respect and a world wide following, as historietas (little stories), fumetti (little puffs of smoke) and manga (nonsensical pictures) have become accepted as legitimate art forms. Although sequential art can be a challenging form for artists to pursue, it can also offer rich artistic expression for both artist and viewer.
This exhibition explored how “ritual” and “habitual” objects, and their use, can become indistinguishable and interchangeable. “Ritual” artworks are objects that are used ceremonially by individual artists. These items include things that may have once belonged to a family member, been a gift, or are endowed with powerful memories. Similarly, “habitual” artworks focus on objects that are used repeatedly, such as a toothbrush or comb. In these works, the subjects assumed greater meaning and epic proportions.

Black and White and Read All Over presented news-related art, imaginative compositions created by using black, white, red, and, the daily news as background and inspiration. The humorous old riddle—from which the show takes its title—provided artists with an opportunity to express their interest in the daily news and use it as the subject of their two and three dimensional art works.
THE MASTERS  
MARCH 3 – APRIL 20, 2011

Appropriation of visual culture and art in one form or another has always been part of human history, and copying the Masters has traditionally been part of the training to become a fine artist. In the visual arts, to appropriate means to adopt, borrow, recycle, or sample aspects of man-made visual culture. At Creativity Explored, this process is used to assist studio artists in learning observation techniques and to introduce new cultural subjects, as well as in the practice of working with form, line, shape, and color.

THEY ARE FULL OF HOLY NONSENSE  
APRIL 28 – JUNE 15, 2011

John Patrick McKenzie’s first one-person show at Creativity Explored was timed to coincide with the presentation of his work in Create, the major survey exhibition on view at the Berkeley Art Museum from May through September 2011.

McKenzie is known internationally for his signature work that is composed of linear blocks of writing rendered in his characteristic, highly stylized looping calligraphic hand, as well as for his wryly humorous and sometimes existential commentary. This show highlighted a wide selection of art from his oeuvre, including his 3D works, Four Letter Words, Felix Gonzalez Torres posters, and recent “word” pieces.
Off-site Exhibitions

**TEXT’O & FIGURA**

MERIDIAN GALLERY  
SAN FRANCISCO, CALIFORNIA  
JULY 29 – SEPTEMBER 4, 2010

Costa Rican-based curator, artist, and poet, Rolando Castellon, selected works by Creativity Explored artists Bertha Otoya, Ana Maria Vidalon, and Doris Yen to be included in Text’o & Figura, an international travelling exhibition that began at the National Gallery of Costa Rica in February 2010 and will continue to travel to Lisbon and across Europe.

**VISIONS OF PARADISE**

SONOMA VALLEY MUSEUM OF ART  
SONOMA, CALIFORNIA  
AUGUST 21 – NOVEMBER 7, 2010

One of the highlights of Visions of Paradise: Art and the Power of Faith was Bertha Otoya’s Spirits of the Dark paper scroll with gold leaf box. Curated by acclaimed San Francisco gallerist Virginia Breier, Visions of Paradise explored the connection between artistry and spirituality. The exhibit featured an eclectic mix of contemporary and folk art, juxtaposing religious artworks from diverse cultures and historical periods.

**NEW MEDIA SEX AND CULTURE IN THE 21ST CENTURY**

DETOUR MUSEUM OF NEW ART  
ROCHESTER, MICHIGAN  
OCTOBER 2 – 30, 2010

Camille Holvoet’s artwork Naked Ladies was included in this exhibition as part of the city’s Art Detroit Now week.
Off-site Exhibitions (cont.)

4 Real 4 Faux Animating the Vernacular
Truman State University Art Gallery
Kirksville, Missouri
January 18 – February 18, 2011

This exhibition, curated by Professor Nancy Mizuno Elliott, featured work by self-taught artists, and by academically trained artists influenced by the work of self-taught artists. Creativity Explored artists included: Mary Belknap, Laron Bickerstaff, Pablo Calderon, Peter Cordova, Camille Holvoet, John Patrick McKenzie, Dan Michiels, Jose Nunez, Bertha Otoya, and Ana Maria Vidalon.

Nature by Peter Cordova
© 2010 Creativity Explored

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Baer Ridgway Exhibitions
San Francisco, California
January 29 – March 5, 2011

Mary Belknap, Henry Bruns, Hung Kei Shiu, and Marilyn Wong were featured in an exhibit co-curated by Brion Nuda Rosch, Creativity Explored Art and Exhibition Preparator, who explained: “Daily rituals motivate the day-to-day process in which Creativity Explored operates; an introduction or hello (or goodbye) is marked by repetitive actions and vocabulary each independent from the next. This exhibit highlights work by four artists who investigate repetitive pattern, systems and language. Each artist included approaches the visual plane with a different set of motivations and objectives.”

Untitled by Mary Belknap
© 2010 Creativity Explored.

Fresh Flowers
Boston University College of Fine Arts - Sherman Gallery
Boston, Massachusetts
March 22 – April 29, 2011

As long as there have been flowers, there have been artists eager to paint them, including two Creativity Explored artists, Andrew Li and Valerie Long.

Flowering Tree by Valerie Long
© 2010 Creativity Explored.
Off-site Exhibitions (cont.)

**PALOMAS PLANTAS Y FIGURAS**  
**BRETT MCDOWELL GALLERY**  
**DUNEDIN, NEW ZEALAND**  
**MARCH 26 – APRIL 8, 2011**

This solo exhibition of artwork by CE artist Jose Nunez featured delicate, yet powerful, black and white works on paper and canvas.

*Zebras* by Jose Nunez  
© 2010 Creativity Explored

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**CREATE**  
**UNIVERSITY OF CALIFORNIA BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE**  
**BERKELEY, CA 94720**  
**MAY 11 – SEPTEMBER 25, 2011**

Nine studio artists (Mary Belknap, Daniel Green, Michael Bernard Loggins, John Patrick McKenzie, James Miles, James Montgomery, Bertha Otoya, Evelyn Reyes, and Lance Rivers) were included in *Create*, an exhibit at the University of California, Berkeley Art Museum & Pacific Film Archive (BAM). BAM presented work made at three pioneering Bay Area centers for artists with developmental disabilities—Creativity Explored, Creative Growth Art Center in Oakland, and NIAD Art Center in Richmond.

*Garbage Cans* by Evelyn Reyes  
© 2004 Creativity Explored

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**FACES**  
**JACK FISCHER GALLERY**  
**SAN FRANCISCO, CA**  
**MAY 14 – JUNE 25, 2011**

Ten Creativity Explored artists were included in *Faces*, a show themed around portraiture. Responses to the human face took shape in a variety of media and form including Charlie Barthelet’s yarn sculptures, animated line drawings by Walter Kresnik and James Miles, plus Camille Holvoet’s wacky expressions. Bertha Otoya and Thomas Pringle used maps as the backdrop for their figures, some of which were in flight. Other CE artists included Peter Cordova, Charles Cruz, Daniel Green, and Selene Perez.

*Big Eyes* by Thomas Pringle  
© 2010 Creativity Explored
HOW LONG HAVE YOU BEEN CONNECTED TO CE?
Six years.

HOW DID YOU GET INVOLVED WITH CE?
I was first introduced to CE via the 2007 SF Notables fundraiser. Besides being a loyal art patron, I later became interested in trying to gain more exposure for CE, so I consigned Creativity Explored’s work to A. Roudin Showroom in the San Francisco Design Center.

WHAT IS ONE OF YOUR FAVORITE CE MOMENTS?
One of the best moments was when I was trying to “bid up” a yellow coat featuring Jose Nunez’ work at the Art Changes Lives fundraising event in 2009. I was trying to be a provocateur by increasing the live auction bid each time, yet I ended up with the highest bid and bought it. Now the coat is one of my favorite pieces of clothing! Bidding was a lot of fun, but you’ll probably have to muzzle me at the next live auction.

WHAT WORK BY CE ARTISTS DO YOU HAVE IN YOUR HOME? WHY DID YOU PICK THIS PIECE(S)?
I have a wall of “dog art” that is a combination of work by CE artists and other artists. I also gave my husband an Owl painting by Maribel Guzman for one of our anniversaries and that is hanging prominently in our home. I also have a fabulous scroll by Bertha Otoya strewn out on my mantle, and above it hangs Thomas Pringle’s Jesus Car.

“Bidding was a lot of fun, but you’ll probably have to muzzle me at the next live auction.”
Art Services

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Financials
Highlights at a Glance
Creativity Explored’s Art Services program ranges from individual art commissions to large-scale installations, all suited for clients’ individual project needs and budget. In FY11 Creativity Explored furthered its reputation as an extensive resource to the design community for original art in a variety of styles, sizes and media. Besides the range of art available, Creativity Explored’s Art Services program is distinctive because of its affordability and socially-responsible mission in which artists with developmental disabilities receive half of the proceeds from each art sale.
Art Services

FY11 Art Services partners included architects, interior designers, creative directors, product designers, and residential developers. These businesses utilized Creativity Explored’s artists’ work for projects ranging from affordable housing projects, office lobbies, personal residences, and design showrooms.

OGILVY
FEBRUARY 2010 – NOVEMBER 2010

Temporary installation of Samplings from Creativity Explored, an exhibition featuring over 30 artworks from 18 studio artists. An artists’ reception was held on the First Thursday of the month to coincide with downtown gallery openings.

CISCO HOME
DECEMBER 2010

Community partners at Cisco Home (Hayes Valley) invited Creativity Explored to display and sell work by over 20 studio artists in their showroom. Our shared emphasis on sustainable design (many of the installed artworks were made using donated and/or adapted materials) is a joint celebration of the creativity that stems from limited resources.

ED ROBERTS CAMPUS
APRIL 2011 – NOVEMBER 2011

Artworks from Creativity Explored’s permanent collection (Steele Art Collection) was installed at the new Ed Roberts Campus in Berkeley during the building’s grand opening. Work by over 25 studio artists was displayed in the new building which commemorates the life and work of Edward V. Roberts, an early leader in the independent living movement of persons with disabilities.
GOLDEN GATE REGIONAL CENTER
ONGOING
GGRCC commissioned CE studio artist Claus Groeger to create an organizational sign for their renovated lobby space. CE also continued an ongoing contract to install three exhibits per year in GGRCC’s lobby and resource centers. CE worked with GGRCC representatives and Szto Associates to create specially-designed cubicles and hanging systems so that exhibits can be easily installed and deinstalled on an ongoing basis.

ARMSTRONG PLACE
AUGUST 2010
Creativity Explored framed and installed 22 artworks, including two large canvases, for use in the lobby and community areas of this new senior housing complex located in the Bayview District.

DEVELOPER
BRIDGE HOUSING, INC.
ARCHITECTURE
DAVID BAKER + PARTNERS
INTERIOR DESIGN
FEE MUNSON EBERT ARCHITECTURE + DESIGN

WESTBROOK CENTER
MARCH 2011
Twenty-eight artworks were selected for Westbrook Center which includes 49 units of affordable family housing. This development represents a first for San Francisco, having co-located affordable housing and health care.

CE framed and installed the work, including creating a specially-designed plexiglass plate for a large-scale painting in the main lobby.

DEVELOPER
MERCY HOUSING CALIFORNIA
INTERIOR DESIGN
K2A ARCHITECTURE + INTERIORS

Abstract by Tony Gomez
© 2009 Creativity Explored
Art Services (cont.)

THE CORONET
APRIL 2011

More than 65 original artworks by CE studio artists were framed and installed in BRIDGE Housing's newest mixed-use senior living facility which is a unique partnership with the Institute on Aging.

Five artworks were commissioned for the high-traffic lobby and several other works were specially selected for the two community rooms.

DEVELOPER
BRIDGE HOUSING, INC.

ARCHITECTURE
TWM ARCHITECTS + PLANNERS

INTERIOR DESIGN
KALLAWAY DESIGN

Coronet by Hung Kei Shiu © 2010 Creativity Explored

VAN ACKER RESIDENCE

CE worked with interior design team G2 to carefully select over 20 original artworks to fill the Van Acker residence in Pacific Heights.

INTERIOR DESIGN
G2
Licensing

Creativity Explored’s newest earned revenue program is Licensing. To date we have licensed artwork to be used on over twenty individual products. In FY11, CE continued working with long-term licensees CB2 and Recchiuti and began new relationships with Sage Publishing and Disability Rights California. For research purposes as well as business development, we attended the Surtex and Stationary licensing fairs in May 2011 and have continued to make additional work available for licensing via our online database.

**FY11 Licensees**

**CB2**
- Over 6 pillow designs (Fall 2010 and Spring 2011)
- Four rug designs (Fall 2010 and Spring 2011)
- Holiday ornament (December 2011)
- Window displays at San Francisco store (October 2010)

**Disability Rights California**
- Organizational brochure reproduced in over 20 languages (May 2011)

**Recchiuti Confections**
- Thomas Pringle Dogs released—two signing events at the Ferry Building Store (July 2010 and September 2010)

**Sage Publishing**
- Special Education in Contemporary Society: An Introduction to Exceptionality by Richard M. Gargiulo (September 2010)
Clockwise from left: Window displays at San Francisco store, October 2010, pillow featuring Hector Lopez’s artwork, and CB2 catalog image featuring Mary Belknap’s In Bloom rug.
Dogs Burnt Caramel Chocolates by Recchiuti Confections featuring artwork by Thomas Pringle.
Many, many volunteers helped us with just about everything we did this year—and every year. Volunteers helped artists in the studio, painted and prepped walls, stuffed envelopes, covered the front reception desk, served on our Board of Directors, greeted patrons, tended bar, created a data base, worked at opening receptions and special events, and schlepped art to locations all over town! Our volunteers contributed immeasurably in all aspects of our business and we could not deliver our high quality services without them. Thank you!

Volunteers

Susan Aagenaes
Zoe Ani
Tim Ballard
Tim Balon
Lucy Ball
Frances Beck
Jeanne Bissmeyer
Ben Bradley
Alice Brown
Brooke Brock
Monica Bueb
Aaron Bustamente
Danae Lynn Cacciofi
Annora Cavoulas
Allison Chapas
Jeanette Cling
Valerie Coleman
Alden Conant
Devin Coogan
Isabel Cook
Lorena Cortes
Angelo Di Pietrantonio
Tara Donohoe
Emily Dubin
Mary Durell
Matt Erickson
Mary Faria
Alex Fine
Rhiannon Fink
Esther Fishman
Kathy Fujii-Oka
Preston Fujii-Oka
Griffin Forshee
Kaori Furusawa
Sasha Georgeson
Rema Ghuloum
Julia Goodman
Matt Goff
Lacey Goodloe
Katie Gorman
Jennifer Graham
Stephanie Grandjaques
Susan Grelock
Michelle Guintu
Kelly Haller
David Hansen
Fran Harris
Lily Harowitz
Rita Harowitz
Amanda Hendricks
Katrina Herman
Samatha Hovey
Katy Howes
Ryan Humphries
Maddy Isakson
Lili Ishida
Kari Iverson
Patrick James
Julie Junonville
Yael Kimche
Brittany Kish
Alexander Kramer
Jessica Langella
Katherine Layton
Eun Hee Lee
Gloria Lee
Lily Liang
Stephen Lopes
Jacqueline Lounsbury
Michael Lowrie
Suzanne Mailloux
Marcelle Marais
Lauren Marchi
Gayle Markow
Rob Martinez
Kristine McCallister
Maggie McKeever
Lauren McKeon
Katy McKinnon
Scott Mickelson
Victor Molina
Micah Moore
Christian Olltinen
Melissa O’Mahoney
Rhonda Pagnozzi
Jsun Parizo
Glenn Peckman
Elyza Pierson
Elisa Prado
Nova Ray
Annemaree Rea
Lenny Reiter
Anja Rumplecker
Linda Ryan
Katharina Saggi
Jenny Sargent
Diane Sciarretta
Lisa Serrano
Jan Sheffner
Gloria Shiff
Margaret Shore
Angela Skinner
Sharon Smith
Shannon Steneck
Alice Stevenson
Stephanie Stillman
Tyler Tornabeni
Ashley Thomas
Meredith Thomson
Simon Tran
Rachel Travolta
Alison Tuckman
Kris Twinning
Eddie Valtierra
Judson Vereen
David Price Weldy
Christine Wetzel
Madeleine Whilhite
Heather Wooley
Sarah Zehr
Rachel Znerold
David Price Weldy

VOLUNTEER

RETIR ED/ARTIST, RECENT INVOLVEMENT WITH PHOTOGRAPHY

HOW LONG HAVE YOU BEEN CONNECTED TO CE? IN WHAT WAY?
Thirteen years, always as a volunteer.

HOW DID YOU GET INVOLVED WITH CE?
I kept riding my bike by CE and seeing different things in the window. I kept saying to myself that I wanted to know what was going on inside. Once I stepped in the front door, I knew from day one that I wanted to be part of CE.

Besides being a studio volunteer for years, I worked with Visual Arts Instructor Judith LaRosa to curate the Lit exhibition about seven years ago. I worked on a lamp with James Montgomery who is now deceased. The project was really fun... and popular. We had a rush of people at the opening.

WHAT IS ONE OF YOUR FAVORITE CE MOMENTS?
Joining the field trips and getting to know the artist outside the studio. When we are away from the art world and CE studio, it opens the door to getting to know the artists more personally. Sometimes our outings are therapy for them, and sometimes it is therapy for me. I see these field trips and walks in the community as a huge social sharing opportunity. All of us come back to the studio calmer and inspired.

WHAT WORK BY CE ARTISTS DO YOU HAVE IN YOUR HOME? WHY DID YOU PICK THIS PIECE(S)?
I have so much work on display, my own art has to fight to be shown as part of my collection. I have some of Peter Cordova’s round heads on display. Mary Belknap’s work has a special spot on the wall. Plus, I have John Patrick McKenzie’s car hood in my hallway. Even my bed sits atop flat files that hold CE art!

I’ve also commissioned scarves from some of the artists who work in textiles, such as Ethel Revita. One time I brought in a velvet scarf to see if the artists could work with that medium. The resulting scarf turned out to be a jewel—something I only wear on special occasions.

"Once I stepped in the front door, I knew ... I wanted to be part of Creativity Explored."

From top: David Price Weldy with visual artist Emma Reyes, Disliking Culture Car Hood, John Patrick McKenzie
Donors

We thank the following individual, foundation, and corporate donors who contributed to Creativity Explored during FY11 (July 1, 2010 – June 30, 2011).

$2,500+
Anonymous
Richard & Rhoda Goldman Fund
Susan & Stephen Kellerman Fund
Daniel Kivel Foundation on behalf of Mr. & Mrs. Jeffrey Rudsten
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Walter & Mitzie Slater
Stahl Family Foundation
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$1,000 – $2,499
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Fran Herndon
Stephanie Jacob
Olga & Tatyana Kardonskya

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Molly & Stewart Agras
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Karin Ashley
Alicia Avrach
Jennifer Bagheri
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Lisa Brown & Daniel Handler
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Deborah Stott
Elizabeth Strand
Nancy Stretch
Barbara Strong
Stuart Sussman
Theresa Tacy
Paul L. Taggart
Dieu Thi & Hoa Hong Ly
Shannon Thyne, M.D. & Chris Benitez, M.D.
Keith & Etsuko Tsurukawa
Alvin Ung
Jennifer Utter
Kate Walters
Charlotte Walton
Janet & Jim Wenninger
Michelle Wenzel
Karen Wickre
Karola Wilkins
Janine & John Wilson
Deborah Wilton
Kevin Wofsy
Debbie Gee Wong & Welton Wong
Deirdre Woolley
Jonny Zacarias
Scott Zachary
Marvin Zamora
Naomi Zubin

**IN HONOR AND CELEBRATION**

Alice Bull  
IN HONOR OF LOREN KING

Alison Burns  
IN HONOR OF JAMES (JIM) MURRAY

May Choi  
IN HONOR OF UC BERKELEY ART MUSEUM

Jon & Jodie Crase  
IN HONOR OF COURTNEY CRASE

Mary Kay Crowley  
IN HONOR OF BESSIE KUNATH

Nancy Davis  
IN HONOR OF MEG SPRIGGS

Marcia Doty & Fred Sherman  
IN HONOR OF FRANCIS KOHLER & THE STAFF AT CE2

Marty & Barbara Dubin  
IN HONOR OF EMILY DUBIN

Victoria & Joseph Etchegoincelhay  
IN HONOR OF MELODY LIMA

Richard Fong  
IN HONOR OF LILY CHIN

Jennifer & Eric Free  
IN HONOR OF HEATHER DOLAN & GILES BAKER

Kristy Geschwandtner  
IN HONOR OF KIMBERLY CHUN & DAVID BERNSTEIN

Joachim Groeger  
IN HONOR OF PETE & PEGGY CLING
Louise Harrison  
IN HONOR OF CARA STORM

Alan Horan  
IN HONOR OF MICHAEL HORAN

Ann Kappes  
IN HONOR OF CE STAFF

Kristy King  
IN HONOR OF JESSICA KING

Amanda Kirkwood  
IN HONOR OF JOY VENTURINI BIANCHI

George S. Michaels  
IN HONOR OF MOSES BROWN

Lynne Rappaport  
IN HONOR OF TALIA FRANK

Margoth Rios  
IN HONOR OF PABLO CALDERON

Marilyn Schaumburg  
IN HONOR OF PETE & PEGGY CLING

Deborah Schweizer  
IN HONOR OF LYNNE BLAIR

Gloria & Theodore Shiff  
IN HONOR OF CE STAFF

Cara Storm  
IN HONOR OF ANN KAPPES

Jane Tatum  
IN HONOR OF CELESTE MCMULLIN

Lalanthica Yogendran  
IN HONOR OF HEATHER DOLAN & GILES BAKER

Joseph & Dorothy Miles  
IN MEMORY OF MARIA CACICEDO

Dan & Nancy Neelon  
IN MEMORY OF JOE WINFIELD

Marilyn Miles Petrich  
IN MEMORY OF MARIA CACICEDO

Carla & Bob Webster  
IN MEMORY OF MARIE CLING

Anonymous
Adobe Foundation
Creative Work Fund
Endue Foundation
Grants for the Arts/Hotel Tax Fund
The William and Alice Hinckley Fund
The Mortar Foundation
The Jerome S. & Grace H. Murray Foundation
Henry Mayo Newhall Foundation
San Francisco Foundation
Society for Community Work
Tides Foundation

IN-KIND DONATIONS
Thanks to all the individuals and businesses that provided pro bono services and the in-kind donors of art supplies, equipment, and framing supplies.

We are particularly grateful for major contributions from:

Bingham McCutchen LLP
Cooley LLP
Sidley Austin LLP
Sterling Graphics

We make every effort to maintain accurate records and apologize for any errors or omissions. Please contact Kim Malhotra at 415 863 2108 or development@creativityexplored.org with questions or corrections.

*Gift matching program
Rita Harowitz
CE DONOR
PHOTOGRAPHER AND JEWELRY MAKER

HOW LONG HAVE YOU BEEN CONNECTED TO CE? IN WHAT WAY?
Two years as an art patron, then a volunteer and a donor.

HOW DID YOU GET INVOLVED WITH CE?
I was introduced to CE by my friend Jack Fischer who owns an art gallery in downtown San Francisco. On the basis of what Jack told me, I knew I had to visit CE, so one day I came in. CE was a totally new world for me since I was primarily only familiar with the more “established” art world. I later encouraged my daughter, Lily Harowitz, to do her USF internship at CE which she did in 2010. After Lily completed her studies, I began volunteering in the CE studio. I get a lot more out of assisting artists and watching them work. I see what it means to create without any concern for whether or not it will sell. I am truly honored to observe such a pure creative process.

WHAT IS ONE OF YOUR FAVORITE CE MOMENTS?
Coming in every Tuesday morning and being greeted and hugged. I’ve never been so appreciated.

Also, sometimes it is so meaningful to me to see a completed work of art that I’ve been involved in. For example, I have never collaborated in the art-making process before. Here at CE, I’ve played a role in assisting the artists fulfill their vision which results in something I am very proud of.

WHAT WORK BY CE ARTISTS DO YOU HAVE IN YOUR HOME? WHY DID YOU PICK THIS PIECE(S)?
I have CE art everywhere. Some of it I don’t even know where to hang yet. One of my favorite pieces is a set of paintings by Walter Kresnik. He created some landscapes for the Masters exhibition. I installed both of them in the stairwell so I get to marvel at them everyday. I think about the quality of the work, the artists, and how CE has changed my life. In terms of giving back, I feel I’m contributing, but as a result, I have artwork that to me is something inspiring to live among.

I also love the four ceramic masks I bought by Gerald Wiggins. I always see them on the way out of the kitchen and smile.

“Not everyone at Creativity Explored calls me by my proper name. I have lots of nicknames. For example, Eva Jun calls me ‘Adida’ and Lance Rivers calls me ‘Ritascapes’ because I call him ‘Lancescapes’ after all the beautiful landscape drawings he produces.”
Clockwise from left: David Rosales, James Nielsen, Sue Chan, Pablo Calderon
Creativity Explored’s ongoing growth is inspired by a commitment to excellence, experimentation, innovation, and collaboration that creates opportunities for continued learning, development, and sustainability. This year, Creativity Explored’s Board of Directors and staff developed a Strategic Plan for the next five years that builds upon what we learned over the last three decades. The plan identifies new ways to continue dialogue between studio artists and the greater community that will lead to deeper understanding of what people with developmental disabilities can accomplish and contribute. This Strategic Plan will strengthen our position as a global leader in the field of art and disability and increase our stability in uncertain economic times. Creativity Explored will continue to be a place of growth and transformation for people creating art in our studios and for the people in our growing, global community who are continually inspired by the artists, their stories, and their work.

WE ARE PROUD TO SHARE OUR GOALS

**GOAL 1** Assist studio artists in developing a meaningful art practice

**GOAL 2** Assist artists in promoting their work to a broad audience and generating income

**GOAL 3** Engage larger community to strengthen national brand

**GOAL 4** Streamline/improve operations to support the mission

**GOAL 5** Serve as a leader in the field of art and disability

**GOAL 6** Diversify revenue sources to reduce reliance on GGRC funding to 60%
Financials

Revenue and Expenses
For the Year Ended June 30, 2011

REVENUE

<table>
<thead>
<tr>
<th>Description</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Government</td>
<td>67%</td>
</tr>
<tr>
<td>Art Sales</td>
<td>14%</td>
</tr>
<tr>
<td>Grants</td>
<td>8%</td>
</tr>
<tr>
<td>Contributions</td>
<td>6%</td>
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<tr>
<td>Donated Services</td>
<td>6%</td>
</tr>
</tbody>
</table>

EXPENSES

<table>
<thead>
<tr>
<th>Description</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs</td>
<td>71%</td>
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<tr>
<td>Administration</td>
<td>12%</td>
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<tr>
<td>Fundraising</td>
<td>6%</td>
</tr>
<tr>
<td>Donated Services</td>
<td>6%</td>
</tr>
<tr>
<td>Artists’ Earnings</td>
<td>5%</td>
</tr>
</tbody>
</table>
Financials (cont.)

Independent Auditors’ Report

To the Board of Directors of Creativity Explored,

We have audited the accompanying statements of financial position of Creativity Explored (the “Organization”), a California public benefit corporation, as of June 30, 2011 and 2010, and the related statements of activities and changes in net assets, functional expenses, and cash flows for the years then ended. These financial statements are the responsibility of the Organization’s management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes consideration of internal control over financial reporting as a basis for designing audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization’s internal control over financial reporting. Accordingly, we express no such opinion. An audit also includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide reasonable basis for our opinion. In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Organization as of June 30, 2011 and 2010, and the results of its activities and changes in net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States of America.

Robert Lee & Associates, LLP
San Jose, California
September 21, 2011

226 Airport Parkway, Suite 350 San Jose, CA 95110
Office: 408.855.6770  Fax: 408.855.6774
www.rlallp.com
### Creativity Explored Statements of Financial Position

**For the Year Ended June 30, 2011**

#### Assets

<table>
<thead>
<tr>
<th>Current Assets</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$68,616</td>
<td>$124,566</td>
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<tr>
<td>Investments</td>
<td>623,763</td>
<td>496,190</td>
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<tr>
<td>Accounts receivable</td>
<td>5,065</td>
<td>20,466</td>
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<td>Contracts receivable</td>
<td>131,166</td>
<td>115,193</td>
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<td>Grants receivable</td>
<td>36,044</td>
<td>38,744</td>
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<td>Prepaid expenses</td>
<td>23,286</td>
<td>24,168</td>
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<tr>
<td>Inventory</td>
<td>16,301</td>
<td>14,531</td>
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<tr>
<td>Total current assets</td>
<td>904,241</td>
<td>833,858</td>
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<tr>
<td>Property and equipment, net</td>
<td>111,000</td>
<td>124,037</td>
</tr>
<tr>
<td>Deposits</td>
<td>17,485</td>
<td>17,485</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$1,032,726</td>
<td>$975,380</td>
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#### Liabilities & Net Assets

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<tr>
<th>Current Liabilities</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>$71,480</td>
<td>$21,992</td>
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<tr>
<td>Accrued expenses</td>
<td>45,054</td>
<td>47,433</td>
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<tr>
<td>Deferred revenue</td>
<td>13,295</td>
<td>20,470</td>
</tr>
<tr>
<td>Total current liabilities</td>
<td>129,829</td>
<td>89,955</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Commitments and Contingencies</th>
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</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Net Assets</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>891,805</td>
<td>885,485</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>11,092</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>902,897</td>
<td>885,485</td>
</tr>
</tbody>
</table>

**Total Liabilities and Net Assets**

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$1,032,726</td>
<td>$975,380</td>
</tr>
</tbody>
</table>
Statement of Activities and Changes in Net Assets  
For the Year Ended June 30, 2011

<table>
<thead>
<tr>
<th></th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue, Support and Gains</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art sales, net</td>
<td>$149,448</td>
<td>$</td>
<td>$149,448</td>
</tr>
<tr>
<td>Foundation and corporate grants</td>
<td>94,950</td>
<td>30,000</td>
<td>124,950</td>
</tr>
<tr>
<td>Government grants</td>
<td>–</td>
<td>29,750</td>
<td>29,750</td>
</tr>
<tr>
<td>Government contracts</td>
<td>1,364,984</td>
<td>–</td>
<td>1,364,984</td>
</tr>
<tr>
<td>Corporate gifts</td>
<td>51,349</td>
<td>–</td>
<td>51,349</td>
</tr>
<tr>
<td>Individual gifts</td>
<td>67,620</td>
<td>–</td>
<td>67,620</td>
</tr>
<tr>
<td>In-kind contributions</td>
<td>121,707</td>
<td>–</td>
<td>121,707</td>
</tr>
<tr>
<td>Miscellaneous income (expense)</td>
<td>(6,378)</td>
<td>–</td>
<td>(6,378)</td>
</tr>
<tr>
<td>Interest and dividend income</td>
<td>2,854</td>
<td>–</td>
<td>2,854</td>
</tr>
<tr>
<td>Unrealized losses</td>
<td>(509)</td>
<td>–</td>
<td>(509)</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>48,658</td>
<td>(48,658)</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total revenues and support</strong></td>
<td>1,894,683</td>
<td>11,092</td>
<td>1,905,775</td>
</tr>
<tr>
<td><strong>Operating Expenses</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program services</td>
<td>1,463,843</td>
<td>–</td>
<td>1,463,843</td>
</tr>
<tr>
<td>Management and general</td>
<td>298,657</td>
<td>–</td>
<td>298,657</td>
</tr>
<tr>
<td>Fundraising</td>
<td>125,863</td>
<td>–</td>
<td>125,863</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>1,888,363</td>
<td>–</td>
<td>1,888,363</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>6,320</td>
<td>11,092</td>
<td>17,412</td>
</tr>
<tr>
<td>Net assets, beginning of year</td>
<td>885,485</td>
<td>–</td>
<td>885,485</td>
</tr>
<tr>
<td><strong>Net Assets, End of Year</strong></td>
<td>$891,805</td>
<td>$11,092</td>
<td>$902,897</td>
</tr>
</tbody>
</table>
Statement of Activities and Changes in Net Assets  
For the Year Ended June 30, 2010

<table>
<thead>
<tr>
<th>REVENUE, SUPPORT AND GAINS</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art sales, net</td>
<td>$111,561</td>
<td>-</td>
<td>$111,561</td>
</tr>
<tr>
<td>Foundation and corporate grants</td>
<td>86,500</td>
<td>11,800</td>
<td>98,300</td>
</tr>
<tr>
<td>Government grants</td>
<td>5,000</td>
<td>32,950</td>
<td>37,950</td>
</tr>
<tr>
<td>Government contracts</td>
<td>1,340,990</td>
<td>-</td>
<td>1,340,990</td>
</tr>
<tr>
<td>Corporate gifts</td>
<td>32,414</td>
<td>-</td>
<td>32,414</td>
</tr>
<tr>
<td>Individual gifts</td>
<td>73,240</td>
<td>-</td>
<td>73,240</td>
</tr>
<tr>
<td>Special events</td>
<td>20,480</td>
<td>-</td>
<td>20,480</td>
</tr>
<tr>
<td>In-kind contributions</td>
<td>49,258</td>
<td>-</td>
<td>49,258</td>
</tr>
<tr>
<td>Miscellaneous income</td>
<td>17,160</td>
<td>-</td>
<td>17,160</td>
</tr>
<tr>
<td>Interest and dividend income</td>
<td>3,532</td>
<td>-</td>
<td>3,532</td>
</tr>
<tr>
<td>Unrealized losses</td>
<td>(756)</td>
<td>-</td>
<td>(756)</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>66,986</td>
<td>(66,986)</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total revenues and support</strong></td>
<td>1,806,365</td>
<td>(22,236)</td>
<td>1,784,129</td>
</tr>
</tbody>
</table>

| OPERATING EXPENSES                            |             |                       |       |
| Program services                              | 1,386,270   | -                      | 1,386,270 |
| Management and general                        | 202,011     | -                      | 202,011 |
| Fundraising                                   | 95,294      | -                      | 95,294 |
| **Total expenses**                            | 1,683,575   | -                      | 1,683,575 |
| Change in net assets                          | 122,790     | (22,236)               | 100,554 |
| Net assets, beginning of year                 | 762,695     | 22,236                 | 784,931 |
| **NET ASSETS, END OF YEAR**                   | $885,485    | -                      | $885,485 |
**FY11 Highlights at a Glance**

- Received highest level of commendation possible from Golden Gate Regional Center Quality Assurance Review.
- Redesigned organization’s website (launched in August 2011) to include easier navigation, increased Online Store access, events calendar, link to blog and Creativity Explored’s social media sites, home page slide screen to highlight special events, art and stories.
- Operated at full capacity in both studios, primarily by increasing the number of young adults entering the program (29% now under age 30).
- Developed and implemented our third five-year Strategic Plan.
- Conducted Needs Assessment with art and disability service providers around the world, results used to plan international conference hosted by Creativity Explored in September 2011.
- Collaborated with UC Berkeley Art Museum/Pacific Film Archives (BAM/PFA) to mount Create, an exhibition that included the work of nine CE artists. This exhibition will tour the country in 2012 and 2013.
- Mounted six exhibitions in our on-site gallery, work by Creativity Explored included in exhibitions in nine off-site contemporary art galleries.
- Collaborated with Porchlight: A Storytelling Series to produce Don’t Call Me Retard, an event focused on Creativity Explored artists, staff and volunteer stories.
- Developed four new art products including: James Miles’ t-shirt, Cake notecard set by Camille Holvoet, and wrapping paper designs by Hung Kei Shiu and Loren King.
- Hosted an interior design reception to promote the use of work created by Creativity Explored artist’s in future projects.
- Expanded our licensing partnership with CB2, an affiliate of Crate and Barrel.
- Increased our online presence through social media, i.e., Facebook and Twitter.
- Accompanied seven groups of four artists each week to visit more than 50 Bay Area locations.
- A feature article was published about Creativity Explored’s Art Services program in SF Design Magazine in April 2011.

**FY11 gallery and website art sales totaled $150,000.**

**FY11 Art Services income totaled $90,400.**

**FY11 artist earnings (gallery sales, art services and licensing royalties were $98,262), a 10% increase from the previous fiscal year.**

**Began offering Creativity Explored art for sale on other off-site and flash channels including One Kings Lane and Serena & Lily.**

**Developed four new art products including: James Miles’ t-shirt, Cake notecard set by Camille Holvoet, and wrapping paper designs by Hung Kei Shiu and Loren King.**

**Hosted an interior design reception to promote the use of work created by Creativity Explored artist’s in future projects.**

**Expanded our licensing partnership with CB2, an affiliate of Crate and Barrel.**

**Increased our online presence through social media, i.e., Facebook and Twitter.**

**Accompanied seven groups of four artists each week to visit more than 50 Bay Area locations.**

**A feature article was published about Creativity Explored’s Art Services program in SF Design Magazine in April 2011.**
Art changes lives.