

Complete Guidelines

What we fund & how to apply

Teiger Foundation offers grants for curator-led initiatives in contemporary visual art.

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The next Hosting deadline is December 9, 2026; submit your application now through our [Apply](#) page.

Applications for the Single project, Three years of programming, and Research and development categories will be accepted from November 2, 2026 through January 26, 2027. Read on for program definitions and guidelines.

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Teiger Foundation supports group exhibitions, single-artist surveys, community-engaged art projects, digital exhibitions, performance in the context of the visual arts, and as-yet-unknown curatorial forms involving contemporary visual art and artists. We support curators' growth and development as they work in or in partnership with organizations of all sizes. We do not prioritize particular themes or project types.

We value fresh ideas and formats, knowledge exchange and collaboration. We encourage responses to urgent conditions and new approaches to working with artists, institutions, and communities. We support the development and realization of new projects as well as deepening and extending the value of existing ones. See our [grantees](#) for the range of projects we support.

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Projects submitted to our calls for proposals must be affiliated with established 501(c)(3) art or cultural institutions in the US and US territories with minimum annual operating budgets of \$170,000.

We do not fund projects by individual artists; academic programs; endowments; capital campaigns; or projects that do not involve contemporary art.

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Four times a year, we offer:

Grants of up to \$75,000 for [Hosting](#) exhibitions or projects that originated elsewhere

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Every two years, we offer:

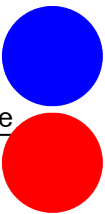
Grants of up to \$150,000 for [Single projects](#) led by curators at organizations of all sizes

Grants of up to \$150,000 for [Three years of programming](#) at organizations with an annual budget less than \$3.5 million

Grants of up to \$50,000 for [Research and development](#): the earliest stages of a project

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Applications in all categories require the following:

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1. A short reflection in the curator(s) own words that gives context to the proposed project, and up to five links with 100-word captions. (For Hosting applicants, this reflection will be on a past project.)
 2. A description of your proposed project(s), centering your and/or your colleagues' curatorial approach and ten images with 100-word captions.
 3. A project budget. Sample budgets are available on each category page.
 4. Your organization's operating budget for the immediate past and current fiscal years.
 5. Proof of 501(c)(3) status. Only 501(c)(3) institutions in the US and US territories are eligible.

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Questions you may have

Project eligibility

How does Teiger Foundation define contemporary art?

We define contemporary art as visual art that was made from the 1960s onward.

Does Teiger Foundation support only visual art projects?

Visual art is our focus. We do not support projects in the fields of music, film, design/decorative arts, craft, or architecture. Visual art must play a primary role in the presenting institution's mission, the curator's body of work, the featured artist(s)' work, and/ or the character of the intended audience for the project. If you're unsure whether your project aligns with our focus, please review our past grantees or contact us for clarification before you apply.

My organization does not focus on contemporary or visual art. Can we apply with an upcoming project that does?

Cultural and community organizations of all types working with visual art curators to pursue projects involving contemporary art may apply.

Do you provide support for regranteeing programs, curatorial fellowships, residencies, or training programs?

Not as standalone programs. However, if these activities are part of your organization's broader work, they may be included in a [Three Years of programming](#) proposal as part of a three-year plan that also includes significant curator-led projects, such as exhibitions and public programming.

Do you fund triennials, biennials, internationals, or other large-scale recurring exhibitions, including their research or presentation?

No. Stay tuned for future opportunities.

Does Teiger Foundation support publications?

Currently, we do not support stand-alone publishing projects, but grants can include support for print or digital publications related to the proposed program(s) or project(s).

Does Teiger Foundation support digital projects hosted online?

We are open to supporting exhibitions, new commissions, and public programs curated for digital platforms that are affiliated with nonprofit organizations.

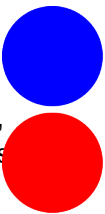
Who can apply

I am an early-career curator. Am I eligible to apply?

Yes. Curators at all levels are welcome to apply. If your prior curatorial experience is minimal, please pay special attention to the curator's voice section of the application, and use it to illustrate other activities and experiences that have helped inform your point of view and professional strengths as a curator.

Do I need to be a professional curator or have formal curatorial training to apply?

No. Teiger Foundation does not require applicants to hold a particular job title or have formal education in curatorial studies or a related field. We recognize that curatorial knowledge and experience can be developed through many different professional and lived experiences. If you are serving as the curator for the proposed project or program—even if your primary role is in another field or your project draws on specialized expertise outside contemporary art—you are welcome to apply. Your application should



clearly demonstrate your curatorial perspective, explain how your expertise informs the proposed work, and articulate how the project advances contemporary visual art. If you are guest curating through a host organization, your application should also describe how the organization will support your curatorial work.

Can multiple curators or organizations collaborate on a single application?

Yes. We encourage curators to partner with colleagues at other cultural institutions, community organizations, institutions of higher learning, and other collaborators. Partnerships may include co-organized, co-commissioned, or co-originated projects, provided the application clearly describes each partner's role and how the collaboration shapes the curatorial vision. One curator and/or organization should take the lead on the application. The lead applicant does not need to be the exhibiting or presenting venue; applicants should choose the organization most closely connected to the project or best equipped to receive and administer the grant funds.

The application should describe how each curator and/or organization contributes expertise, resources, and networks. Collaborative applicants should include related expenses in the project budget, as well as the projected award distribution across organizations.

Independent curators

I'm an independent curator. Can I apply? Which grant categories are available to me?

Yes, but Teiger Foundation funds organizations, not individuals, so independent curators must apply with a host institution that holds 501(c)(3) status. Independent curators may apply to the [Single project](#) or [Research and development](#) categories. For many independent curators, the Research and development grant is typically the best fit.

Independent curators may also apply to the [Single project](#) category, but because each institution may submit only one application per call for proposals cycle, independent curators should begin conversations with potential host institutions early and confirm that the institution is committed to applying with the project.

What do I need from the host institution to apply?

As an independent curator, you will need a written commitment from the institution that will host your project. This commitment can be either a Memorandum of Understanding (MOU) or a formal contract. In the application section that asks for proof of 501(c)(3) status, please submit one PDF that includes both the host institution's 501(c)(3) proof and the written commitment. If you're awarded a grant, a formal contract will be requested before we disburse funds.

How are the funds disbursed to independent curators?

Funds are disbursed to the host institution identified on your application, not to individual curators. If you are preparing the application as an independent curator, remember to include appropriate compensation for your work in the project budget. Consider referencing industry standards for curators who are permanently employed by art institutions. If your partnering organization lacks salaried staff whose roles are similar to yours, you can check the US Bureau of Labor Statistics for regional rate standards. The College Art Association Guidelines for Guest Curators also provide insights on best practices and contract terms.

Can I apply with a fiscal sponsor instead of a host institution?

No. Independent curators must apply with a host institution, not a fiscal sponsor. A host institution is an active partner that receives the grant funds and provides support such as space, staff, expertise, and other resources to help realize the project. A fiscal sponsor provides 501(c)(3) status and financial oversight but does not serve as an active project partner.

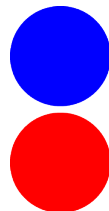
Budgets and financial eligibility

Is there a minimum organizational budget size?

Yes. An organization's total annual operating expenses must be \$170,000 per year or above. This includes organizations with fiscal sponsors. Organizations with annual operating budgets below \$170,000 may wish to explore the Andy Warhol Foundation's [Project Grants for Small-Scale Organizations](#), which support programs at visual arts organizations with annual operating budgets of \$200,000 or less.

Can I apply with a fiscal sponsorship?

Only organizations—not individuals—are eligible to apply with fiscal sponsorship. Your organization must



have total annual operating expenses of at least \$170,000.

If your organization chooses to apply through a fiscal sponsor, you will need to submit a single PDF document that includes proof of your fiscal sponsor's 501(c)(3) status and your fiscal sponsorship agreement. You should provide the operating budget of your organization, not the overall budget of the fiscal sponsor. However, you will need to submit your fiscal sponsor's EIN when prompted.

Your fiscal sponsorship agreement should clearly outline the following:

- + The fees charged by the fiscal sponsor
- + Their duties related to financial accounting and oversight
- + Their responsibilities for grant reporting
- + Whether they have sponsored your organization in the past and if so, when

My visual art venue is part of a university. Whose budget do we use to apply?

You should use the budget for your visual arts venue. Do not submit the university's overall budget. However, you will enter the EIN for the financial entity receiving the funds.

My visual art venue is part of a larger organization (multi-arts presenting organization, social service provider, etc.). Whose budget do we use to apply for the organizational budget?

You may apply using the budget of your visual arts program rather than that of the larger organization if the program has dedicated staff or leadership, a distinct curatorial and programmatic identity, and an operating budget that can be separately identified. Otherwise, please use the budget of the larger organization. If you are unsure which budget to use for the organizational budget, please contact us before applying.

What qualifies as indirect costs?

Indirect costs are shared administrative and operating expenses that support your organization as a whole and cannot be directly assigned to a specific project. Examples include non-project administrative staff salaries and benefits; occupancy costs such as rent, utilities, property insurance, and routine maintenance; shared technology and communications systems; office supplies; and general legal, accounting, audit, or other professional services.

Costs that are specifically related to the proposed project may be included as direct costs. For example, a proportionate share of a staff member's salary and benefits may be counted as a direct cost when that person's time is dedicated to the project.

Can we include in-kind donations in our revenue when creating our organization's annual budget?

Yes. Non-monetary contributions such as goods or services can be incorporated into your overall revenue figure if these donations are properly documented and valued according to standard accounting principles. A summary or note detailing how you arrived at these figures should also be included.

Does Teiger Foundation require matching funds?

No. We do, however, set limits on the percentage of a project or organizational budget that our funding may support. Please refer to the grant category pages for specific limits related to each program.

My organization can't afford to meet W.A.G.E. fees. What should I do?

W.A.G.E. Certification is not required. We ask applicants to review W.A.G.E. standards and the Fee Calculator as a guideline when developing project budgets. We understand that organizations have different financial capacities, so please budget for artist fees at the strongest level of compensation your organization can reasonably support.

Applying and evaluation

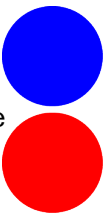
Can I apply to more than one category in a single call for proposals cycle?

No. You must choose one category. We will only accept one application per institution per call for proposals cycle. This does not apply to the quarterly [Hosting](#) program, which operates separately. You may apply to both the call for proposals and Hosting grant in the same year.

Who should be the contact person on the application form?

The application has separate fields for the names of the lead curator and the submitter. While the application is designed to be written from the perspective of the lead curator directing the proposed program or project, we recognize that curators collaborate with their colleagues in development departments to submit grant applications!

I applied to the last call for proposals but did not receive funding. Can I apply again in the next cycle?



If you previously applied to the Single project or [Hosting](#) categories, you may not reapply with the same proposal. Applicants to the [Research and development](#) or Three years of programming categories may reapply with the same project in any category.

Can I discuss my application with Teiger Foundation staff before the submission deadline?

We will not offer feedback on applications or drafts of applications. We will offer a virtual information session in webinar format with an opportunity to submit questions in advance. We will also offer online office hours before the application deadline, but please note that appointment slots will be limited.

How are applications evaluated?

Applications are evaluated by a rotating jury of peers, including past grantees, curators, artists, and arts professionals, led by Teiger staff.

Proposals are evaluated using six equally weighted criteria: innovation; alignment with the project's context; potential impact on the visual arts field; opportunities for the artist(s) to grow or expand their legacy; equity and inclusion; and engagement with audiences and communities as defined by the applicant.

Across all categories, successful applications clearly articulate the curator's role in shaping the project, program, or line of inquiry. Strong proposals communicate a distinct curatorial perspective, explain why specific artists, collaborators, formats, or sites were chosen, and situate the work within a broader artistic, curatorial, historical, social, and/or community context. Applications are evaluated on the basis of curatorial, and not just artistic, merit.

How competitive is Teiger's call for proposals?

We receive between 400 and 500 applications and fund approximately 30 to 40 grants each cycle across our categories. While we anticipate a similar number of applications in future cycles, we do not require a certain number of awards to be granted in each category. The total number and distribution of grants across categories may change in future grant cycles.

Awards, reporting, and reapplying as a grantee

How will funds be distributed?

For [Single project](#), [Research and development](#), and [Hosting](#) grants, funds are typically disbursed within two months of notification. Three years of programming grants are disbursed in three equal annual installments over the grant period.

What are Teiger Foundation's reporting requirements?

Reporting requirements vary by grant category, but generally include a final budget and a short project, programming, or research report. Curators are also invited to submit an optional curator report reflecting on their experience and learning.

Reporting timelines and detailed instructions are shared with grantees after awards are made.

I received a Teiger Foundation grant through the last call for proposals. Can I apply again?

Yes. Because the call for proposals now takes place every two years, all past grantees may apply in the next call for proposals cycle if otherwise eligible.

We encourage institutions with multiple curators to consider whether there are opportunities to support a different curator on your team in a future cycle. However, if the proposal that best aligns with Teiger Foundation's priorities is led by a past grantee, that curator remains eligible to apply.

My organization received funding for three years of programming. Can I apply?

Organizations with an active [Three years of programming](#) grant may not apply to the call for proposals. They may, however, apply to the quarterly [Hosting](#) program.

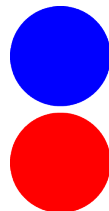
I received a Research and development grant. Can I later apply for a Single project grant for the same project?

Yes.

If I'm awarded a Hosting grant, when can I next apply?

You can receive only one [Hosting](#) grant per calendar year, determined by the year you're notified of your award.

For example, if you apply to the December 10, 2025, deadline and are awarded in March 2026, your



award counts toward 2026. You may apply again to any round with a notification date in 2027 or later, for instance, the December 2026 deadline (notified with a potential award in March 2027).

If my organization receives a Hosting grant, can we still apply to the 2027 call for proposals?

Yes. Receiving a [Hosting](#) grant does not affect eligibility for the call for proposals, and vice versa.

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Here are the guidelines above as a [PDF](#).

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In addition to the biennial call for proposals and quarterly Hosting grants, Teiger Foundation supports [Climate action](#), [International](#), and special initiatives through separate funding processes that are not open for application.

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Single project

The next Single project deadline is January 26, 2027. Projects that open to the public between September 1, 2027 and August 31, 2029 are eligible.

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The Single project grant is now offered every two years.

Grants of up to \$250,000 support public-facing contemporary visual art projects by US-based curators. Single project grants may fund group exhibitions, single-artist surveys, participatory or community-engaged art projects, digital exhibitions, a curated series of performances, and more.

Please consult our [past grantee list](#) for examples of the range of initiatives we support.

This grant category supports projects in the implementation phase, which can include auxiliaries such as live events and publications in a range of media. (For projects at an earlier stage, consider applying for a [Research and development](#) grant.) Projects can be led by one curator at one institution or can be collaborative efforts linking different curators and organizations. If the latter, please identify one partner as the lead applicant.

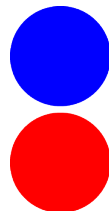
Teiger Foundation is dedicated to supporting curatorial learning and experimentation. Successful proposals will demonstrate not just the merit of the artists involved, but a clearly defined and compelling curatorial vision. What guiding principles shape your approach to working with artists and partners? How do you engage with communities and contexts in your curatorial practice? What urgent curatorial issues do you seek to address, and how do you approach them?

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Here are the five parts of the Single project application, followed by some questions and answers about this category.

1. Curator's voice

The following questions should be answered by the curator(s) in their own words, with up to 350 words for each curator's response. The word limit applies to the response as a whole, not to each question individually. For proposals with curatorial teams, each curator must provide their own individual response. It is important that all questions are addressed in your response, as this section helps Teiger



Foundation understand the thinking behind the proposed project.

+ What led you to pursue curating, and what have you learned along the way? Please provide concrete examples.

+ Who do you do this work for? Has that changed or evolved?

+ Which curatorial projects have you witnessed or researched that influence your thinking, and/or which pressing dialogues do you wish to engage with?

Optional links

You may provide up to five links with captions up to 100 words per link to provide context for your answer. Because this section is intended to help us understand your curatorial practice and thinking, we encourage links that illustrate your past work, research, influences, or the dialogues referenced in your response. These links can direct us to dedicated project websites or related digital content; visual materials such as installation shots, floorplans, digital walkthroughs, or videos; text documentation including publications, brochures, reviews, or interviews. Use the caption fields to identify the links and why you included them. If any link requires a password for access, please include it.

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2. Proposed project

Description

In 750 words or less, describe your project. While you may structure your writing in any way you like, please make sure to address each of the following questions.

While organizational context may be relevant, we encourage applicants to focus on the curatorial ideas, questions, relationships, and decisions that shape the project. We are particularly interested in understanding how the project has developed through engagement with artists, collaborators, communities, research, and other forms of inquiry.

In your submission, please differentiate between confirmed and pending artists and partners.

“Confirmed” refers to those with whom you have formal agreements. “Pending” means that you have had a conversation with the artist or partner, and they have agreed to be included in the application, but have not yet finalized their participation.

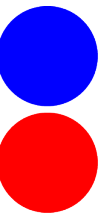
+ For single-artist projects: Why have you chosen to spotlight this particular artist? What is your new viewpoint on their work(s)? What curatorial questions, interests, or lines of inquiry led you to this project? What is the nature of your collaboration with the artist, and how does it inform and shape the project? What are the specific curatorial decisions or strategies you've employed to support and extend the artist's vision, learning, and your own?

+ For group projects or thematic exhibitions: How and why did you select these particular artists or works? What curatorial questions, interests, or lines of inquiry connect them? What is the organizing principle behind the presentation of the works you've selected? Are you pursuing a format new to you or to the artists?

+ Who is this project for? Who does the artist(s) want to connect with through this project? Please identify the specific communities, audiences, or stakeholders this project aims to engage. Examples include (but are not limited to) local communities, artists, artistic and cultural workers, scholars, students, and/or activist and advocacy communities. How will the project engage these groups?

+ If your project is co-organized, co-commissioned, co-originated, or otherwise structured around collaborations, why have you chosen to work together? What are your collective working methods, and

how do they support your and your colleagues' curatorial growth, and/or the development of your organizations(s)?



Images

Please provide up to ten images with captions up to 100 words per image to illustrate your proposed project. Include the artist's name, the title of the work, the materials used, and the date of creation. Additional context on the images and why you included them is encouraged. Images should be in JPEG format and no larger than 5 MB each. Please use the largest, highest-quality version available so the work can be viewed clearly on screen.

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3. Project budget

Submit a project budget including pending and confirmed income and expenses. Samples of single project budgets are available [here](#). Please note:

+ A single project grant can cover no more than 50% of a project's budgeted expenses. Therefore, you may request \$50,000 for projects with budgets between \$100,000 and \$149,999; \$75,000 for projects with budgets between \$150,000 and \$299,999; \$150,000 for projects with budgets between \$300,000 and \$499,999; or \$250,000 for projects with budgets of \$500,000 or more.

+ Up to 30% of the grant can be used for indirect costs (sometimes known as overhead or administrative costs).

+ Robust fees for artists, whether producing new work or contributing existing work, are highly recommended. Please refer to W.A.G.E. standards and the [Fee Calculator](#) for guidance. W.A.G.E. Certification is not required. We also encourage robust compensation for outside consultants, partners, advisors, and other collaborators, including writers, designers, photographers, and web developers.

+ In the income section of your budget, please identify all other funding sources related to the project, including the amount requested and whether the support is confirmed or pending.

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4. Organization budget

Submit your organization's operating budgets for the past and current fiscal years. Your organization budget for the future fiscal year is optional. If your project involves a partnership, submit the operating budgets for the lead partner's organization only.

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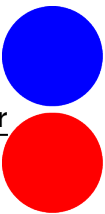
5. Proof of 501(c)(3) status

If you are applying as a partnership, please submit proof of 501(c)(3) status for the lead partner's organization only.

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Questions you may have



I work at an institution with a budget of less than \$4 million, but I'm planning a big show. Can I apply for the Single project grant?

Yes. We recognize that smaller organizations may undertake larger-scale projects, especially when collaborating or forming partnerships. International partners are welcome.

I need support to mount my exhibition for the first time, and I am also already organizing a tour. Should I apply for a Single project grant or a Hosting grant?

You should apply for a Single project grant. In the project description, please tell us about touring venues that are already confirmed or likely to be confirmed. You may include your own organization's administrative costs related to the coordination of the tour as part of your project budget.

I received an invitation from another organization to partner on a project. Should I apply for a Single project grant or a Hosting grant?

If your organizations are collaborating equally in the planning and organization of the project, you should apply together for a Single project grant, with one organization serving as the lead applicant. This implies shared responsibility for the project's development and implementation. If you've been invited to join a project that has already been organized and developed by another institution, please apply for a [Hosting](#) grant. These grants support your work to adapt and present the project within the context of your own institution and community. In both cases, international partners are welcome; the US partner must serve as lead applicant.

How does the Single project grant differ from the Research and development grant?

The [Research and development](#) grant is intended for the early stages of a curatorial project, allowing grantees to explore initial concepts, conduct research, and develop a strong curatorial vision. This grant can support a range of needs, including travel funding and financial support for contributors such as artists, programmatic partners, and catalogue contributors. In contrast, the Single project grant aids curators in the actual manifestation of these plans in a tangible, public-facing exhibition or program. While the Research and development grant provides the resources to lay a strong foundation for a project, the single project grant is designed to bring the curator's vision to life for a public audience. To be competitive in the Single project category, proposals must be well-developed, specific, and thoroughly argued. Projects that are still too general or lack clarity are unlikely to be successful. If your project is not yet at this stage, we recommend applying for a Research and development grant instead.

Do you fund triennials, biennials, internationals, or other large-scale recurring exhibitions, including their research or presentation?

No. Stay tuned for future opportunities.

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Here are the guidelines above [as a PDF](#).

Three years of programming

The next Three years of programming deadline is January 26, 2027. Programs beginning September 1, 2027 and running through August 31, 2030 are eligible.

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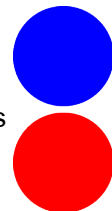
The Three years of programming grant is now offered every two years.

Grants of up to \$450,000 support three years of programming by US-based curators at organizations with an annual operating budget of less than \$4 million. The minimum budget to apply for this category is \$170,000. These organizations can include independent art spaces, contemporary art centers, nonprofit art institutions, kunsthallen, university galleries, and small contemporary art museums.

Please consult our [past grantee list](#) for examples of the range of initiatives we support.

"Programming" refers to all your activities—ranging from short-term, discrete projects like exhibitions, commissions, events, workshops, research for future projects, or hosting traveling shows, to ongoing

organizational initiatives like artist-in-residence programs, institutional partnerships, strategic projects aimed at institutional growth and change, or a combination of the above.



We believe that the flexibility of smaller organizations is an asset, and for some, it may not be possible or desirable to outline detailed plans for the next three years. If you do not have a full three-year plan, please include at least one year of planned programming. Focus on the consistent ideas or goals that will guide your curatorial decisions during this period, and feel free to incorporate any confirmed or pending projects that illustrate this vision.

Teiger Foundation is dedicated to supporting curatorial learning and experimentation. Successful proposals will demonstrate not just the artistic merit of the proposed programming, but a clearly defined and compelling curatorial vision—whether driven by an individual or collaboratively among your organization's team. We recognize that applicants in this category have a variety of orientations and responsibilities, from guiding the overall mission of their organization to organizing individual projects. In communicating the vision behind your proposal, please articulate your curatorial strategy and explain the proposed programming in the context of your organization's past work and future goals.

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Here are the five parts of the three years of programming application, followed by some questions and answers about this category.

1. Curator's voice

The following questions should be answered by the curator(s) in their own words, with a 350-word limit for each curator's response. The word limit applies to the response as a whole, not to each question individually. For proposals with curatorial teams, each curator must provide their own individual response. It is important that all questions are addressed in the response, as this section helps Teiger Foundation understand the thinking behind the proposed programming.

+ What led you to pursue curating, and what have you learned along the way? Please provide concrete examples.

+ Who do you do this work for? Has that changed or evolved?

+ Which curatorial projects have you witnessed or researched that influence your thinking, and/or which pressing dialogues do you wish to engage with?

Optional links

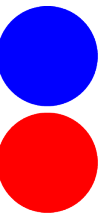
You may provide up to five links with captions up to 100 words per link to provide context for the above. Because this section is intended to help us understand your curatorial practice and thinking, we encourage links that illustrate your past work, programming, research, influences, or the dialogues referenced in your response. These links can direct us to dedicated project or program websites or related digital content; visual materials such as installation shots, floorplans, digital walkthroughs, or videos; text documentation including publications, brochures, reviews, or interviews. Use the caption fields to identify the links and why you included them. If any link requires a password for access, please include it.

2. Proposed three years of programming

Description

In 1250 words or less, describe your programming plans for the next three years and foreground the unified curatorial vision of your program. If you are applying for multiple projects or a series of programs by different curators, highlight each curator's work and future projects. If you don't have a full three-year

plan, that's okay. Make sure to include at least one year of planned future programming. You may also include past projects from the previous year if they help illustrate your future direction.



Clearly differentiate between past, confirmed, and pending projects. "Confirmed" artists or partners are those with formal agreements, while "pending" refers to artists or partners who may have not yet formalized their involvement but with whom you've had conversations and who have agreed to be part of the project.

Please address each of the following questions:

- + Why have you chosen to spotlight these particular artists or combinations of artists? Why have you chosen these presentation formats or other initiatives involving artists?
- + Who is this programming for? Who will you engage with over the next three years? Be specific about the communities, audiences, or stakeholders you aim to build long-term relationships with, such as (but not limited to) artistic and cultural workers, scholars, students, local communities, or advocacy groups.
- + How does your overall vision and approach fit within a broader spectrum of issues in the field? Are there other curatorial projects and/or small organizations you have witnessed or experienced that influence your and your colleagues' thinking, or pressing dialogues you want to engage?
- + Do your next three years include plans for internal collaborations or external partnerships? If internal, what are your collective working methods, and how do they support your and your colleagues' curatorial growth, and/or the development of your organization? If external, which artistic or cultural organizations will you partner with, and how do these partnerships help to leverage resources, increase visibility, and bring together multiple curatorial voices for the presentation of an artist's practice?

Images

Please provide up to ten images with captions up to 100 words per image to illustrate your proposed programming. If the images feature artworks, please include the artist's name, the title of the work, the materials used, and the date of creation. Additional context on the images and why you included them is encouraged. Images should be in JPEG format and no larger than 5 MB each. Please use the largest, highest-quality version available so the work can be viewed clearly on screen.

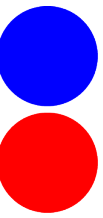
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3. Three years of programming budget

Submit a programming budget including pending and confirmed income and expenses. Samples are available [here](#). If a comprehensive budget for the next three years is not available, please provide us with a detailed budget for a single project or program within your proposal that can serve as a representative example of your typical program costs and how you distribute funds. (Note: A budget from a past project will not meet this requirement.)

- + Three years of programming grants are disbursed in three annual installments. Each installment can cover no more than 15% of your organization's annual operating budget. Therefore, you may request \$75,000 if your organization's annual operating budget is between \$170,000 and \$333,333; \$150,000 if it is between \$333,334 and \$499,999; \$225,000 if it is between \$500,000 and \$666,666; \$300,000 if it is between \$666,667 and \$999,999; and \$450,000 if it is between \$1,000,000 and \$3,999,999.
- + Up to 30% of the grant can be used for indirect costs (sometimes known as overhead or administrative costs).
- + Robust fees for artists, whether producing new work or contributing existing work, are highly

recommended. Please refer to W.A.G.E. standards and the [Fee Calculator](#) for guidance. W.A.G.E. Certification is not required. We also encourage robust compensation for outside consultants, partners, advisors, and other collaborators, including writers, designers, photographers, and web developers.



*

4. Organization budget

Submit your organization's operating budgets for the past and current fiscal years. If you have a budget for a future fiscal year, that is optional. Keep in mind that a Teiger Foundation grant can cover no more than 15% of your organization's annual operating budget.

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5. Proof of 501(c)(3) status

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Questions you may have

Is there a minimum organizational budget size?

Yes. An organization's total annual operating expenses must be \$170,000 per year or above, including applicants with fiscal sponsors.

How do I determine which grant amount to apply for?

We understand that smaller organizations often need flexibility, and detailed plans for three years may not always be possible or desired. At a minimum, you should have one year of programming planned. If you're uncertain about years two and three, focus on your consistent curatorial vision and goals. You can share past projects if they provide insight into your future plans, and you should clearly differentiate between past and upcoming projects.

Many of the programs in my proposal are extensions or continuations of ongoing series at my organization. Do I need to develop entirely new programs to be considered?

No, you do not need to create entirely new programs to be considered for funding. We recognize that ongoing series and long-term programs are often essential to the mission and stability of an organization. However, in your proposal, it's important to clearly articulate how these programs continue to evolve or remain relevant, as well as how they contribute to the overall curatorial vision for the next three years.

My job title is not "Curator" (e.g., I am an Executive Director or Artistic Director), but I serve as a curator within my organization. Can I apply?

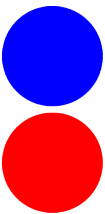
Yes. The job title of "Curator" is not a requirement for eligibility. We acknowledge that institutions are structured differently depending on scale and other factors, and that many directors of small organizations hold a dual administrative/curatorial role. If you are performing a curatorial role in relation to your proposed project or program, you are welcome to apply.

We are an artist-run collaborative exhibition space, where many of us curate shows of our own work and work by other artists. Are we eligible to apply?

Teiger Foundation is committed to supporting professional curatorial practice and does not directly fund artists or communities of artists. We acknowledge, however, that some practitioners seriously occupy dual roles as curators and artists. If this characterizes your organization's leadership or one or more of your collaborators, you are welcome to apply. Please keep in mind that applications are evaluated on the basis of curatorial, and not just the artistic merit of proposed projects and prior work.

Can we apply as an organization with programming that is developed by multiple curators?

Yes. If you are applying for multiple projects or a series of programs developed and administered by different curators, please be sure to foreground the unified curatorial vision of your program while also



offering highlights from each curator's work and future projects. You may indicate if some projects are more developed than others at the time of application.

How should we address multiple institutional curators in the curator's voice section of the application?

If multiple institutional curators are involved, each must submit an individual response to the curator's voice questions.

How should we address guest curators in the curator's voice section of the application?

For proposals that include guest curators, the lead institutional curator should respond. Guest curators are not required to respond unless they are curating multiple shows during the three-year period.

Instead, the project description should detail their role, scope of engagement, rationale for their invitation, and how their expertise supports the curatorial vision and programming goals.

Do you provide support for regranting programs, curatorial fellowships, residencies, or training programs?

Not as a standalone program. However, if these are part of your organization's broader activities, they may be included in a proposal as part of a three-year program that includes significant curatorial activity.

How will funds be distributed?

Three years of programming grants will be disbursed annually in three equal installments.

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Here are the guidelines above as a PDF.

Research and development

The next Research and development deadline is January 26, 2027. This category has no fixed grant period and projects beginning at any time are eligible.

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The Research and development grant is now offered every two years.

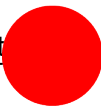
Grants of up to \$50,000 support the early stages of a project. Every curator begins differently: Some start in archives and collections, others in artists' studios, and some develop ideas alongside programmatic partners. This grant is meant to offer support for these critical exploratory phases of curatorial work, independent of a public-facing component of the future project. We do not require that Research and development grants lead to an exhibition or public-facing project.

Please consult our [past grantee list](#) for examples of the range of initiatives we support.

Eligible Research and development expenses can include costs directly related to travel, archival research, pilot projects, prototyping, and other exploratory activities, including convenings of colleagues, scholars, practitioners, and community members. In addition to funds for their own work, curators may apply for assistance for collaborators such as artists, programmatic partners, or catalogue contributors to create work that further informs the curatorial process. This grant can also cover personnel costs related to research assistance. Finally, it can provide institutional support to cover administrative or other needs while curators take leave to conduct their research. This use can comprise up to 60% of the requested award.

*

Here are the five parts of the Research and development application, followed by some questions and answers about this category.



1. Curator's voice

The following questions should be answered by the curator(s) in their own words, with a 350-word limit for each curator's response. The word limit applies to the response as a whole, not to each question individually. For proposals with curatorial teams, each curator must provide their own individual response. It is important that all questions are addressed in the response, as this section helps Teiger Foundation understand the thinking behind the proposed research project.

+ What led you to pursue curating, and what have you learned along the way? Please provide concrete examples.

+ Who do you do this work for? Has that changed or evolved?

+ Which curatorial projects have you witnessed or researched that influence your thinking, and/or which pressing dialogues do you wish to engage with?

Optional links

You may provide up to five links with captions up to 100 words per link to provide context for your answer. Because this section is intended to help us understand your curatorial practice and thinking, we encourage links that illustrate your past work, research, influences, or the dialogues referenced in your response. These links can direct us to dedicated project or research websites or related digital content; visual materials such as installation shots, floorplans, digital walkthroughs, or videos; text documentation including publications, brochures, reviews, or interviews; archival resources. Use the caption fields to identify the links and why you included them. If any link requires a password for access, please remember to include it.

2. Proposed project

Description

In 750 words or less, describe your project. Please make sure to address each of the following questions.

+ Tell us about your project. Why have you chosen to spotlight these artist(s)? This specific area of study?

+ How does your project fit within a broader spectrum of issues in the field? Are there other curatorial projects you have witnessed or come across in research that influence your thinking, or pressing dialogues that you want to engage?

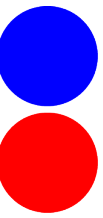
+ What are your research methods and what resources will you use? For instance, are you seeking funds for yourself for travel to archives or artists' studios, to convene peers, and/or to take a leave for research? Or, are you seeking support for an artist or collaborator to conduct research or prototype a potential project, such as an artwork, an experimental platform, or a forum? Why is this dedicated funding critical to the formation of your project?

+ What is your projected timeline?

+ If your project is co-organized with partners, or structured around collaborations, why have you chosen to work together? How do your respective capacities and knowledge support the aims of your project?

Images

Please provide up to ten images with captions up to 100 words per image to illustrate your proposed project. If the images feature artworks, please include the artist's name, the title of the work, the materials used, and the date of creation. Additional context on the images and why you included them is encouraged. Images should be in JPEG format and no larger than 5 MB each. Please use the largest, highest-quality version available so the work can be viewed clearly on screen.



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3. Project budget

Submit a project budget including pending and confirmed income and expenses. Samples of Research and development budgets are available [here](#).

+ You may request \$25,000 or \$50,000.

+ Budgets should incorporate any expenses related to research materials, travel and accommodation, collaboration, documentation, and dissemination, along with consultancy fees and administrative or personnel costs for curators to take leave while they conduct their research.

+ Costs related to supporting a curator's research leave—including hiring someone to manage administrative responsibilities in their absence—can comprise up to 60% of the requested award.

+ Robust fees for artists, whether producing new work or contributing existing work, are highly recommended. Please refer to W.A.G.E. standards and the [Fee Calculator](#) for guidance. W.A.G.E. Certification is not required. We also encourage robust compensation for outside consultants, partners, advisors, and other collaborators, including writers, designers, photographers, and web developers.

+ In the income section of your budget, please identify all other funding sources related to the project, including the amount requested and whether the support is confirmed or pending.

*

4. Organization budget

Submit your organization's operating budgets for the past and current fiscal years. If you have a final future fiscal year, that is optional. If your project involves a partnership, submit the operating budgets for the lead partner's organization only.

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5. Proof of 501(c)(3) status

If this Research and development proposal is a partnership, please submit proof of 501(c)(3) status for the lead partner's organization only.

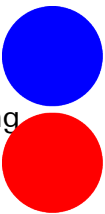
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Questions you may have

How does the Research and development grant differ from the Single project grant?

The Research and development grant is intended for the early stages of a curatorial project. It allows grantees to explore their initial concepts, conduct research, and develop a robust curatorial vision. This grant can support a range of needs, including travel funding or other financial support for various contributors to your project, such as artists, programmatic partners, catalogue contributors, etc. However, please note that priority will be given to projects with comprehensive research plans that demonstrate a clear inquiry or deeper investigative work. While travel funding is supported, it should be a component of a larger research plan rather than the sole focus of the application. In contrast, the [Single project](#) grant aids curators in the actual manifestation of these plans in a tangible, public-facing



exhibition or program. While the Research and development grant provides the resources to lay a strong foundation for a project, the Single project grant is designed to bring the curator's vision to life for a public audience.

Can I use the Research and development grant to take a leave and delegate my administrative tasks?

How would that work?

Yes. Up to 60% of the Research and development grant can be allocated to cover personnel or administrative costs at your organization while you are away. Should you decide to take a leave, the grant can help your organization hire someone to cover your administrative responsibilities in your absence.

This grant's structure is designed to support and encourage such opportunities, ensuring both continuity in your regular duties and depth in your research endeavors. We understand that this support extends beyond just funding—it requires planning. If you're granted the award, we're open to discussing how it might best support both your curatorial work and your organization's needs.

Do you fund triennials, biennials, internationals, or other large-scale exhibitions, including their research or presentation?

No. Stay tuned for future opportunities.

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Here are the guidelines above as a PDF.

Hosting

The next Hosting deadline is December 9, 2026.

Find additional Hosting deadlines along with corresponding grant periods below.

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The Hosting grant is now offered four times a year.

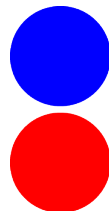
Grants of up to \$75,000 support US-based curators or artistic directors presenting a contemporary visual art exhibition or project that originated elsewhere, adapted meaningfully within the context of their own institution and community. Hosting allows institutions to expand programming economically and sustainably while engaging local audiences through thoughtful reinterpretation.

Teiger Foundation supports hosting as a form of curatorial collaboration, one that deepens relationships among artists, communities, and institutions. It extends the life of an exhibition while allowing it to take on new meaning and deepen knowledge in a different context. Hosting affirms that curators are part of a broader exchange where knowledge emerges through dialogue and shared context, contributing to a more interdependent and sustainable field.

This grant category supports host curators who actively adapt existing exhibitions. Adaptations might include developing new public programs, collaborating with local partners, and/ or supplementing or otherwise modifying the exhibition checklist, layout, and/ or interpretive materials. Projects presented exactly as at the originating institution, without curatorial engagement or meaningful collaboration, are not competitive.

Projects must be pre-existing to be eligible. Eligible projects include exhibitions and performances grounded in contemporary visual art. We welcome experimental formats, please feel free to propose new approaches.

We define "hosting" as distinct from co-origination, which involves shared authorship and early-stage planning between institutions. Co-originated projects are not eligible for this grant. Originating curators



seeking support for projects they intend to tour, or for other forms of inter-institutional collaboration, should apply for a [Single project](#) grant.

Projects originated internationally are eligible if the host is a US-based organization. International shipping costs and related expenses may be included in the proposed budget.

Applications for this grant are selected by Teiger Foundation staff. Please consult our [past grantee list](#) for examples of the range of initiatives we support.

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Deadlines and notification

Applications are due at 5:00pm ET. Below are deadlines through summer 2027 with the corresponding eligible date ranges for proposed projects. Your project must open to the public between (or on!) these dates.

Applicants to the March 11, 2026 deadline were notified of their status on June 17, 2026.

June 10, 2026

January 1, 2027 - December 31, 2027

Notification: September 2026

September 9, 2026

April 1, 2027 - March 31, 2028

Notification: December 2026

December 9, 2026

July 1, 2027 - June 30, 2028

Notification: March 2027

March 10, 2027

October 1, 2027 - September 30, 2028

Notification: June 2027

June 9, 2027

January 1, 2028 - December 31, 2028

Notification: September 2027

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Here are the five parts of the Hosting application, followed by some questions and answers about this category.

1. Proposed project

Description

In 750 words or less, describe the exhibition or project you would like to host and how you will integrate it into your organization and community. Please make sure to address each of the following questions.

+ Why do you want to bring this project to your venue and area? How will you adapt the original exhibition or project to fit a new context (for instance, through adding or removing artworks, supporting participating artist(s) to make new work, or creating public programs or partnerships)?

+ How do you plan to collaborate with the exhibition's or project's originating curator(s) and

institutions(s)?

+ Who is this project for? Who do you intend to connect with through this project? Identify the specific communities, audiences, or stakeholders this project aims to engage, such as (but not limited to) artistic and cultural workers, artists, scholars, students, neighboring communities, or activist and advocacy communities. How will the project engage these groups, and what steps will you take to facilitate that connection?

Images

Please provide up to ten images with captions up to 100 words per image to illustrate the existing exhibition or project and how your organization will integrate it into your venue and community. If the images feature artworks, please include the artist's name, the title of the work, the materials used, and the date of creation. Additional context on the images and why you included them is encouraged. Images should be in .jpg format, at least 72 dpi DPI, and do not exceed 5 MB each.

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2. Past project

Description

In 500 words or less, describe a past exhibition or project that you hosted or contributed to hosting.

+ What did you learn from hosting this past exhibition or project that will inform the one you are proposing? What are you carrying forward, revising, or leaving behind?

+ What was your role in the past project? If your involvement was as a collaborator or assistant, what were your specific contributions?

If this is your first time hosting a project originated elsewhere, you may instead describe how your past curatorial work has prepared you for this kind of collaboration.

Optional Links

You may provide up to five links with up to 100 words per link to help us understand how you have integrated an exhibition or project that originated elsewhere into your venue's distinct context and community. These links can direct us to dedicated project websites or related digital content; visual materials such as installation shots, floorplans, digital walkthroughs, or videos; text documentation including publications, brochures, or reviews; or personal or organizational websites if they are relevant. Use the caption fields to identify the links and why you included them. If any link requires a password for access, please remember to include it.

*

3. Project budget

Submit a project budget including pending and confirmed income and expenses. [Samples of Hosting budgets are available here](#).

+ You may request \$50,000 or \$75,000.

+ Eligible expenses include touring fees, costs of mounting the exhibition, and expenses related to programs, commissions, or other means to adapt the exhibition to its new context. Other eligible costs may include crating and shipping; dedicated contract roles such as registrars, preparators, project managers, or communications staff; accessibility services such as ASL, audio guides, or seating; and sustainability-related expenses such as local fabrication/ longer stays in order for work to be created on-site, alternatives to vinyl, costs associated with recycling or redistribution of materials after the exhibition

is over, etc.

+ Up to 30% of the grant can be used for indirect costs (sometimes known as overhead or administrative costs).

+ Robust fees for artists are strongly encouraged, whether they are producing new work or contributing existing work. Following [W.A.G.E.](#) standards, artists should be paid at least 50% of the standard full fee. If artists are asked to travel to install or present work, you should also cover their travel, lodging, per diem, and pay the Day Rate for Performers. We also encourage equitable compensation for outside collaborators, including consultants, partners, writers, designers, photographers, web developers, etc.

+ Small organizations (with annual operating budgets under \$3.5 million) may include modest infrastructure costs if they directly support the hosted project and associated curatorial work. Examples include gallery lighting, reusable or mobile walls or pedestals, modular flooring, AV equipment, or technical upgrades. These costs must be clearly tied to the exhibition and its long-term curatorial goals, and may not be general building improvements or related to capital campaigns.

+ You may include an optional column in your budget for sustainability-related expenses.

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4. Organization budget

Submit your organization's operating budgets for the past and current fiscal years. If you have a final future fiscal year, that is optional.

*

5. Proof of 501(c)(3) status

Please submit proof of 501(c)(3) status for the hosting organization only.

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Questions you may have

What does Teiger Foundation mean by "hosting," and what is not considered eligible for Hosting?

Hosting means you are presenting and adapting an exhibition or project that was created elsewhere by another curator or institution. The project must already exist before it comes to you.

If your organization or curator shaped the project from the start, selected the artists, or will present it for the first time, it is not Hosting and should be submitted as a [Single project](#). If it originated elsewhere and you are adapting it for your context, it is eligible for Hosting. If you're unsure, please review our [past Hosting grantees](#).

Why do we call this "hosting" and not "touring"?

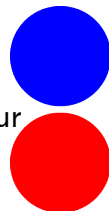
We use the word "hosting" because we are funding the host, not the originator, of a project that travels from one place to the next.

Can I apply more than once per year?

Yes. You may submit to each quarterly deadline, as long as each proposal is for a different hosting project. You can, however, only be awarded one Hosting grant per calendar year.

If you apply and are not selected, you may not resubmit the same proposal.

If I'm awarded a Hosting grant, when can I next apply?



You can receive only one Hosting grant per calendar year, determined by the year you're notified of your award.

For example, if you apply to the December 10, 2025, deadline and are awarded in March 2026, your award counts toward 2026. You may apply again to any round with a notification date in 2027 or later, for instance, the December 2026 deadline (notified with a potential award in March 2027).

Can an organization apply for both a call for proposals grant and a Hosting grant?

Yes. Hosting grants are reviewed on a quarterly cycle and are separate from Teiger Foundation's biannual call for proposals, which includes the categories [Single project](#), [Three years of programming](#), and [Research and development](#). Organizations may submit one application to the CFP and one to the Hosting category in the same calendar year.

If my organization receives a Hosting grant, can we still apply to the next call for proposals?

Yes. Receiving a Hosting grant does not affect eligibility for the call for proposals, and vice versa.

I received an invitation from another organization to partner on a project. Should I apply for a Single project grant or a Hosting grant?

If your organizations are collaborating equally in the planning and organization of the project, you should apply together for a [Single project](#) grant, with one organization serving as the lead applicant. This implies shared responsibility for the project's development and implementation.

If you've been invited to join a project that has already been organized and developed by another institution, please apply for a Hosting grant. These grants support your work to adapt and present the project within the context of your own institution and community.

I need support to mount my exhibition for the first time, and I am also already organizing a tour. Should I apply for a single project grant or a Hosting grant?

You should apply for a [Single project](#) grant.

If there are multiple potential host venues for a project that originated elsewhere, can they apply for funds together?

No. Each venue should submit a separate application for a Hosting grant.

I am co-originating a show with one or more organizations. We want the show to tour to all collaborating venues. Should each venue apply separately for a Hosting grant?

No. For projects co-organized by multiple institutions that will tour to all collaborating venues, you should apply together for a [Single project](#) grant with one organization serving as the lead applicant. The budget included in your application should clearly specify the proposed funding allocation for each institution.

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Here are the guidelines above [as a PDF](#).

International

International funding at Teiger Foundation

As part of the phased expansion of the foundation that began in 2021, Teiger Foundation has explored strategies for funding internationally that both extend the legacy of our founder David Teiger and take the foundation in new directions. Our international funding is currently by nomination only.

Building on Teiger's legacy as a funder of the Venice Biennale, Teiger Foundation supported The International Art Exhibition in 2022, 2024, and 2026. Support for other international recurring exhibitions includes the 2027 Berlin Biennial, curated by Vasyl Cherepanyn.

2025 brought the first grantees of the International co-creation program, created to support curators

outside the United States who want to work together across national borders. Grant amounts range from \$50,000 to \$300,000 for projects that may unfold over several years.

On [these pages](#) you may find additional international grantees funded between 2021 and 2025.

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International co-creation grants support curators located outside the United States who want to work together across national borders. It aims to start or strengthen platforms for artists that individual curators could not develop alone—projects that share time, visibility, knowledge, and trust across different geographical regions, and that foster models of shared authorship.

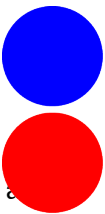
In the program's first cycle, Teiger Foundation awarded three full grants (to curators Miguel López, Hajnalka Somogyi, and Gabi Ngcobo) as well as capsule grants the following people and projects: Teesa Bahana and the reopening season of Kampala's 32° East; Oyindamola (Fakeye) Faithful and Asikò Art School's Côte d'Ivoire edition; Gridthiya Gaweewong's exploration of the Mekong River as connector of six Southeast Asian countries; Selom Kudjie's and Sour Grass' research partnerships in Guinea-Conakry and the Caribbean and Costa Rica, respectively; and Christine Tohmé's exhibition that takes the WWI-era Sykes-Picot Agreement as a jumping-off point.

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Miguel A. López, Chief Curator at Museo Universitario del Chopo, UNAM, in Mexico City, initiated a three-part project in collaboration with Ilaria Conti, Executive Director and Chief Curator of La Nueva Fábrica in Antigua, Guatemala, and Juan Canela, Chief Curator of the Museo de Arte Contemporáneo de Panamá in Panama City. Conceived in response to Mexico's longstanding tendency to look north toward the United States, the project is anchored at Museo del Chopo and aims to foster greater exchange between Mexico and Central America through exhibitions, publications, and public programs across the region. The exhibitions include a cross-generational presentation of the work of Mayan Kaqchikel artists Rosa Elena Curruchich and Angélica Serech (on view at Museo del Chopo August–November 2025; La Nueva Fábrica February–September 2026; and the Blaffer Museum of Art, Houston October 2027–March 2028); a solo show of Nicaraguan artist and queer activist Elyla presented alongside a documentary exhibition on the activist collective Operación Queer (Museo del Chopo, November 2025–March 2026; MAC Panamá, April–September 2027); and the first comprehensive survey of Nicaraguan-American curator and artist Rolando Castellón (Museo del Chopo, August–November 2027, with a co-presentation at a US institution to be determined).

A collective study platform co-conceived by Gabi Ngcobo, Director of Kunstinstituut Melly, Rotterdam; Anawana Haloba, artist and co-founder of independent nonprofit research program Livingstone Office of Contemporary Art (Zambia); and writer and curator Hera Chan, based in Amsterdam and Yogyakarta (Indonesia) will emerge over the course of two years in Rotterdam, Yogyakarta and Livingstone. The three cities differ radically: one is a port with historic ties to Dutch colonialism, the next is in a tropical climate near an active volcano in a cultural ecosystem characterized by communal life and coexistence; while the last is focal point for wildlife conservation as it intersects a vital animal migration corridor from Mosi-ao-Tunya National Park. The collaborative project sees these contextual differences as constitutive of its work. The project begins in January 2027 with a collective study session in Livingstone, followed by curatorial residencies at Yogyakarta's Lohjinawi Art Studio, a residency program founded by writer, organizer, and curator Alia Swastika. In Rotterdam, Melly will host an artist through its residency platform TOOLSHED leading up to a group exhibition featuring newly commissioned and existing works that chime with the project's framework in 2028. Renée Akitelek Mboya, a filmmaker and curator based in Nairobi, will document the project over two years and create a filmic publication that will be launched in Livingstone and Rotterdam in early 2029.

Hajnalka Somogyi, Director and Co-curator of OFF-Biennale in Budapest, Hungary, brings together Iran-born and Vienna-based independent curator and educator Azar Mahmoudian; Albania-born Eriola



Pira, curator and programs director at the Vera List Center for Art and Politics in New York, United States; and Romania-born Anca Rujoiu, curator at Bildmuseet, Umeå University, Sweden, to develop a curatorial project made up of an exhibition within OFF-Biennale 2027 and an international assembly at a future date. Founded in 2014 as a grassroots initiative to strengthen civil society and public life through art, the 2027 edition of OFF-Biennale is organized against the backdrop of Hungary's political transition from Viktor Orbán's sixteen-year illiberal regime. The project asks how different modes and rhythms of care, listening, and communication might help rebuild connections across fractured social spheres and sustain communities amid institutional erosion, media manipulation, and diminished trust. Having worked across contexts shaped by uneven cultural infrastructures and restricted freedoms, the four curators explore attunement as an artistic and political practice: paying attention, sensing shared conditions, aligning across difference, and recognizing interdependence. The project considers how such forms of attunement can cultivate new forms of solidarity and create conditions for collective action.

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The International co-creation grant was conceived in collaboration with [atresti](#)/Sofía Hernández Chong Cuy.

Climate action

Climate action at Teiger Foundation

Since 2023, Teiger Foundation has helped curators reduce their environmental impact and enhance climate awareness while executing their Teiger Foundation-funded projects. Climate-focused grantmaking has included Climate action for curators, offered in 2023 and 2024, and now Resilience in contemporary art, a pilot initiated in 2026 with Helen Frankenthaler Foundation.

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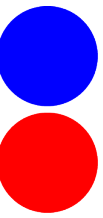
Resilience in contemporary art

Co-developed by [Helen Frankenthaler Foundation](#) and Teiger Foundation, the Resilience in contemporary art pilot aims to help leaders of small contemporary art organizations articulate what role climate resilience can play in their work, and begin to put those ideas into action. In response to clearly expressed needs in the field and a worsening climate crisis, the two foundations are working together to support holistic adaptation and resilience planning in tandem with measures to reduce emissions and waste.

The pilot defines resilience as an institution's ability to adapt and evolve in the face of environmental, social, infrastructural, and operational pressures. Small organizations tend to be closely embedded in their communities, connected to artists, and operationally flexible. They are also often the first places where curators step into roles that combine curatorial vision with institutional leadership. When these organizations invest in and actualize stability across staff culture, internal systems, facilities, and community ties, they function as incubators for new artistic, organizational, and civic models that benefit the field.

As part of the pilot, participants will develop a resilience plan with the help of both topic-driven meetings with their peers and individualized coaching sessions focused on the unique needs of each organization. Each organization receives a participation grant of \$50,000. Then, spending priorities that participants identify during the program unlock up to \$75,000 for their implementation. Budget items must relate to the long-term resilience or adaptation of the organization to increasing climate impacts in their region, as well as support the mission of the organization.

Please note that you cannot apply directly to Resilience in contemporary art as currently structured.



Participants in the pilot were selected from the foundations' grantee pool through a questionnaire and interview process conducted by staff from both foundations.

[2026 Resilience in contemporary art pilot grantees](#)

Many curators in visual art express a desire to engage with the climate emergency both in what they produce and how they produce it. They also express that lack of capacity and expertise are barriers to doing so. Over the course of 2022, Teiger Foundation developed Climate action for curators to acknowledge and overcome the barriers curators and small organizations face in reducing emissions and waste, by supplementing funding with coaching support. Curators received the services of a sustainability coach who helped them develop a climate plan within their capacity and relevant to their project, organization, and audience. They were then able to access \$25,000 to bring the plan to life.

Participants in Climate action for curators included recipients of Three years of programming and Single project grants. In 2025, with the Helen Frankenthaler Foundation, the Three years of programming strand was redeveloped into Resilience in contemporary art. Please check back here in Spring 2027 for more on Teiger Foundation's continued support for Single project grantees.

[2023 Climate action pilot grantees](#)

[2024 Climate action grantees](#)

In 2019 and 2020, the visual art field produced a confluence of grassroots, collaborative thinking and action around climate. Two years of conversation with and financial support for [Art into Acres](#), [Artists Commit](#), [Art + Climate Action](#), [Gallery Climate Coalition](#), and [Ki Culture](#) was an integral part of Climate action for curators. Our participating grantees and sustainability coach benefited, and will continue to benefit, enormously from the work of these groups.