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Form **990-PF****Return of Private Foundation**
or Section 4947(a)(1) Trust Treated as Private Foundation

OMB No 1545-0052

2013

Open to Public Inspection

Department of the Treasury
Internal Revenue Service

► Do not enter Social Security numbers on this form as it may be made public.
► Information about Form 990-PF and its separate instructions is at www.irs.gov/form990pf.

For calendar year 2013 or tax year beginning February 1, 2013, and ending January 31, 2014

Name of foundation The Shifting Foundation		A Employer identification number 36 - 6108560
Number and street (or P O box number if mail is not delivered to street address) 136 East South Temple Street	Room/suite 1600	B Telephone number (see instructions) 801 - 214-7700
City or town, state or province, country, and ZIP or foreign postal code Salt Lake City, UT 84111		C If exemption application is pending, check here <input type="checkbox"/>
G Check all that apply: <input type="checkbox"/> Initial return <input type="checkbox"/> Initial return of a former public charity <input type="checkbox"/> Final return <input type="checkbox"/> Amended return <input type="checkbox"/> Address change <input type="checkbox"/> Name change		D 1. Foreign organizations, check here <input type="checkbox"/> 2. Foreign organizations meeting the 85% test, check here and attach computation <input type="checkbox"/>
H Check type of organization: <input checked="" type="checkbox"/> Section 501(c)(3) exempt private foundation <input type="checkbox"/> Section 4947(a)(1) nonexempt charitable trust <input type="checkbox"/> Other taxable private foundation		E If private foundation status was terminated under section 507(b)(1)(A), check here <input type="checkbox"/>
I Fair market value of all assets at end of year (from Part II, col. (c), line 16) ► \$ 21,915,576	J Accounting method: <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrual <input type="checkbox"/> Other (specify) _____ (Part I, column (d) must be on cash basis.)	F If the foundation is in a 60-month termination under section 507(b)(1)(B), check here <input type="checkbox"/>

Part I Analysis of Revenue and Expenses (The total of amounts in columns (b), (c), and (d) may not necessarily equal the amounts in column (a) (see instructions))		(a) Revenue and expenses per books	(b) Net investment income	(c) Adjusted net income	(d) Disbursements for charitable purposes (cash basis only)
Revenue	1 Contributions, gifts, grants, etc., received (attach schedule)	912,333			
	2 Check <input type="checkbox"/> if the foundation is not required to attach Sch. B				
	3 Interest on savings and temporary cash investments	27	27		
	4 Dividends and interest from securities				
	5a Gross rents				
	b Net rental income or (loss)				
	6a Net gain or (loss) from sale of assets not on line 10				
	b Gross sales price for all assets on line 6a				
	7 Capital gain net income (from Part IV, line 2)				
	8 Net short-term capital gain				
	9 Income modifications				
	10a Gross sales less returns and allowances				
Operating and Administrative Expenses	b Less: Cost of goods sold				
	c Gross profit or (loss) (attach schedule)				
	11 Other income (attach schedule) Poetic License Partners, LP 20-0451905	1,002,075	1,002,075		
	12 Total. Add lines 1 through 11	1,914,435	1,002,102	0	
	13 Compensation of officers, directors, trustees, etc	43,700	43,700	0	0
	14 Other employee salaries and wages				
	15 Pension plans, employee benefits				
	16a Legal fees (attach schedule)				
	b Accounting fees (attach schedule)				
	c Other professional fees (attach schedule)				
	17 Interest				
	18 Taxes (attach schedule) (see instructions)				
	19 Depreciation (attach schedule) and depletion				
	20 Occupancy				
	21 Travel, conferences, and meetings				
	22 Printing and publications				
	23 Other expenses (attach schedule)				
	24 Total operating and administrative expenses. Add lines 13 through 23	43,700	43,700	0	0
	25 Contributions, gifts, grants paid	1,154,000			1,154,000
	26 Total expenses and disbursements. Add lines 24 and 25	1,197,700	43,700	0	1,154,000
	27 Subtract line 26 from line 12:				
	a Excess of revenue over expenses and disbursements	716,735			
	b Net investment income (if negative, enter -0-)		958,402		
	c Adjusted net income (if negative, enter -0-)			0	

For Paperwork Reduction Act Notice, see instructions.

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P/b

Part II Balance Sheets		Attached schedules and amounts in the description column should be for end-of-year amounts only (See instructions)	Beginning of year	End of year	
			(a) Book Value	(b) Book Value	(c) Fair Market Value
Assets	1 Cash—non-interest-bearing		20,479	294,394	294,394
	2 Savings and temporary cash investments				
	3 Accounts receivable ▶				
	Less: allowance for doubtful accounts ▶				
	4 Pledges receivable ▶				
	Less: allowance for doubtful accounts ▶				
	5 Grants receivable				
	6 Receivables due from officers, directors, trustees, and other disqualified persons (attach schedule) (see instructions)				
	7 Other notes and loans receivable (attach schedule) ▶				
	Less: allowance for doubtful accounts ▶				
	8 Inventories for sale or use				
	9 Prepaid expenses and deferred charges				
	10a Investments—U.S. and state government obligations (attach schedule)				
	b Investments—corporate stock (attach schedule)				
	c Investments—corporate bonds (attach schedule)				
	11 Investments—land, buildings, and equipment: basis ▶				
	Less: accumulated depreciation (attach schedule) ▶				
Liabilities	12 Investments—mortgage loans				
	13 Investments—other (attach schedule)				
	14 Land, buildings, and equipment: basis ▶				
	Less: accumulated depreciation (attach schedule) ▶				
	15 Other assets (describe ▶)		20,170,889	21,621,182	21,621,182
	16 Total assets (to be completed by all filers—see the instructions. Also, see page 1, item I)		20,191,368	21,915,576	21,915,576
	17 Accounts payable and accrued expenses				
	18 Grants payable				
	19 Deferred revenue				
	20 Loans from officers, directors, trustees, and other disqualified persons				
	21 Mortgages and other notes payable (attach schedule)				
	22 Other liabilities (describe ▶)				
	23 Total liabilities (add lines 17 through 22)		0	0	
Net Assets or Fund Balances	Foundations that follow SFAS 117, check here <input type="checkbox"/>				
	24 Unrestricted				
	25 Temporarily restricted				
	26 Permanently restricted				
	Foundations that do not follow SFAS 117, check here ▶ <input type="checkbox"/>				
	27 Capital stock, trust principal, or current funds				
	28 Paid-in or capital surplus, or land, bldg., and equipment fund				
	29 Retained earnings, accumulated income, endowment, or other funds		20,191,368	21,915,576	
	30 Total net assets or fund balances (see instructions)		20,191,368	21,915,576	
	31 Total liabilities and net assets/fund balances (see instructions)		20,191,368	21,915,576	

Part III Analysis of Changes in Net Assets or Fund Balances

1 Total net assets or fund balances at beginning of year—Part II, column (a), line 30 (must agree with end-of-year figure reported on prior year's return)	1	20,191,368
2 Enter amount from Part I, line 27a	2	716,735
3 Other increases not included in line 2 (itemize) ▶ Change in unrealized gain	3	1,007,473
4 Add lines 1, 2, and 3	4	21,915,576
5 Decreases not included in line 2 (itemize) ▶	5	
6 Total net assets or fund balances at end of year (line 4 minus line 5)—Part II, column (b), line 30	6	21,915,576

Part IV Capital Gains and Losses for Tax on Investment Income

(a) List and describe the kind(s) of property sold (e.g., real estate, 2-story brick warehouse, or common stock, 200 shs MLC Co.)		(b) How acquired P—Purchase D—Donation	(c) Date acquired (mo., day, yr.)	(d) Date sold (mo., day, yr.)
1a				
b				
c				
d				
e				

(e) Gross sales price	(f) Depreciation allowed (or allowable)	(g) Cost or other basis plus expense of sale	(h) Gain or (loss) (e) plus (f) minus (g)
a			
b			
c			
d			
e			

Complete only for assets showing gain in column (h) and owned by the foundation on 12/31/69

(i) F.M.V. as of 12/31/69	(j) Adjusted basis as of 12/31/69	(k) Excess of col. (i) over col. (j), if any	(l) Gains (Col. (h) gain minus col. (k), but not less than -0-) or Losses (from col. (h))
a			
b			
c			
d			
e			

2 Capital gain net income or (net capital loss) { If gain, also enter in Part I, line 7 If (loss), enter -0- in Part I, line 7 }	2	
3 Net short-term capital gain or (loss) as defined in sections 1222(5) and (6): If gain, also enter in Part I, line 8, column (c) (see instructions). If (loss), enter -0- in Part I, line 8 }	3	

Part V Qualification Under Section 4940(e) for Reduced Tax on Net Investment Income

(For optional use by domestic private foundations subject to the section 4940(a) tax on net investment income.)

If section 4940(d)(2) applies, leave this part blank.

Was the foundation liable for the section 4942 tax on the distributable amount of any year in the base period? ☐ Yes ☐ No
 If "Yes," the foundation does not qualify under section 4940(e). Do not complete this part.

1 Enter the appropriate amount in each column for each year, see the instructions before making any entries.

(a) Base period years Calendar year (or tax year beginning in)	(b) Adjusted qualifying distributions	(c) Net value of noncharitable-use assets	(d) Distribution ratio (col. (b) divided by col. (c))
2013	413,000	19,610,796	2.11%
2010	647,000	19,785,368	3.27%
2009	679,000	14,067,736	4.83%
2008	591,458	11,727,665	5.04%
2007	551,500	10,442,826	5.28%

2 Total of line 1, column (d)	2	20.53%
3 Average distribution ratio for the 5-year base period—divide the total on line 2 by 5, or by the number of years the foundation has been in existence if less than 5 years	3	4.11%
4 Enter the net value of noncharitable-use assets for 2013 from Part X, line 5	4	20,597,023
5 Multiply line 4 by line 3	5	845,714
6 Enter 1% of net investment income (1% of Part I, line 27b)	6	9,584
7 Add lines 5 and 6	7	855,298
8 Enter qualifying distributions from Part XII, line 4 If line 8 is equal to or greater than line 7, check the box in Part VI, line 1b, and complete that part using a 1% tax rate. See the Part VI instructions.	8	1,154,000

Part VI Excise Tax Based on Investment Income (Section 4940(a), 4940(b), 4940(e), or 4948—see instructions)

1a	Exempt operating foundations described in section 4940(d)(2), check here <input type="checkbox"/> and enter "N/A" on line 1. Date of ruling or determination letter: _____ (attach copy of letter if necessary—see instructions)			
b	Domestic foundations that meet the section 4940(e) requirements in Part V, check here <input checked="" type="checkbox"/> and enter 1% of Part I, line 27b	1	9,584	
c	All other domestic foundations enter 2% of line 27b. Exempt foreign organizations enter 4% of Part I, line 12, col (b)			
2	Tax under section 511 (domestic section 4947(a)(1) trusts and taxable foundations only. Others enter -0-)	2	0	
3	Add lines 1 and 2	3	9,584	
4	Subtitle A (income) tax (domestic section 4947(a)(1) trusts and taxable foundations only. Others enter -0-)	4	0	
5	Tax based on investment income. Subtract line 4 from line 3. If zero or less, enter -0-	5	9,584	
6	Credits/Payments:			
a	2013 estimated tax payments and 2012 overpayment credited to 2013	6a	29,200	
b	Exempt foreign organizations—tax withheld at source	6b		
c	Tax paid with application for extension of time to file (Form 8868)	6c		
d	Backup withholding erroneously withheld	6d		
7	Total credits and payments. Add lines 6a through 6d	7	29,200	
8	Enter any penalty for underpayment of estimated tax. Check here <input type="checkbox"/> if Form 2220 is attached	8		
9	Tax due. If the total of lines 5 and 8 is more than line 7, enter amount owed	9	0	
10	Overpayment. If line 7 is more than the total of lines 5 and 8, enter the amount overpaid	10	19,616	
11	Enter the amount of line 10 to be: Credited to 2014 estimated tax 19,616 Refunded	11	0	

Part VII-A Statements Regarding Activities

	Yes	No
1a During the tax year, did the foundation attempt to influence any national, state, or local legislation or did it participate or intervene in any political campaign?		✓
b Did it spend more than \$100 during the year (either directly or indirectly) for political purposes (see Instructions for the definition)? <i>If the answer is "Yes" to 1a or 1b, attach a detailed description of the activities and copies of any materials published or distributed by the foundation in connection with the activities.</i>		✓
c Did the foundation file Form 1120-POL for this year?		✓
d Enter the amount (if any) of tax on political expenditures (section 4955) imposed during the year: (1) On the foundation. ▶ \$ _____ (2) On foundation managers ▶ \$ _____		
e Enter the reimbursement (if any) paid by the foundation during the year for political expenditure tax imposed on foundation managers. ▶ \$ _____		
2 Has the foundation engaged in any activities that have not previously been reported to the IRS? <i>If "Yes," attach a detailed description of the activities.</i>		✓
3 Has the foundation made any changes, not previously reported to the IRS, in its governing instrument, articles of incorporation, or bylaws, or other similar instruments? <i>If "Yes," attach a conformed copy of the changes.</i>		✓
4a Did the foundation have unrelated business gross income of \$1,000 or more during the year?	✓	
b If "Yes," has it filed a tax return on Form 990-T for this year?	✓	
5 Was there a liquidation, termination, dissolution, or substantial contraction during the year? <i>If "Yes," attach the statement required by General Instruction T</i>		✓
6 Are the requirements of section 508(e) (relating to sections 4941 through 4945) satisfied either • By language in the governing instrument, or • By state legislation that effectively amends the governing instrument so that no mandatory directions that conflict with the state law remain in the governing instrument?	✓	
7 Did the foundation have at least \$5,000 in assets at any time during the year? <i>If "Yes," complete Part II, col. (c), and Part XV</i>	✓	
8a Enter the states to which the foundation reports or with which it is registered (see instructions) ▶		
b If the answer is "Yes" to line 7, has the foundation furnished a copy of Form 990-PF to the Attorney General (or designate) of each state as required by <i>General Instruction G</i> ? <i>If "No," attach explanation</i>		✓
9 Is the foundation claiming status as a private operating foundation within the meaning of section 4942(j)(3) or 4942(j)(5) for calendar year 2013 or the taxable year beginning in 2013 (see instructions for Part XIV)? <i>If "Yes," complete Part XIV</i>		✓
10 Did any persons become substantial contributors during the tax year? <i>If "Yes," attach a schedule listing their names and addresses</i>		✓

Part VII-A Statements Regarding Activities (continued)

11	At any time during the year, did the foundation, directly or indirectly, own a controlled entity within the meaning of section 512(b)(13)? If "Yes," attach schedule (see instructions)	11		✓
12	Did the foundation make a distribution to a donor advised fund over which the foundation or a disqualified person had advisory privileges? If "Yes," attach statement (see instructions)	12		✓
13	Did the foundation comply with the public inspection requirements for its annual returns and exemption application? Website address ▶	13	✓	
14	The books are in care of ▶ <u>LAB Partners, LP</u> Telephone no. ▶ <u>801-214-7700</u> Located at ▶ <u>136 East South Temple, Ste 1600, SLC UT</u> ZIP+4 ▶ <u>84111</u>			
15	Section 4947(a)(1) nonexempt charitable trusts filing Form 990-PF in lieu of Form 1041—Check here. ▶ <input type="checkbox"/> and enter the amount of tax-exempt interest received or accrued during the year ▶ <u>15</u>			
16	At any time during calendar year 2013, did the foundation have an interest in or a signature or other authority over a bank, securities, or other financial account in a foreign country? See the instructions for exceptions and filing requirements for Form TD F 90-22.1. If "Yes," enter the name of the foreign country ▶	16	Yes	No ✓

Part VII-B Statements Regarding Activities for Which Form 4720 May Be Required

File Form 4720 if any item is checked in the "Yes" column, unless an exception applies.

		Yes	No
1a	During the year did the foundation (either directly or indirectly):		
	(1) Engage in the sale or exchange, or leasing of property with a disqualified person? . . . <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
	(2) Borrow money from, lend money to, or otherwise extend credit to (or accept it from) a disqualified person? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
	(3) Furnish goods, services, or facilities to (or accept them from) a disqualified person? . . . <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
	(4) Pay compensation to, or pay or reimburse the expenses of, a disqualified person? . . . <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
	(5) Transfer any income or assets to a disqualified person (or make any of either available for the benefit or use of a disqualified person)? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
	(6) Agree to pay money or property to a government official? (Exception. Check "No" if the foundation agreed to make a grant to or to employ the official for a period after termination of government service, if terminating within 90 days.) <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
b	If any answer is "Yes" to 1a(1)–(6), did any of the acts fail to qualify under the exceptions described in Regulations section 53.4941(d)-3 or in a current notice regarding disaster assistance (see instructions)? Organizations relying on a current notice regarding disaster assistance check here ▶ <input type="checkbox"/>	1b	N/A
c	Did the foundation engage in a prior year in any of the acts described in 1a, other than excepted acts, that were not corrected before the first day of the tax year beginning in 2013?	1c	✓
2	Taxes on failure to distribute income (section 4942) (does not apply for years the foundation was a private operating foundation defined in section 4942(j)(3) or 4942(j)(5)):		
a	At the end of tax year 2013, did the foundation have any undistributed income (lines 6d and 6e, Part XIII) for tax year(s) beginning before 2013? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If "Yes," list the years ▶ 20____, 20____, 20____, 20____		
b	Are there any years listed in 2a for which the foundation is not applying the provisions of section 4942(a)(2) (relating to incorrect valuation of assets) to the year's undistributed income? (If applying section 4942(a)(2) to all years listed, answer "No" and attach statement—see instructions.)	2b	✓
c	If the provisions of section 4942(a)(2) are being applied to any of the years listed in 2a, list the years here ▶ 20____, 20____, 20____, 20____		
3a	Did the foundation hold more than a 2% direct or indirect interest in any business enterprise at any time during the year? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
b	If "Yes," did it have excess business holdings in 2013 as a result of (1) any purchase by the foundation or disqualified persons after May 26, 1969; (2) the lapse of the 5-year period (or longer period approved by the Commissioner under section 4943(c)(7)) to dispose of holdings acquired by gift or bequest; or (3) the lapse of the 10-, 15-, or 20-year first phase holding period? (Use Schedule C, Form 4720, to determine if the foundation had excess business holdings in 2013.)	3b	N/A
4a	Did the foundation invest during the year any amount in a manner that would jeopardize its charitable purposes?	4a	✓
b	Did the foundation make any investment in a prior year (but after December 31, 1969) that could jeopardize its charitable purpose that had not been removed from jeopardy before the first day of the tax year beginning in 2013?	4b	✓

Part VII-B Statements Regarding Activities for Which Form 4720 May Be Required (continued)**5a** During the year did the foundation pay or incur any amount to:(1) Carry on propaganda, or otherwise attempt to influence legislation (section 4945(e))? ☐ Yes ☒ No(2) Influence the outcome of any specific public election (see section 4955); or to carry on, directly or indirectly, any voter registration drive? ☐ Yes ☒ No(3) Provide a grant to an individual for travel, study, or other similar purposes? ☒ Yes ☐ No(4) Provide a grant to an organization other than a charitable, etc., organization described in section 509(a)(1), (2), or (3), or section 4940(d)(2)? (see instructions) ☐ Yes ☒ No(5) Provide for any purpose other than religious, charitable, scientific, literary, or educational purposes, or for the prevention of cruelty to children or animals? ☐ Yes ☒ No**b** If any answer is "Yes" to 5a(1)–(5), did **any** of the transactions fail to qualify under the exceptions described in Regulations section 53.4945 or in a current notice regarding disaster assistance (see instructions)? ☐ Yes ☒ NoOrganizations relying on a current notice regarding disaster assistance check here ☐**c** If the answer is "Yes" to question 5a(4), does the foundation claim exemption from the tax because it maintained expenditure responsibility for the grant? ☐ Yes ☒ No

If "Yes," attach the statement required by Regulations section 53.4945–5(d).

6a Did the foundation, during the year, receive any funds, directly or indirectly, to pay premiums on a personal benefit contract? ☐ Yes ☒ No**b** Did the foundation, during the year, pay premiums, directly or indirectly, on a personal benefit contract? ☐ Yes ☒ No

If "Yes" to 6b, file Form 8870.

7a At any time during the tax year, was the foundation a party to a prohibited tax shelter transaction? ☐ Yes ☒ No**b** If "Yes," did the foundation receive any proceeds or have any net income attributable to the transaction? ☐ Yes ☒ No**Part VIII Information About Officers, Directors, Trustees, Foundation Managers, Highly Paid Employees, and Contractors****1 List all officers, directors, trustees, foundation managers and their compensation (see instructions).**

(a) Name and address	(b) Title, and average hours per week devoted to position	(c) Compensation (If not paid, enter -0-)	(d) Contributions to employee benefit plans and deferred compensation	(e) Expense account, other allowances
David A. Breskin 136 E S Temple, Ste 1600, SLC UT 84111	10	0	0	0
Julie G. Breskin 136 E S Temple, Ste 1600, SLC UT 84111	1	0	0	0
Chelsea Hadley 136 E S Temple, Ste 1600, SLC UT 84111	20	43,700	0	0
Samuel M. Seaman 136 E S Temple, Ste 1600, SLC UT 84111	1	0	0	0

2 Compensation of five highest-paid employees (other than those included on line 1—see instructions). If none, enter "NONE."

(a) Name and address of each employee paid more than \$50,000	(b) Title, and average hours per week devoted to position	(c) Compensation	(d) Contributions to employee benefit plans and deferred compensation	(e) Expense account, other allowances

Total number of other employees paid over \$50,000 ☐ 0

Part VIII Information About Officers, Directors, Trustees, Foundation Managers, Highly Paid Employees, and Contractors *(continued)***3** Five highest-paid independent contractors for professional services (see instructions). If none, enter "NONE."

(a) Name and address of each person paid more than \$50,000	(b) Type of service	(c) Compensation
None		0
Total number of others receiving over \$50,000 for professional services		0

Part IX-A Summary of Direct Charitable Activities

List the foundation's four largest direct charitable activities during the tax year. Include relevant statistical information such as the number of organizations and other beneficiaries served, conferences convened, research papers produced, etc.

	Expenses
1 N/A	0
2	
3	
4	

Part IX-B Summary of Program-Related Investments (see instructions)

Describe the two largest program-related investments made by the foundation during the tax year on lines 1 and 2

	Amount
1 None	0
2	
All other program-related investments See instructions	
3 None	0
Total. Add lines 1 through 3	

Part X Minimum Investment Return (All domestic foundations must complete this part. Foreign foundations, see instructions.)

1	Fair market value of assets not used (or held for use) directly in carrying out charitable, etc., purposes:		
a	Average monthly fair market value of securities	1a	20,770,626
b	Average of monthly cash balances	1b	140,057
c	Fair market value of all other assets (see instructions)	1c	
d	Total (add lines 1a, b, and c)	1d	20,910,683
e	Reduction claimed for blockage or other factors reported on lines 1a and 1c (attach detailed explanation)	1e	
2	Acquisition indebtedness applicable to line 1 assets	2	
3	Subtract line 2 from line 1d	3	20,910,683
4	Cash deemed held for charitable activities. Enter 1 1/2 % of line 3 (for greater amount, see instructions)	4	313,660
5	Net value of noncharitable-use assets. Subtract line 4 from line 3. Enter here and on Part V, line 4	5	20,597,023
6	Minimum investment return. Enter 5% of line 5	6	1,029,851

Part XI Distributable Amount (see instructions) (Section 4942(j)(3) and (j)(5) private operating foundations and certain foreign organizations check here ☐ and do not complete this part.)

1	Minimum investment return from Part X, line 6	1	1,029,851
2a	Tax on investment income for 2013 from Part VI, line 5	2a	9,584
b	Income tax for 2013. (This does not include the tax from Part VI.)	2b	
c	Add lines 2a and 2b	2c	9,584
3	Distributable amount before adjustments. Subtract line 2c from line 1	3	1,020,267
4	Recoveries of amounts treated as qualifying distributions	4	
5	Add lines 3 and 4	5	1,020,267
6	Deduction from distributable amount (see instructions)	6	
7	Distributable amount as adjusted. Subtract line 6 from line 5. Enter here and on Part XIII, line 1	7	1,020,267

Part XII Qualifying Distributions (see instructions)

1	Amounts paid (including administrative expenses) to accomplish charitable, etc., purposes:		
a	Expenses, contributions, gifts, etc.—total from Part I, column (d), line 26	1a	1,154,000
b	Program-related investments—total from Part IX-B	1b	
2	Amounts paid to acquire assets used (or held for use) directly in carrying out charitable, etc., purposes	2	
3	Amounts set aside for specific charitable projects that satisfy the:		
a	Suitability test (prior IRS approval required)	3a	
b	Cash distribution test (attach the required schedule)	3b	
4	Qualifying distributions. Add lines 1a through 3b. Enter here and on Part V, line 8, and Part XIII, line 4	4	1,154,000
5	Foundations that qualify under section 4940(e) for the reduced rate of tax on net investment income. Enter 1% of Part I, line 27b (see instructions)	5	9,584
6	Adjusted qualifying distributions. Subtract line 5 from line 4	6	1,144,416

Note. The amount on line 6 will be used in Part V, column (b), in subsequent years when calculating whether the foundation qualifies for the section 4940(e) reduction of tax in those years

Part XIII Undistributed Income (see instructions)

	(a) Corpus	(b) Years prior to 2012	(c) 2012	(d) 2013
1 Distributable amount for 2013 from Part XI, line 7				1,020,267
2 Undistributed income, if any, as of the end of 2013:				
a Enter amount for 2012 only				
b Total for prior years: 20 <u>20</u> , 20 <u>20</u> , 20 <u>20</u>				
3 Excess distributions carryover, if any, to 2013:				
a From 2008				
b From 2009				
c From 2010				
d From 2011				
e From 2012 53,813				
f Total of lines 3a through e 53,813				
4 Qualifying distributions for 2013 from Part XII, line 4: ► \$ <u>1,154,000</u>				
a Applied to 2012, but not more than line 2a				
b Applied to undistributed income of prior years (Election required—see instructions)				
c Treated as distributions out of corpus (Election required—see instructions)				
d Applied to 2013 distributable amount				1,020,267
e Remaining amount distributed out of corpus 133,733				
5 Excess distributions carryover applied to 2013 (If an amount appears in column (d), the same amount must be shown in column (a).)				
6 Enter the net total of each column as indicated below:				
a Corpus. Add lines 3f, 4c, and 4e. Subtract line 5 187,546				
b Prior years' undistributed income. Subtract line 4b from line 2b 0				
c Enter the amount of prior years' undistributed income for which a notice of deficiency has been issued, or on which the section 4942(a) tax has been previously assessed				
d Subtract line 6c from line 6b. Taxable amount—see instructions 0				
e Undistributed income for 2012. Subtract line 4a from line 2a. Taxable amount—see instructions 0				
f Undistributed income for 2013. Subtract lines 4d and 5 from line 1. This amount must be distributed in 2014 0				
7 Amounts treated as distributions out of corpus to satisfy requirements imposed by section 170(b)(1)(F) or 4942(g)(3) (see instructions)				
8 Excess distributions carryover from 2008 not applied on line 5 or line 7 (see instructions)				
9 Excess distributions carryover to 2014. Subtract lines 7 and 8 from line 6a 187,546				
10 Analysis of line 9:				
a Excess from 2009				
b Excess from 2010				
c Excess from 2011				
d Excess from 2012 53,813				
e Excess from 2013 133,733				

Part XIV Private-Operating Foundations (see instructions and Part VII-A, question 9)

1a If the foundation has received a ruling or determination letter that it is a private operating foundation, and the ruling is effective for 2013, enter the date of the ruling **▶**

b Check box to indicate whether the foundation is a private operating foundation described in section ☐ 4942(j)(3) or ☐ 4942(j)(5)

	Prior 3 years				(e) Total
	(a) 2013	(b) 2012	(c) 2011	(d) 2010	
2a Enter the lesser of the adjusted net income from Part I or the minimum investment return from Part X for each year listed	N/A	N/A	N/A	N/A	N/A
b 85% of line 2a	N/A	N/A	N/A	N/A	N/A
c Qualifying distributions from Part XII, line 4 for each year listed	N/A				N/A
d Amounts included in line 2c not used directly for active conduct of exempt activities					N/A
e Qualifying distributions made directly for active conduct of exempt activities. Subtract line 2d from line 2c	N/A	N/A	N/A	N/A	N/A
3 Complete 3a, b, or c for the alternative test relied upon:					
a "Assets" alternative test—enter:					
(1) Value of all assets					N/A
(2) Value of assets qualifying under section 4942(j)(3)(B)(i)					N/A
b "Endowment" alternative test—enter $\frac{2}{3}$ of minimum investment return shown in Part X, line 6 for each year listed	N/A	N/A	N/A	N/A	N/A
c "Support" alternative test—enter:					
(1) Total support other than gross investment income (interest, dividends, rents, payments on securities loans (section 512(a)(5)), or royalties)					N/A
(2) Support from general public and 5 or more exempt organizations as provided in section 4942(j)(3)(B)(iii)					N/A
(3) Largest amount of support from an exempt organization					N/A
(4) Gross investment income					N/A

Part XV Supplementary Information (Complete this part only if the foundation had \$5,000 or more in assets at any time during the year—see instructions.)**1 Information Regarding Foundation Managers:**

a List any managers of the foundation who have contributed more than 2% of the total contributions received by the foundation before the close of any tax year (but only if they have contributed more than \$5,000) (See section 507(d)(2))

Attachment A

b List any managers of the foundation who own 10% or more of the stock of a corporation (or an equally large portion of the ownership of a partnership or other entity) of which the foundation has a 10% or greater interest.

N/A

2 Information Regarding Contribution, Grant, Gift, Loan, Scholarship, etc., Programs:

Check here ☒ if the foundation only makes contributions to preselected charitable organizations and does not accept unsolicited requests for funds. If the foundation makes gifts, grants, etc. (see instructions) to individuals or organizations under other conditions, complete items 2a, b, c, and d

a The name, address, and telephone number or e-mail address of the person to whom applications should be addressed

N/A

b The form in which applications should be submitted and information and materials they should include.

N/A

c Any submission deadlines:

N/A

d Any restrictions or limitations on awards, such as by geographical areas, charitable fields, kinds of institutions, or other factors.

N/A

Part XV Supplementary Information (continued)**3 Grants and Contributions Paid During the Year or Approved for Future Payment**

Recipient	If recipient is an individual, show any relationship to any foundation manager or substantial contributor	Foundation status of recipient	Purpose of grant or contribution	Amount
Name and address (home or business)				
a Paid during the year				
Attachment B				1,154,000
Total			▶	3a 1,154,000
b Approved for future payment				
Total			▶	3b

Enter gross amounts unless otherwise indicated

Enter gross amounts unless otherwise indicated		Unrelated business income		Excluded by section 512, 513, or 514		(e) Related or exempt function income (See instructions)
		(a) Business code	(b) Amount	(c) Exclusion code	(d) Amount	
1	Program service revenue.					
a						
b						
c						
d						
e						
f						
g	Fees and contracts from government agencies					
2	Membership dues and assessments					
3	Interest on savings and temporary cash investments			14	27	
4	Dividends and interest from securities					
5	Net rental income or (loss) from real estate:					
a	Debt-financed property					
b	Not debt-financed property					
6	Net rental income or (loss) from personal property					
7	Other investment income					
8	Gain or (loss) from sales of assets other than inventory					
9	Net income or (loss) from special events					
10	Gross profit or (loss) from sales of inventory					
11	Other revenue: a <u>Portfolio investments</u>	525990	86,878	18	915,197	
b						
c						
d						
e						
12	Subtotal. Add columns (b), (d), and (e)		86,878		915,224	0
13	Total. Add line 12, columns (b), (d), and (e)				13	1,002,102

(See worksheet in line 13 instructions to verify calculations)

Part XVI-B Relationship of Activities to the Accomplishment of Exempt Purposes

[illegible]

Part XVII Information Regarding Transfers To and Transactions and Relationships With Noncharitable Exempt Organizations

- | | | | |
|---|--------------|-----|----|
| 1 Did the organization directly or indirectly engage in any of the following with any other organization described in section 501(c) of the Code (other than section 501(c)(3) organizations) or in section 527, relating to political organizations? | | Yes | No |
| a Transfers from the reporting foundation to a noncharitable exempt organization of: | | | |
| (1) Cash | 1a(1) | | ✓ |
| (2) Other assets | 1a(2) | | ✓ |
| b Other transactions: | | | |
| (1) Sales of assets to a noncharitable exempt organization | 1b(1) | | ✓ |
| (2) Purchases of assets from a noncharitable exempt organization | 1b(2) | | ✓ |
| (3) Rental of facilities, equipment, or other assets | 1b(3) | | ✓ |
| (4) Reimbursement arrangements | 1b(4) | | ✓ |
| (5) Loans or loan guarantees | 1b(5) | | ✓ |
| (6) Performance of services or membership or fundraising solicitations | 1b(6) | | ✓ |
| c Sharing of facilities, equipment, mailing lists, other assets, or paid employees | 1c | | ✓ |
| d If the answer to any of the above is "Yes," complete the following schedule. Column (b) should always show the fair market value of the goods, other assets, or services given by the reporting foundation. If the foundation received less than fair market value in any transaction or sharing arrangement, show in column (d) the value of the goods, other assets, or services received. | | | |

[illegible]

- 2a** Is the foundation directly or indirectly affiliated with, or related to, one or more tax-exempt organizations described in section 501(c) of the Code (other than section 501(c)(3)) or in section 527? ☐ Yes ☒ No
- b** If "Yes," complete the following schedule.

(a) Name of organization	(b) Type of organization	(c) Description of relationship

**Sign
Here**

Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than taxpayer) is based on all information of which preparer has any knowledge.

Signature of officer or trustee

12/13/14 T
Date Title

May the IRS discuss this return with the preparer shown below (see instructions)? ☐ Yes ☐ No

**Paid
Preparer
Use Only**

Print/Type preparer's name

Preparer's signature

Date	
------	--

Check ☐ if
self-employed

PTIN	
------	--

Firm's name ▶

Firm's EIN ▶

Firm's address ►

Phone no

Schedule B(Form 990, 990-EZ,
or 990-PF)Department of the Treasury
Internal Revenue Service**Schedule of Contributors**

▶ Attach to Form 990, Form 990-EZ, or Form 990-PF.

▶ Information about Schedule B (Form 990, 990-EZ, or 990-PF) and its instructions is at www.irs.gov/form990.

OMB No 1545-0047

2013

Name of the organization

The Shifting Foundation

Employer identification number

36 - 6108560

Organization type (check one):

Filers of:

Section:

Form 990 or 990-EZ

☒ 501(c)(3) (enter number) organization☐ 4947(a)(1) nonexempt charitable trust **not** treated as a private foundation☐ 527 political organization

Form 990-PF

☐ 501(c)(3) exempt private foundation☐ 4947(a)(1) nonexempt charitable trust treated as a private foundation☐ 501(c)(3) taxable private foundationCheck if your organization is covered by the **General Rule** or a **Special Rule**.**Note.** Only a section 501(c)(7), (8), or (10) organization can check boxes for both the General Rule and a Special Rule. See instructions.**General Rule**

- ☒
- For an organization filing Form 990, 990-EZ, or 990-PF that received, during the year, \$5,000 or more (in money or property) from any one contributor. Complete Parts I and II.

Special Rules

- ☐ For a section 501(c)(3) organization filing Form 990 or 990-EZ that met the 33 $\frac{1}{3}$ % support test of the regulations under sections 509(a)(1) and 170(b)(1)(A)(vi) and received from any one contributor, during the year, a contribution of the greater of (1) \$5,000 or (2) 2% of the amount on (i) Form 990, Part VIII, line 1h, or (ii) Form 990-EZ, line 1. Complete Parts I and II.
- ☐ For a section 501(c)(7), (8), or (10) organization filing Form 990 or 990-EZ that received from any one contributor, during the year, total contributions of more than \$1,000 for use *exclusively* for religious, charitable, scientific, literary, or educational purposes, or the prevention of cruelty to children or animals. Complete Parts I, II, and III.
- ☐ For a section 501(c)(7), (8), or (10) organization filing Form 990 or 990-EZ that received from any one contributor, during the year, contributions for use *exclusively* for religious, charitable, etc., purposes, but these contributions did not total to more than \$1,000. If this box is checked, enter here the total contributions that were received during the year for an *exclusively* religious, charitable, etc., purpose. Do not complete any of the parts unless the **General Rule** applies to this organization because it received *nonexclusively* religious, charitable, etc., contributions of \$5,000 or more during the year ▶ \$ _____

Caution. An organization that is not covered by the General Rule and/or the Special Rules does not file Schedule B (Form 990, 990-EZ, or 990-PF), but it **must** answer "No" on Part IV, line 2, of its Form 990; or check the box on line H of its Form 990-EZ or on its Form 990-PF, Part I, line 2, to certify that it does not meet the filing requirements of Schedule B (Form 990, 990-EZ, or 990-PF).

Name of organization The Shifting Foundation	Employer identification number 36 - 6108560
---	--

Part I Contributors (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
1	David A. Breskin 136 E South Temple, Ste 1600 Salt Lake City, UT 84111	\$ 600,000	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions)
2	Julie Breskin 136 E South Temple, Ste 1600 Salt Lake City, UT 84111	\$ 300,000	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions)
3	Chelsea Hadley 136 E South Temple, Ste 1600 Salt Lake City, UT 84111	\$ 2,333	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions)
4	Samuel M. Seaman 136 E South Temple, Ste 1600 Salt Lake City, UT 84111	\$ 10,000	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
			Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions)
			Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions)

The Shifting Foundation
Form 990-PF, Part XV - Information Regarding Foundation Managers 1a

36-6108560
Attachment A

David A. Breskin
Julie G. Breskin

Attachment A

The Shifting Foundation
Form 990-PF, Part XV - Grants and Contributions Paid During the Year

36-6108560
Attachment B

Recipient's Name	Status of Recipient	Purpose of grant or contribution	Amount
Environmental Defense Fund 257 Park Avenue South NY, NY 10010	No relationship POF	No restrictions	40,000
Natural Resources Defense Council (NRDC) 40 West 20th Street NY, NY 10010	No relationship POF	No restrictions	40,000
Union of Concerned Scientists Two Brattle Sq. Cambridge, MA 02138-3780	No relationship POF	No restrictions	25,000
Oxfam America 226 Causeway St, 5th FL Boston, MA 02114-2206	No relationship POF	No restrictions	25,000
Partners In Health 888 Commonwealth Avenue, 3rd Fl Boston, MA 02215	No relationship POF	No restrictions	25,000
Doctors Without Borders/MSF USA 333 7th Avenue, 2nd Fl NY, NY 10001-5004	No relationship POF	No restrictions	25,000
International Rescue Committee 122 East 42nd Street NY, NY 10168-1289	No relationship POF	No restrictions	25,000
Planned Parenthood Federation of America 434 West 33rd Street NY, NY 10001	No relationship POF	No restrictions	20,000
Sierra Club Foundation 85 Second Street, 2nd Fl Suite 750 SF, CA 94105	No relationship POF	No restrictions	10,000
350.org 20 Jay Street, Suite 1010 Brooklyn, NY 11201	No relationship POF	No restrictions	10,000

The Shifting Foundation
Form 990-PF, Part XV - Grants and Contributions Paid During the Year

36-6108560
Attachment B

Recipient's Name	Status of Recipient	Purpose of grant or contribution	Amount
ACLU Foundation 125 Broad Street, 18th Fl NY, NY 10004	No relationship POF	No restrictions	10,000
Community Works 25 West Street, 5th Fl, 501 NY, NY 10004	No relationship POF	No restrictions	10,000
Children's Defense Fund 25 E Street, NW Washington, DC 20001	No relationship POF	No restrictions	7,500
RAW Art Works 37 Central Square Lynn, MA 01901	No relationship POF	No restrictions	7,500
Conservation Law Foundation 62 Summer Street Boston, MA 02108	No relationship POF	No restrictions	6,000
Relay Graduate School of Education 40 West 20th Street, 6th Fl NY, NY 10011	No relationship POF	No restrictions	5,000
Southern Poverty Law Center 400 Washington Avenue Montgomery, AL 36104	No relationship POF	No restrictions	5,000
WGBH One Guest Street Boston, MA 02135	No relationship POF	No restrictions	3,000
Boston Ballet 19 Clarendon Street Boston, MA 02116-6100	No relationship POF	No restrictions	3,000
Jacob's Pillow Dance Festival 358 George Carter Road Becket, MA 01223	No relationship POF	No restrictions	3,000

The Shifting Foundation
Form 990-PF, Part XV - Grants and Contributions Paid During the Year

36-6108560
Attachment B

Recipient's Name	Status of Recipient	Purpose of grant or contribution	Amount
Artsbridge Institute PO Box 113 Swaqmpscott, MA 01907	No relationship POF	No restrictions	3,000
Acevedo Velarde, Gabriel Jr. Sucre 107 - dpt. 102, Barranco 15063 Lima, Peru	No relationship Individual	See Sch A	36,000
Batoeva, Stefania 80A Naylor Road London SE15 1QQ, UK	No relationship Individual	See Sch A	10,000
Chakarova, Mimi 1463 Curtis ST Berkeley, CA 94702	No relationship Individual	See Sch A	50,000
Charrière, Julian Skalitzer Strasse 43 10997 Berlin, Germany	No relationship Individual	See Sch A	50,000
Ellman, Liberty 465 East 7th Street, #5F Brooklyn, NY 11218	No relationship Individual	See Sch A	50,000
Goldberg, Ben 1619 Blake Street Berkeley, CA 94703	No relationship Individual	See Sch A	49,000
Horvitz, Wayne 3603 38th Ave S Seattle, WA 98144	No relationship Individual	See Sch A	48,000
Monder, Ben 430 Ocean Prkway, #3C Brooklyn, NY 11218	No relationship Individual	See Sch A	20,000
Nyzio, David 74 Kripplebush Road Stone Ridge, NY 12484	No relationship Individual	See Sch A	44,000

The Shifting Foundation
Form 990-PF, Part XV - Grants and Contributions Paid During the Year

36-6108560
Attachment B

Recipient's Name	Status of Recipient	Purpose of grant or contribution	Amount
Pilscheur, Katinka Winsstr. 14 1045 Berlin, Germany	No relationship Individual	See Sch A	50,000
Rubin, Gideon 63 Hemstal Road London NW6 2AD, UK	No relationship Individual	See Sch A	50,000
Silton, Susan 3359 Garden Avenue LA, CA 90039	No relationship Individual	See Sch A	15,000
Skaer, Lucy 3 Belgrave Terrace Glasgow, Scotland G12 8JD	No relationship Individual	See Sch A	50,000
Sorey, Tyshawn 4905 6th Avenue, 2nd Fl Brooklyn, NY 11220	No relationship Individual	See Sch A	50,000
Torn, David 7 Torn Hill Road Bearsville, NY 12409	No relationship Individual	See Sch A	50,000
Uriarte, Ignacio Finnländische Str. 10 10439 Berlin, Germany	No relationship Individual	See Sch A	38,000
Young, Dean 2809 French Place Austin, TX 78722	No relationship Individual	See Sch A	8,000
AECT 320 W 8th Street, Suite 101 Bloomington, Indiana 47404-3745	No relationship POF	No restrictions	50,000
Angel City Arts PO Box 2968 Venice, CA 90294	No relationship POF	No restrictions	50,000

The Shifting Foundation
Form 990-PF, Part XV - Grants and Contributions Paid During the Year

36-6108560
Attachment B

Recipient's Name	Status of Recipient	Purpose of grant or contribution	Amount
Earthjustice 50 California Street, Ste 500 SF, CA 94111	No relationship POF	No restrictions	25,000
Alive & Free 1060 Tennessee St SF, CA 94107-3016	No relationship POF	No restrictions	25,000
SFFS The Presidio, 39 Mesa ST, Ste 110 SF, CA 94129-1025	No relationship POF	No restrictions	10,000
Bay School of San Francisco 35 Keyes Avenue, The Presidio SF, CA 94129	No relationship POF	No restrictions	10,000
Wikimedia Foundation PO Box 98204 Washington DC 20090-8204	No relationship POF	No restrictions	3,000
Hammer Museum 19899 Welshire Blvd Los Angeles, CA 90024	No relationship POF	No restrictions	3,000
Heal the Bay 1444 9th Street Santa Monica, CA 90401	No relationship POF	No restrictions	1,000
Scripps Institute of Oceanography 9500 Gilman Drive La Jolla, CA 92093	No relationship POF	No restrictions	1,000
Total			1,154,000

STEFANIA BATOIEVA

Multi-media artist, sculptor and painter Stefania Batoeva was born in 1981 in Sofia, Bulgaria. She received an undergraduate degree from the Architectural Association School of Architecture in London in 2007. In 2009, Batoeva was the winner of the Gaudenz B. Ruf Award for Young Artists. In 2010, she was shortlisted for the BAZA Award, organized by the Institute of Contemporary Art, Sofia. Batoeva received a nomination for the M-tel Contemporary Art Award in 2011, and in 2013, she was shortlisted for the Coutts & Cowley Manor Art Prize. Batoeva's work frequently reflects a playful yet sincere examination of the theme of control, as in her sly video installation entitled *His Master's Voice*, 2011. Exhibited in 2013 at the Frankfurt Art Society, the piece shows a tropical thunderstorm raging between two screens, with a small tape machine spooling device installed between them seeming to control the spectacle of nature. Batoeva's most recent works, exhibited in early 2014 at Sariev Gallery in Plovdiv, Bulgaria, are comprised of fast-drying plaster and reflect the artist's shift to a deliberate "loss" of control, with the plaster's short drying time resulting in a looser, more spontaneous form of expression. Batoeva's work can be found in the collections of the Vehbi Koc Foundation, Istanbul, the Esterhazy Foundation, Eisenstadt, and the Sofia Art Gallery, Bulgaria. She has exhibited at galleries and institutions including Galerie Koal, Berlin, Almanac Projects, London, Garis & Hahn Gallery, New York, and the Grand Palais, Paris. In June of this year, she completed her MA in Sculpture at the Royal College of Art in London. The Shifting Foundation's grant was given in support of Batoeva's second year of college fees, allowing her to complete her degree at the RCA.

MIMI CHAKAROVA

Photographer, journalist, and filmmaker Mimi Chakarova was born in 1976 in Kunstendil, Bulgaria. In 1989, she and her mother emigrated to Baltimore. In 1994, she moved to the San Francisco Bay Area. Chakarova received her BFA in Photography from the San Francisco Art Institute and her MA in Visual Studies from UC Berkeley. Her first full-length film, *The Price of Sex*, a documentary on the sex trafficking of Eastern European girls and young women, was released in 2011. For this work, Chakarova was awarded the Nestor Almendros Award (for "courage in filmmaking") at the Human Rights Watch Film Festival in New York City. She also won the prestigious Daniel Pearl Award for Outstanding International Investigative Reporting and a 2012 Dart Awards Finalist for Excellence in Coverage of Trauma. She is the recipient of the Dorothea Lange Fellowship for outstanding work in documentary photography and the Magnum Photos Inge Morath Award for her work on sex trafficking. Other awards include a People's Voice Webby, as well as a nomination for a News & Documentary Emmy Award. Chakarova's print work has appeared broadly, in such publications as *National Geographic*, *The New York Times Sunday Magazine*, *The Atlantic Monthly*, *Ms*, and *The London Times Sunday Magazine*. Her electronic work has appeared on CBS News' "60 Minutes," CNN "World," BBC "World," and PBS' "FRONTLINE/World." In 2007, Chakarova became the series curator of FRONTLINE/World's "FlashPoint," featuring the work of photojournalists from around the world. She has also served as a correspondent at the Center for Investigative Reporting, and has had numerous solo exhibitions of her photographs, stemming from her investigative and artistic explorations of diverse locales, such as South Africa, Jamaica, Cuba, and Kashmir. The Shifting Foundation awarded Chakarova a grant to support the development of her second feature-length documentary, *Men: A Love Story*.

JULIAN CHARRIÈRE

Born in 1987 in Morges, Switzerland, Julian Charrière studied at Ecole cantonale d'art du Valais and the Berlin University of Arts before joining Olafur Eliasson's Institute for Spatial Experiments, where he received his Masters degree in 2013. That same year, he received the Kiefer Hablitzel Art Prize, the IBB Award for Photography, the Elsa Neumann Scholarship of Berlin, and a grant from the Berlin Senate Chancellery for Cultural Affairs, among other awards. In early 2014, Charrière was honored with the Culture Award Manor Vaud at the Cantonal Museum of Fine Arts in Lausanne, featuring his first major solo museum exhibition, *Future Fossil Spaces*. Charrière's work is a blend of conceptual exploration and poetic archaeology. His process includes scientific and geologic research, photographic documentation, performances and installations, with a focus on ecological and environmental themes as well as time/space perception. In his 2012 collaboration with Julius von Bismark, *Some Pigeons Are More Equal to Others*,

which was presented as part of the Venice Architecture Biennial, the artists built a machine in which pigeons of the St Mark's Square in Venice were airbrushed with tropical-colored food dye and re-released into the city. Also in 2012, for his series entitled *The Blue Fossil Entropic Stories*, Charrière made an expedition to an iceberg in Iceland and, using a burning gas torch, attempted for eight hours to melt it. In *We Are All Astronauts Aboard a Little Spaceship Called Earth*, 2012-2013, the artist abraded the surface of thirteen globes dating from 1890 to 2011 over a table, and the minerals that remained were reused to create "international" sandpaper, which was subsequently used to sand the globes further until the territories were erased. A new configuration of this work was presented as part of Charrière's solo exhibition, *We Are All Astronauts*, in early 2014 at the Centre Culturel Suisse in Paris. A second solo exhibition was presented in 2014, *The World is Medium-Sized*, at the Kunstverein Arnsberg in Germany. Charrière's continues his work with the scientific artist collective, Das NUMEN, which has exhibited at institutions such as the Schinkel Pavilion and The German Architectural Centre. He is currently working on his first major monograph. The Shifting Foundation awarded Charrière a grant to support the completion of several large-scale projects, and to offset costs associated with the production of the monograph.

LIBERTY ELLMAN

Guitarist/composer Liberty Ellman was born in London in 1971. He lived in New York with his father, a drummer, and his mother, a singer/songwriter, before relocating to the Bay Area, where he spent his adolescence and most of his 20s, emerging with a BA degree in Jazz Studies from the California State University in Sonoma in 1994. During his time on the West Coast, Ellman worked with hip-hop artists such as *The Coup* and *Midnight Voices*, and composed pieces for the Tony Award-winning San Francisco Mime Troupe. He formed lasting relationships with a close-knit circle of like-minded musicians, including pianist Vijay Iyer and altoist Rudresh Mahanthappa, and later founded Red Giant Records, releasing his critically acclaimed debut recording in 1997, *Orthodoxy*, along with well-received albums by Iyer, Mahanthappa, and other colleagues. While performing in Oakland, Ellman met and was eventually invited to play with Steve Coleman, whose adventurous, rhythmic music with the *M-Base* collective was already a major influence. In 1998, Ellman relocated to New York, where he has since shared the stage with numerous renowned musicians including Wadada Leo Smith, Lawrence "Butch" Morris, Greg Osby, Jason Moran, Myra Melford, Gregory Porter, Ralph Alessi, Tyshawn Sorey, Vijay Iyer and Steve Lehman. Among his most significant relationships is that of Henry Threadgill, with whom he has played in the band *ZOOID* since it formed in 2000. As a composer and bandleader, Ellman followed *Orthodoxy* with two critically praised albums with Pi Recordings, *Tactiles* (2002) with Mark Shim, Greg Osby, Stephan Crump and Eric Harland, and *Ophiuchus Butterfly* (2006) with Lehman, Shim, Crump, Jose Davila and Gerald Cleaver. *All About Jazz* named him a 2003 'Musician to Watch' and listed the *Liberty Ellman Quartet's* Jazz Gallery performance in New York City amongst the 'Best Shows of 2003'. In 2003 and 2006, Ellman was awarded Individual Artist Grants from the New York State Council of the Arts. He has performed extensively throughout the United States, Europe, Africa and Asia. The Shifting Foundation grant supports Ellman's composition, recording and touring of a follow-up recording to *Ophiuchus Butterfly*.

BEN GOLDBERG

Born in 1959, clarinetist / composer Ben Goldberg grew up in Denver, Colorado. He received his undergraduate degree in Music from the University of California, Santa Cruz, and a Master of Arts in Composition from Mills College. He was a pupil of the eminent clarinetist Rosario Mazzeo, and studied with Steve Lacy and Joe Lovano. In addition to composing for and playing in the Ben Goldberg Quintet, he performs in such notable groups as Tin Hat, Myra Melford's Be Bread, Unfold Ordinary Mind (with Nels Cline, Ellery Eskelin, Rob Sudduth, and Ches Smith), and Go Home, a quartet with Charlie Hunter, Ron Miles, and Scott Amendola. Twenty years ago, Goldberg's group New Klezmer Trio was a trailblazer in roots music, its album *Masks and Faces* was listed as one of the ten best recordings of 1992 by *Cadence*. Goldberg's numerous other recordings include *the door, the hat, the chan, the fact* (compositions dedicated to Steve Lacy), *The rain is a handsome animal* with Tin Hat (based on the poetry of e e cummings), and *What Comes Before* (reflections on post-tonal harmonic structures with John Schott and Michael Sarin). Goldberg's most recent releases are *Short-Sighted Dream Colossus* (2014), with John Dieterich and Scott Amendola, *Worry Later* (2014) with Adam Levy and Smith Dobson, *Subatomic Particle Homesick Blues* (2013), featuring Joshua Redman, Ron Miles, Ches Smith and Devin Hoff, and *Unfold Ordinary Mind*.

(2013), with Cline, Eskelin, Sudduth and Smith. In 1993, he received a grant from the National Endowment for the Arts to present a series featuring the work of important American composers such as Steve Lacy, Herbie Nichols, and Thelonious Monk. In 1996 the NEA funded a concert series of Goldberg's music. In 2007, he was awarded a grant from the Aaron Copland Fund for Music, as well as a commission from the de Young Museum of Art in San Francisco to write a composition inspired by the work of Marsden Hartley. The 2011 *Downbeat* Critics' Poll named Goldberg the #1 Rising Star Clarinetist. Goldberg's Shifting Foundation grant supports his composition, arranging and recording of an original ten-part song cycle, *Orphic Machine*, inspired by the late Allen Grossman's book *Summa Lyrica*, which is an aphoristic philosophy of poetics. Scored for nine musicians and a singer, and featuring Carla Kihlstedt, Ron Miles, Rob Sudduth, Myra Melford, Nels Cline, Kenny Wollesen, Greg Cohen and Ches Smith, this work reflects Goldberg's newfound interest in vocal music. Goldberg's grant also supports the making of a short film about the *Orphic Machine* project.

WAYNE HORVITZ

Composer, pianist, keyboardist and producer Wayne Horvitz was born in 1955 in New York City, and lived in Washington, D.C. and California as a child. He received piano lessons briefly as a boy and a few classical guitar lessons at age thirteen, but is largely self-taught, having taken up the piano again at age fourteen after hearing the music of blues pianist Otis Spann. He received a BA from the University of California, Santa Cruz, and returned to New York City in 1979, where he lived for a decade, performing and collaborating with other experimental, improvisational music luminaries such as Bill Frisell, Bobby Previtt, Christian Marclay, Myra Melford, Lawrence "Butch" Morris, Fred Frith, Elliott Sharp and Zeena Parkins. In 1989, he moved to Seattle with his wife, composer Robin Holcomb, where he continued to compose, perform, teach and tour. In 1990, he played on renowned saxophonist and composer John Zorn's album *Naked City* (Nonesuch Records) with Frisell, Frith, and drummer Joey Baron. Horvitz remained with the now-legendary band that would become known as *Naked City*, which many consider to have defined an era in jazz music with its avant-garde mix of jazz, rock, surf, Latin, lounge and punk. As a composer, Horvitz has been commissioned by The Kitchen, The Kronos Quartet, the Brooklyn Academy of Music, New World Records, The Seattle Chamber Players and others. He has produced records for numerous musicians and groups including World Saxophone Quartet, The Living Daylights, Marty Ehrlich, Fontella Bass, Bill Frisell and Eddie Palmieri. Works for dance, theater and film include music for choreographer Paul Taylor and the White Oak Dance Project, compositions for Bill Irwin's Broadway show, *Strictly NY*, and music for two Gus Van Sant projects. Ensembles include *The President*, *Pigpen*, *Zony Mash*, *The HMP Trio*, *The New York Composers Orchestra*, *The 4 Plus 1 Ensemble*, *Sweeter Than the Day* and *The Gravitas Quartet*. Horvitz has received grants and awards from the National Endowment for the Arts (including an American Masterpieces Award), the Rockefeller MAP Fund (2002 and 2010), Artist Trust, The Seattle Office of Arts and Culture, 4Culture, Meet the Composer, the Paul Allen Foundation, Chamber Music America, The Japan Foundation, the Mary Flagler Carey Trust, the Doris Duke Performing Artist Award, the Bossak-Heilbrun Charitable Foundation and others. Horvitz was awarded The Shifting Foundation grant in support of a new composition and recording inspired by the poetry of Richard Hugo.

BEN MONDER

Guitarist and composer Ben Monder was born in 1962 in New York City. He studied music at the University of Miami and Queens College, and started out playing rock and popular music before his love of improvisation led him to jazz. In 1986, his break came when jazz organist and organ trio bandleader Jack McDuff called him personally to join his band *The Heatin' System*. Over the last three decades, Monder has appeared on over 140 recordings and performed with a wide array of notable artists including Paul Motian, Marc Johnson, Lee Konitz, George Garzone, Guillermo Klein, Marie Schneider, Tony Malaby, Tim Ries, Kenny Wheeler, Patrick Zimmerli and Toots Thielmans. He has performed original music internationally with his own quartet and trio, as well as in an ongoing duo project with vocalist Theo Beckmann, a collaboration that resulted in two albums, *No Boat* (Songlines, 1997) and *At Night* (Songlines, 2007). He and saxophonist Bill McHenry collaborated on the album *Bloom* (Sunnyside, 2009) an improvisation recorded in a single day. Monder has released five albums as a bandleader: *Flux* (Songlines, 1995), his trio's debut featuring bassist Drew Gress and drummer Jim Black, *Dust* (Arabesque, 1997), Monder's second trio outing with bassist Ben Street and Black, *Excavation* (Arabesque, 2000) with

Bleckmann, Black and electric bassist Skull Sverrisson, *Oceana* (Sunnyside, 2005) with Bleckmann, Sverrisson, bassist Kermit Driscoll and drummer Ted Poor), and *Hydra* (Sunnyside, 2013), in which the artist favored a larger group sound featuring Bleckmann, Sverrisson, Poor, bassist John Pattitucci, and vocalists Gian Slater and Martha Cluver. In April 2013, the *New York Times* praised *Hydra*, stating that the album would “surely bolster [Monder’s] demigod stature among a certain breed of aspiring guitarist, though by now he doesn’t really need help in that area.” The artist has conducted clinics and workshops around the world, and served on the faculty of the New England Conservatory from 2002 – 2005. In 2014, he was the recipient of the Doris Duke Performing Artist Award. The Shifting Foundation’s grant was awarded to Monder to support the composition and recording of a new trio project.

DAVID NYZIO

David Nyzio was born in 1958 in Attleboro, Massachusetts. He received a BFA at Southeastern Massachusetts University in North Dartmouth, MA, and a Masters of Fine Art at the Pratt Institute in Brooklyn, New York. A sculptor with a deep attachment to the natural world, his work explores the uneasy balance between culture and nature. He has developed an unusual mix of media and techniques to create two- and three-dimensional art objects that reveal (and revel in) the irrepressible spirit of scientific inquiry. Working over the past twenty-five years to explore the richness of natural materials, processes and phenomena, Nyzio’s media have included algae, moss, milkweed bugs, butterfly wings, smoke, Anthracite coal and charcoal. His strikingly beautiful objects enrich our perceptions of what already exists on earth, examining concepts of time and transformation with a sense of both wonder and pathos. His work also challenges perception of what is “art” versus “nature,” and what is “art” versus “craft.” Nyzio’s work has been exhibited widely at institutions including the DIA Foundation, NY, The Contemporary Museum, Hawaii, P S 1 Museum, NY, the Mattress Factory, Pittsburgh, The Brooklyn Museum, NY, the Huntington Beach Art Center, California, the Whitney Museum, NY, and the Asbaek Gallery, Copenhagen, Denmark. Nyzio received the Art Matters Grant in both 1989 and 1990, and received The Pollack-Krasner Foundation Grant in 1989. More recently, in 2008, he was an Alpert Award nominee. Nyzio’s Shifting Foundation grant is for general support and material costs over a year-long period, enabling him to complete numerous large-scale ongoing projects utilizing charcoal, coal, limestone and black granite. His grant also supported the development of a new website for the artist’s work.

KATINKA PILSCHEUR

Painter, sculptor and installation artist Katinka Pilschour was born in 1974 in Herdecke an der Ruhr, Germany. She studied modern dance and dance-theater at the Academy of Music in Hannover (1993-1994) and subsequently worked in the prop department at the State Theater Hannover before embarking on a fourteen-month period of travel by land throughout South America, which the artist found artistically inspirational. From 1995 to 1997, while working in stage design at Staatstheater Hannover on numerous productions including Bavarian State Design Award-winner Aki Kaurismäki’s *I Hired a Contract Killer*, Pilschour began preparing work for an art school application. In 1998, she joined the Berlin University of the Arts, studying under the tutelage of prominent artists Rebecca Horn and Frank Badur, and receiving her master’s degree in 2004. She was awarded a grant from the Erasmus Exchange Program in 2003 to study for a semester at the prestigious Mackintosh School of Architecture at the Glasgow School of Art. In 2004 she was awarded the Elsa-Neumann Scholarship of Berlin (NafoG), and in 2005, she was a finalist for the Kunsthalle Bonn’s Art Prize. Pilschour’s other awards include the Künstler prize in 2006, the DAAD German Academic Exchange scholarship in 2007-2008, the Art Prize Kunstverein Münster in 2011, and in 2012, she was a finalist for the GASAG Art Prize of the Berlin Museum of Modern Art. Pilschour’s work ranges from ambitious, large-scale architectural installations utilizing wooden scaffolding and high-gloss color panels to minimalist paintings made with Yves Saint Laurent and Chanel nail polish, slyly referencing pop culture as well as commerce with her occasional barcodes affixed to the paintings. The artist has exhibited widely at galleries around the world including Galerie Koal in Berlin, SIM Galeria in Brazil and Galeria Braga Menendez in Buenos Aires, and her work has been collected by the Wilhelm Hack Museum in Germany, the Rosenkranz private collection, and the GWK Nordrhein Westfalen. Pilschour’s Shifting Foundation grant is for general support, material costs of several large-scale projects and professional development.

GIDEON RUBIN

Painter Gideon Rubin was born in 1973 in Tel Aviv, Israel, the son of a diplomat and a curator, and the grandson of renowned Romanian-born Israeli painter Rueven Rubin. Though Rubin was just one when his Rueven died, his grandfather's art was all around him at his parents' house, and at the Rubin Museum, where his mother served as curator. After earning his BFA in 1999 from the School of Visual Arts in New York, Rubin realized he was one of the only artists in New York painting the figure and moved to London, where most of the paintings he admired were located. There, he earned his MFA from the Slade School of Art at University College London in 2002. Rubin has always predominantly painted the human figure, and works with themes such as childhood and family, often basing his pieces on anonymous photographs in vintage photo albums that he collects from around the world. After being in New York City in 2001 and witnessing the events of September 11th first hand, Rubin chose to incorporate damaged toys he had seen on the streets into his work. Only traces of the facial features were left, and gradually the artist began painting portraits with no recognizable facial features, rendering more abstracted forms with his brushwork that evoke memories rather than portraying specific identities. Ruben's work has been exhibited widely at the Hosfelt Gallery in San Francisco, Alon Segev Gallery in Tel Aviv, and Galerie Karsten Greve in Paris, among others. His paintings have been shown at institutions around the world including the National Portrait Gallery in London (as part of the 2002 and 2004 BP Portrait Awards), the Israel Museum in Jerusalem, The National Art Museum of China in Beijing, the Mackintosh Museum at the Glasgow School of Art, and most recently, Kunstmuseum Kloster in Germany. Ruben was granted two residencies in 2005 and 2009 at The Gottesman Etching Center in Israel, and in 2014, he was invited to participate in the prestigious Outset Israel contemporary art residency. A solo exhibition at the Herzliya Museum of Contemporary Art in Israel is forthcoming in 2015. Rubin's Shifting Foundation grant was awarded to support the production of a book scheduled for release in early 2015, as well as artist residencies in Hong Kong and China.

SUSAN SILTON

Born in 1956 in Los Angeles, multi-disciplinary artist Susan Siltan graduated *magna cum laude* from the University of California, Los Angeles (UCLA), earning her BA in 1978. Her work incorporates photographic-based processes, video, installation, sound, performance, sculpture, offset lithography and internet technologies to investigate how perception is distorted by spin, consumerism, and the weight of history and identity. Using diverse strategies including abstraction, representation, motion and voice, Siltan presents her work within various contexts, such as public sites, social network platforms and traditional gallery and institutional formats. Her many critically acclaimed projects include the multi-part museum commission, *Stripe Project* (2006), in which she wrapped the façade of the Pasadena Museum of California Art in a striped skin designed to resemble fumigation tents ubiquitous to the Los Angeles landscape. Her interest in the history of the stripe as a marker of 'otherness' was further explored in *If I Say So* (2010), a billboard commission by the MAK Center for Art and Architecture as part of the exhibition *How Many Billboards?* With the phrase "IF I SAY SO" embedded within candy-colored bars, the work explored the persuasive power of the authoritative voice in a public space, especially when utilizing the massive scale of a billboard. Among her most recent works was the installation *In Everything There Is the Trace* (2013) at the University of Southern California (USC) Fisher Museum of Art, in which Siltan and volunteer audience members collectively re-typed John Steinbeck's novel *The Grapes of Wrath* on manual typewriters, touching on ideas of labor, class and the ever-widening gap between rich and poor in America. Siltan has exhibited internationally and received numerous honors, including the Banff Centre for the Arts residency, the City of Los Angeles Cultural Affairs Individual Artist Grant, the Clockshop Foundation grant, the Center for Cultural Innovation Individual Artist Grant, a public commission from the Pasadena Playhouse District, two grants from the Durfee Foundation, the California Community Foundation/Getty Individual Artist Grant, and a grant from Art Matters Foundation, among others. Siltan's grant from The Shifting Foundation was awarded to support the completion and material costs of several large-scale projects.

LUCY SKAER

Lucy Skaer was born in 1975 in Cambridge, England. She received a BTEC Foundation Diploma in Art and Design from Cambridge Regional College in 1994, followed by a First Class BA with Honors in Fine Art from the Glasgow School of Art in 1997. Skaer has exhibited sculptures, films, paintings and drawings internationally. Her work often depicts relationships between abstraction and the direct material nature of objects, and frequently demonstrates a strong engagement with ancient and historical images and artifacts. Her critically lauded 2008 installation *The Siege*, commissioned by the Chisenhale Gallery in London, took a siege situation as its conceptual underpinning, with a series of totemic objects based on Brancusi's *Bird in Space* sculptures and fabricated from compressed coal dust, arranged in battle-ready formation. Also in 2008, Skaer's solo exhibition at the Fruitmarket Gallery in Edinburgh featured large-scale drawings, film and sculptural work inspired by medieval imagery of the Dance of Death. In 2009, Skaer's exhibition *A Boat Used as a Vessel* at Kunsthalle Basel in Switzerland presented multiple installations including *Leviathan Edge*, featuring two wall-size multi-media drawings and a whale skeleton on loan from the local natural history museum. The Kunsthalle Basel and Fruitmarket Gallery shows earned Skaer a 2009 nomination for the Turner Prize. The artist has been awarded numerous additional honors, including the Scottish Arts Council Studio Residency, New York, a nomination for the Becks Futures Prize, the Wellcome Trust Sci-Art Grant, the NIFCA Network North Residency, Faroe Islands, the Laurenz House Foundation Residency, Basel, the Location One International Fellowship, New York, and the Atelier Calder residency in France, among others. Skaer was chosen to represent Scotland in 2007 in the 52nd Venice Biennale. The Shifting Foundation awarded Skaer a grant to support the acquisition of a permanent studio and workshop that can accommodate the offset lithographic press and large-scale equipment needed to fabricate her artwork.

TYSHAWN SOREY

Born in 1980 in Newark, New Jersey, Tyshawn Sorey is a musician and composer who plays drums, percussion, trombone and piano. At the age of nineteen, Sorey was the first recipient of the Star-Ledger Scholarship for the Performing Arts based on artistic and academic merit. Sorey received his Bachelor of Music in Jazz and Performance Studies from William Paterson University in 2004 and his Master of Arts in Composition from Wesleyan University in 2001. His Doctor of Musical Arts in Composition from Columbia University is expected in 2006. A sought-after musician over the last decade, he has performed and recorded internationally with his own ensembles as well as with the likes of Anthony Braxton, Wadada Leo Smith, John Zorn, Tim Berne, Myra Melford, Steve Lehman, Roscoe Mitchell, Kris Davis, Ingrid Laubrock and Vijay Iyer. He is a regular member of trumpeter Dave Douglas' *Nomad* ensemble, Steve Coleman's *Five Elements*, and the trio *Paradoxical Frog* with Davis and Laubrock. As an experimental composer, he defies categorization with his enthusiastic exploration of a wide range of musical traditions including avant-garde jazz, blues, post-bop, gospel, and classical. As a band leader, he has released four albums, *That/Not* (FireHouse, 2007) with Cory Smythe, Ben Geisem and Thomas Morgan, *Koan* (482 Music, 2009) with Todd Neufeld and Morgan, *Oblique – I* (Pi Recordings, 2011) with John Escreet, Loren Stillman, Chris Tordini and Neufeld, and most recently, *Alloy* (Pi Recordings, 2014) with Smythe and Tordini, praised by the *New York Times* as "elegant and shadowy." In 2012, he was selected for an Other Minds Composer Fellowship. Sorey has conducted and participated in lectures and master classes on improvisation, ensemble playing and critical theory at the International Realtime Music Symposium in Norway, Hochschule für Musik Köln, School of Improvisational Music, Berklee College of Music, and Cité de la Musique in Paris. He is on the faculty of the Brooklyn School of Improvisational Music and New School University's Jazz and Contemporary Music program, and has received commissions from Van Lier Fellowship and Roulette Intermedium, most recently for a multi-chapter work in progress entitled *Wu-Wei*, recently presented at The Stone in New York City, where he served as curator in 2009. The Shifting Foundation awarded Sorey a grant to support the composition, recording and documentation of new chamber works.

DAVID TORN

Multi-instrumentalist, composer and producer David Torn was born in 1953 in Amityville, New York. He attended the Berklee College of Music before leaving school to join an original band, and subsequently studied under guitarists and mentors Pat Martino, John Abercrombie, Paul Weiss and Arthur Basile, as well as with Leonard Bernstein as part of the Music for Young Composers series. Torn began his career with the Ithaca-based *Zobo Funn Band* in the 1970s, and subsequently rose to prominence as a member of jazz fusion group *The Everyman Band* and Jan Garbarek's quartet in the mid-1980s. In 1992, Torn was diagnosed with a life-threatening brain tumor, and the surgery that followed left him deaf in his right ear, but didn't rob him of the ability to compose, record and perform. Torn, who sometimes uses the pseudonym "splattercell," is known for his organic blending and manipulation of electronic and acoustic instruments, his influence on the development of looping effects, and performance techniques that have an atmospheric, textural quality. Torn has performed and recorded widely with artists including David Bowie, Kendrick Laing, John Legend, Bill Bruford, Don Cherry, Meshell Ndegeocello, Craig Taborn, Matt Chamberlain, Andy Rinehart, Steve Roach, Patrick O'Hearn and Ches Smith. He produced a Grammy-winning recording for Jeff Beck, as well as recordings for Tim Berne, Drew Gress, Dave Douglas, Douglas September and many others. In addition to his composition work, Torn's recordings have been featured in a number of films including *Friday Night Lights*, *Adaptation*, *The Big Lebowski* and *Three Kings*. His 2003 score for the film *The Order* was nominated for a Grammy Award. He has released six albums as a bandleader, including *Best Laid Plans* (ECM, 1985), *Cloud About Mercury* (ECM, 1987), *Tripping Over God* (CMP Records, 1995), and *Prezens* (ECM, 2007). He has conducted music clinics throughout the country, as well as in Japan, Germany and Brazil. In 2006, he was honored with the Cowboy Award for Best Score at Jackson Hole Film Festival, and he received the *Guitar Player* magazine Reader's Poll Award in 1994, 1996 and 2007. In 2013, he was invited to perform at TEDx Caltech: The Brain, and to deliver a presentation on his brain tumor diagnosis and recovery. Torn's Shifting Foundation grant was awarded to support the composition, rehearsal, performance and recording of an original composition featuring Tim Berne as the soloist, along with Ches Smith and Craig Taborn, and incorporating an orchestra.

IGNACIO URIARTE

Born in 1972 in Krefeld, Germany, multi-media artist Ignacio Uriarte studied Business Administration from 1992 to 1995 in Mannheim and Madrid, and subsequently worked in administrative jobs at corporations such as Siemens, Canon, Interlub and Agilent Technologies in Germany, Spain and Mexico. During this time, he studied audiovisual arts at the Centro de Artes Audiovisuales in Guadalajara, Mexico, receiving his degree in 2001. In 2003, he quit his last full-time administrative job and has dedicated himself since then to what he calls "office art," an exploration into the aesthetics of the office and its travails. Often creating what he can with what is immediately available to him, such as highlighters, graph paper and the ubiquitous spreadsheet tool, Microsoft Excel, Uriarte makes drawings, animations and paper constructions that convert the information, skills and objects encountered in the workplace into investigations of geometry and abstraction. Uriarte has exhibited widely, with solo exhibitions at Huarte Centro de arte in Spain, Galleria Gentili in Italy, Taka Ishii Gallery in Tokyo and Kyoto, Art Basel Miami Beach, Galerie Feinhost in Berlin, 18 in Reykjavik, Sariev Gallery in Bulgaria, The Drawing Center in New York City and the Utah Museum of Contemporary Art in Salt Lake City, among others. In 2006, he received the MUSAC Production Grant, the CAM Project Grant for Visual Arts in 2007, the Fundacion Marcelino Botin Grant in 2008, the Catalunya Gallery Association award for best gallery exhibition in 2010, and the Stiftung Kunstfonds scholarship in 2013, among other honors. His work can be found in collections such as Fundacio La Caixa in Barcelona, Fundacion Jumex in Mexico and Fonds Regional d'Art Contemporain (FRAC) in France. The Shifting Foundation awarded Ignacio a grant for general support for a one-year period, allowing the artist to complete long-term projects including a series of drawings, animations and sound works made with the human voice and typewriters.

GABRIEL ACEVEDO VELARDE

Gabriel Acevedo Velarde was born in 1976 in Lima, Peru, and studied art and film production in Lima and Mexico City. His videos, drawings, three-dimensional objects and installations have been shown throughout South America, the United States, Europe and Japan. His work often explores his long-held

interest in the nature of what exists within the gap between organizations and individuals. Velarde's diverse artistic practices differ dramatically in terms of materials, technique and presentation, but share an astute analysis of the human condition, with a focus on the psychology of self-preservation and the fragility of civilization. In 1999, he was awarded the First Prize in the Municipalidad de Miraflores Young Contemporary Art competition for a site-specific, public art project in Lima. In 2005, he received First Prize in the Experimental Short Film category in the Bienal de Cortometraje Cuadro in Mexico City. In 2006, The Rockefeller Foundation's Re New Media division awarded him a grant in support of his project entitled *Marathon*, and in 2007, he received a grant from Fundacion Jumex for his video entitled *Incorporacion, desprendimiento (Incorporation, release)*. Velarde's work has been exhibited and performed at numerous galleries and institutions such as the Yerba Buena Center for the Arts, San Francisco, the Museum of Modern Art, Sao Paulo, Artatia Beer Gallery, Berlin, and the Modern Art Museum of Fort Worth, Texas. Most recently, his September 2013 – January 2014 solo exhibition entitled *Paranormal Citizen* was presented at the Museo Reina Sofia in Madrid, Spain. In early 2014, Velarde's work was the subject of a solo exhibition entitled *Interruptions on decrees and stages* at the Mori Art Museum in Tokyo, Japan. The Shifting Foundation awarded Velarde a grant for general support, material costs for the completion of several large-scale projects, and the development of a website for his work.

DEAN YOUNG

Dean Young was born in Columbia, Pennsylvania, in 1955, and received his MFA from Indiana University. Recognized as one of the most influential poets writing today, his numerous collections of poetry include *Strike Anywhere* (1995), winner of the Colorado Prize for Poetry, *Skid* (2002), finalist for the Lenore Marshall Poetry Prize, *Elegy on Toy Piano* (2005), finalist for the Pulitzer Prize, and *Primitive Mentor* (2008), shortlisted for the International Griffin Poetry Prize. He has also written a book on poetics, *The Art of Recklessness: Poetry as Assertive Force and Contradiction* (2010). His most recent books, both published in 2012, are *Fall Higher* and *Bender: New and Selected Poems*. Strongly influenced by the New York School poets, and Surrealists such as Andre Breton, Young's poetry is full of wild leaps of illogic, extravagant imagery, and mercurial shifts in tone. Using surrealist techniques like collage, Young's poems often blur the boundaries between reality and imagination. In an interview with the journal *Jubilat*, Young admitted of his poetry "I want to put everything in." And speaking to the centrality of misunderstanding in his poetry "I think to tie meaning too closely to understanding misses the point." Upon presenting him with the Academy Award in Literature, the American Academy of Arts and Letters noted, "Dean Young's poems are as entertaining as a three-ring circus and as imaginative as a canvas by Hieronymus Bosch." Young has also been awarded a Stegner Fellowship from Stanford University, as well as fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fine Arts Work Center in Provincetown. His poems have been featured in the *Best American Poetry* anthology numerous times, as well as *The New York Times* and *The New Yorker* in addition to many leading literary journals. Young has taught at the Iowa Writers' Workshop, the low-residency MFA program at Warren Wilson College, and currently The University of Texas, in Austin, where he holds the William Livingston Chair of Poetry. For many years Young was in perilously poor health, and received a life-saving heart transplant in the spring of 2011. Following his recovery from the transplant, The Shifting Foundation grant enabled him to get out of the punishingly hot conditions of mid-summer Texas in 2012, by providing him living expenses (rent, travel costs) for a writing retreat in Northern California. The cooler climate and isolation in Berkeley, California, helped Young maintain good health and begin a new body of work.
