MISSION

YBCA is an integrated site of creative endeavor; a unique fusion of art, innovation, and ideas in a social environment. It serves as a curated platform for the dynamic convergence of artists, inventors, producers, thinkers, and the community working together to sustain multiple levels of participation, propel short- and long-term social change, and ensure that contemporary arts and living artists are vital to our society.

VISION

YBCA revolutionizes how the world engages with contemporary art and ideas.

“YBCA’s 50¢ Tabernacle is perfectly designed to unite our community.”

— PARTICIPANT IN YBCA’S 50¢ TABERNACLE FREE COMMUNITY DANCE CLASSES

OPPOSITE PAGE, TOP: THE 50¢ TABERNACLE, YBCA’S ORIGINAL SERIES OF ALMOST FREE DAY-LONG COMMUNITY DANCE LESSONS LED BY MASTER CHOREOGRAPHERS, BRINGS DANCERS FROM ALL LEVELS OF EXPERIENCE TOGETHER FOR A COLLECTIVE EXPLORATION OF MOVEMENT STYLES. PHOTO: YBCA YOUNG ARTISTS AT WORK.

OPPOSITE PAGE, BOTTOM: AT A MONTHLY YBCA:CONVERGE EVENT, YBCA’S LOBBY IS TRANSFORMED INTO AN INTERACTIVE WORKSHOP SPACE, WITH PARTICIPANTS LEARNING BUTOH FROM ARTISTS ARMANDO DAVILA AND EMSPACE. PHOTO: TOMMY LAU.

YERBA BUENA CENTER FOR THE ARTS

REFLECTING BACK ON OUR WORK FROM JULY 2012–JUNE 2013
Dear Friends,

On behalf of the Board and staff of Yerba Buena Center for the Arts, I am honored to share this breathtaking reflection on a robust 2012-2013 year. As I peruse these pages, words like abundance, inspiration, and leadership spring to mind.

On Abundance . . .

My friend and predecessor Ken Foster had the helm during the beautiful, brimming year that is reflected here. He championed sharp programmatic experimentation and rapid-fire creativity. Under his leadership YBCA flourished, making its mark as a nationally intriguing, leading-edge cultural organization. At a time of great change and uncertainty in our world, YBCA boldly stepped forth with a curatorial edge and a rogue sensibility about what can happen in an art center at the heart of city life.

On Inspiration . . .

The artists and partner organizations that have and continue to own and activate YBCA’s galleries, stages, workshops, and programs are imbued with a tireless sense of responsibility to create experiences that cause us to think, to shudder, to tingle, to reach forward. These visionaries are, unmistakably, the now and the future. They—Nayland Blake, David Dorfman, Penek Ratanaruang—remind us of the power of art to change the way we see the world and the possibility we see in our own lives.

On Leadership . . .

The 2012-2013 year was one of transition. As I write this letter, I am moving past the halfway mark of my first year as YBCA’s new Executive Director. In this time, the staff and Board showed their full force as visionaries, leaders, and collaborators. The work we celebrate here is the work of a team of people who share in carefully stewarding YBCA. Perhaps more importantly, they are a team of people who believe in making a future for the places in our communities that are fueled by inspiration and imagination. This is a group of people who believe in the next level, new century center for art and public life.

On You . . .

It is you—your support and commitment—that makes this possible. We are inspired by you, and we are deeply grateful.

Warmly,

Deborah Cullinan
EXECUTIVE DIRECTOR

“...they are a team of people who believe in making a future for the places in our communities that are fueled by inspiration and imagination.” —DEBORAH CULLINAN, EXECUTIVE DIRECTOR, YBCA
Dear YBCA supporters,

YBCA is at a creative crossroads. This year, with gratitude, we bid farewell to Ken Foster and welcomed our new Executive Director, Deborah Cullinan. This transition provided us with an opportunity to pause, recalibrate, and reflect on our mission and core values.

We’re strengthening efforts with our community partners to ensure that the Bay Area is a place where the arts can thrive, inspire the social imagination, and nurture dialogue on critical social issues.

One constant thread at YBCA over the last 20 years has been the resilience, creativity, and commitment of our talented staff. During my five years serving on the YBCA Board I have had the privilege to participate in the cutting-edge programming at YBCA—from Marc Bamuthi Joseph’s inspired Future Soul Think Tank and Clas/sick Hip Hop Fest, to dance performances choreographed by Shen Wei, ODC, and Alonzo King. I have walked through the galleries to see the installations of Without Reality There Is No Utopia, listened to the sounds of New Frequencies Fest, learned about age-old courtship rituals through New Filipino Cinema, and listened to Anna Deavere Smith and other artists delve into discussions on art and ideas through The Forum: Conversations at YBCA series.

YBCA has deepened its gravitational pull to attract and engage people of all ages and backgrounds to participate in the wide variety of YBCA programming.

Careful budgeting, planning, and excellent fundraising have put YBCA on strong financial ground. The Board is stable and energetic, and is providing financial support and expertise to help YBCA in this new era.

The Board is proud of all that YBCA has achieved through this transition year. The results—both financially and programmatically—are outlined in this annual report. It has been and continues to be a pleasure to be part of the YBCA community. I hope you will join us!

Sincerely,

Diana Cohn
BOARD PRESIDENT

12-13 BOARD OF TRUSTEES

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Erik Mayo
Rekha Patel
Samira Rahmatullah
Sabrina Riddle
Nicole Ward
Brooke Waterhouse
Helen Sause (emeritus)

OPPOSITE PAGE, TOP: IN WITHOUT REALITY THERE IS NO UTOPIA, THE EXHIBITION ARTISTS EXAMINED FALSE NARRATIVES THAT MASQUERADE AS TRUTHS. PHOTO: TOMMY LAU

OPPOSITE PAGE, BOTTOM: PEOPLE OF ALL AGES GATHERED TO PARTICIPATE IN A NIGHT OF UTOPIAN GESTURES, AN INTERDISCIPLINARY ENGAGEMENT EVENT THAT INCLUDED INTERACTIVE WORKSHOPS, LECTURES, MUSIC, AND MORE. PHOTO: TOMMY LAU

LETTER FROM THE BOARD PRESIDENT

YERBA BUENA CENTER FOR THE ARTS

ANNUAL REPORT 12-13
COMMUNITY ENGAGEMENT YBCA’s public programs are dedicated to establishing a deeper understanding and appreciation of contemporary art, artists, and the cross-disciplinary curatorial themes linking the art shared in our galleries, on our stages, and in our screening room. Offerings focus on new models for immersive engagement, from YBCA:You, YBCA’s one-of-a-kind adult education program, with its individually customized arts engagement plan for each participant, to YBCA In Community, with its offsite, artist-led, community-designed art making experiences for underserved Bay Area neighborhoods, to YBCA’s award-winning artist residency program for youth, Young Artists at Work. As one of YBCA’s curatorial departments, our Community Engagement program focuses on expanding definitions of who curates, who participates, and where our work happens.

VISUAL ARTS YBCA’s exhibitions feature works that tap into timely ideas and topics and that empower the viewer to feel and experience the world more fully. Through a schedule of approximately seven to 10 temporary exhibitions each year, YBCA showcases established and emerging artists from the Bay Area and beyond, community-based work, and the intersection between fine art and popular culture. In addition to presenting compelling nationally and internationally touring exhibitions, YBCA’s Visual Arts department develops original, thematically driven, socially engaged exhibits for our galleries. These YBCA-curated exhibitions feature a mix of solo artist and group shows, and existing and newly commissioned artworks.

PERFORMING ARTS YBCA’s Performing Arts department includes performances by local, national, and international artists; micro-commissions in local community settings; cross-sector think tanks; and accessible dance classes—with these efforts together being designed to create a hub for public intellectuals, thriving artists, and engaged audiences who become artists, content providers, curators, and presenters. The program presents an extraordinary lineup of artists you won’t see anywhere else, including those who are taking risks, experimenting with the boundaries of their form, and who are committed to collaboration. Each year YBCA features new work by Bay Area artists along with 10 to 15 of the most compelling, contemporary national and international dance, music, and theater companies. For our Community Rentals, YBCA partners with dozens of local performing arts companies, opening our stages for their home seasons, festivals, and events.

FILM/VIDEO In its screening room YBCA annually highlights 100 to 150 eclectic, thoughtful, and provocative contemporary films made by local, national, and international filmmakers who are leading their field in exploration of subject matter and technique. The films shown at YBCA often celebrate the unusual, the underappreciated and the unexplored, with YBCA’s Film/Video program developing a strong following of Bay Area filmgoers and receiving critical acclaim for its adventurous and provocative programming.
“I’m so happy that YBCA has the courage to show more experimental work.”
— YBCA VISITOR

OPPOSITE PAGE: THE COLORFUL STAGE BEFORE SHEN WEI’S UNDIVIDED, WHERE ONCE THE PERFORMANCE BEGAN AUDIENCE MEMBERS WERE INVITED TO WEAVE BETWEEN THE COLORED SQUARES, WATCHING THE SHOW’S DANCERS FROM A VARIETY OF ANGLES. PHOTO: JOHN MAVROUDIS

COMMUNITY ENGAGEMENT
Joel Tan
Katya Min
Laurel Butler

VISUAL ARTS
Betti-Sue Hertz
Ceci Moss

PERFORMING ARTS
Marc Bamuthi Joseph
Isabel Yrigoyen
Roko Kawai

FILM / VIDEO
Ceci Moss
Joel Shepard

COMMUNITY ENGAGEMENT
Julie Potter
Raquel Gutiérrez

YERBA BUENA CENTER FOR THE ARTS
The Creative Ecosystem, piloted by YBCA in 12-13, integrates disparate players from the Bay Area community into a single, collaborative, multi-year endeavor, convening 40 community leaders from diverse public sector categories to participate in think tanks centered on a guiding question. For this first pilot Ecosystem think tank, designed around an investigation of the future of soul, the cohort collaboratively explored, “What will soul look like in the year 2038?”

A new model for transforming the arts center-community relationship through shared in-depth explorations into today’s pressing questions.

The Creative Ecosystem pilot in 12-13 was made possible by a grant from the Association of Performing Arts Presenters and MetLife Foundation’s All-In: Re-imagining Community Participation initiative. The program has continued through the generous support of the Surdna Foundation and Panta Rhea Foundation.

Culminating in a Field of Inquiry festival in April 2013, this event beautifully animated YBCA’s campus, with the community becoming immersed in the think tank’s “future of soul” theme through 20 cohort-created, vibrant, thought-provoking, interdisciplinary installations.

The Future Soul Think Tank will continue into 13-14 and beyond while we cumulatively add a new think tank each year, with future themes being centered on Body Politics, Climate, Gaming, the Economy, and more.

“Can we build more community through shared experiences of great art? I think YES.” — PARTICIPANT IN YBCA’S ENGAGEMENT PROGRAMMING

OPPOSITE PAGE AND ABOVE: MORE THAN 600 PEOPLE ATTENDED THE FIRST FIELD OF INQUIRY COMMUNITY FESTIVAL, WITH PARTICIPANTS EXPLORING THE “FUTURE OF SOUL” THROUGH INTERACTIVE INSTALLATIONS PLACED THROUGHOUT YBCA’S CAMPUS. PHOTOS: MONICA VILAS

THE CREATIVE ECOSYSTEM

“What will soul look like in the year 2038?”

Culminating in a Field of Inquiry festival in April 2013, this event beautifully animated YBCA’s campus, with the community becoming immersed in the think tank’s “future of soul” theme through 20 cohort-created, vibrant, thought-provoking, interdisciplinary installations.

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Piloted in 12-13, the new YBCAway performing arts commissioning program offered critical resources to artists who inspire us with their revolutionary new works. Designed to support neighborhood arts and work designed for community settings, the artists commissioned through YBCAway shared their work in smaller venues and unconventional site-specific locations across the Bay Area.

The first 20 artists selected for YBCAway were chosen for their groundbreaking, risky, and frequently interdisciplinary performance works. These recipients, announced in July 2012, included innovators like Capacitor and its science-inspired shows; Mica Sigourney, who explores tension between artifice and authenticity; Sean Dorsey, whose powerful dances provide a window into transgender and queer experience; and Bad Unkl Sista, a Butoh-inspired physical theater performance ensemble.

YBCAway has now become an annual YBCA program that recognizes excellence in dance, music, comedy, and theater beyond what we are presenting in our two primary performance spaces.

YBCA EXTENDING BEYOND ITS CAMPUS

In 12-13 YBCA began a series of new initiatives focused on bringing our resources and commitment offsite into our Bay Area communities, so we could meet people where they live, in their home neighborhoods. Through programs like YBCAway and YBCA In Community, we extended art-making and creativity beyond YBCA’s physical location in San Francisco’s Yerba Buena neighborhood, designing site-specific programming for other locations in our city.

THE 20 YBCAway Recipients in 12-13

<table>
<thead>
<tr>
<th>Name</th>
<th>Performance Project</th>
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<tbody>
<tr>
<td>Ramón Ramos Alayo/Alayo Dance Company</td>
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<tr>
<td>Erika Chong Shuch Performance Project</td>
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<td>Malia Connor/Malia Movement Company</td>
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<td>Katie Faulkner/little seismic dance company</td>
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<td>Paul Flores</td>
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<td>Joanna Haigood/Zaccho Dance Theatre</td>
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<td>Toshiro Hirano</td>
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<td>Philip Huang</td>
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<td>Lisa Townsend Company</td>
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<td>Jodi Lomask/Capacitor</td>
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<tr>
<td>Anastasia Louise/Bad Unkl Sista</td>
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<tr>
<td>Stacy Printz/Printz Dance Project</td>
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<td>Ben Randle</td>
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<td>RAWdance</td>
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<td>Jean Michelle Sayeg</td>
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<td>Sean Dorsey Dance</td>
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<td>Mica Sigourney/OX</td>
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<tr>
<td>Sisters of Perpetual Indulgence, Inc.</td>
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<tr>
<td>Paige Starling Sorvillo/Blindsight Performance</td>
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<tr>
<td>Francis Wong/Asain Improv aRts</td>
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The YBCAway program was made possible through the generous support of the Kenneth Rainin Foundation and the Surdna Foundation.
YBCA IN COMMUNITY

In 12-13 YBCA began a two-year pilot called YBCA In Community—a new framework for convening community members, partner community organizations, individual artists, and YBCA so together, through a dynamic exchange, we can meet community needs through experiential art making. Collaboratively planning participatory arts experiences in the gathering places of a community’s home neighborhoods, YBCA In Community reinforces cultural connectivity and community healing. By focusing our work during the pilot on San Francisco’s SOMA, Mission, and Tenderloin neighborhoods, plus West Oakland, YBCA In Community has engaged hundreds of participants living in Bay Area neighborhoods that are experiencing rapid and inequitable change.

OPPOSITE PAGE:
FOR THE YBCA IN COMMUNITY PARTICIPATORY WORKSHOPS IN SOMA, ARTIST ELIZA BARRIOS HAS BEEN WORKING WITH FILIPINO SENIORS AND YOUTH TO CAPTURE THEIR STORIES ON FILM. PHOTOS COURTESY ELIZA BARRIOS

ABOVE:
AN EARLY YBCA IN COMMUNITY GATHERING IN OAKLAND, WHERE ARTISTS MEKLIT HADEDO, SEPHORA WOLDU, AND ELLIAS FULLMORE HAVE BEEN COLLABORATING WITH LOCAL ETHIOPIAN AND ERITREAN COMMUNITIES TO CONSTRUCT A ONE-ROOM TRADITIONAL GOJO/TUKUL HOUSING STRUCTURE, WHICH WILL BECOME AN ACTIVATED SPACE FOR PUBLIC ART AND ENGAGEMENT AT LAKE MERRITT. PHOTO COURTESY SEPHORA WOLDU

DEVELOPING YBCA IN COMMUNITY ARTIST AND COMMUNITY PARTNER PAIRINGS

San Francisco’s SOMA Neighborhood
Eliza Barrios, Artist
Bayanihan Community Center, Partner
South of Market Community Action Network, Partner
Veterans Equity Center, Partner

San Francisco’s Mission District Neighborhood
DavEnd and Xandra Ibarra, Artists
El/La Para Trans Latinas, Partner
Victor Cartagena, Artist

San Francisco’s Tenderloin Neighborhood
Julie Tolentino, Artist
LYRIC, Partner

West Oakland
Carrie Leilam Love, Artist
Causa Justa :: Just Cause, Partner
Community Works West Project What!, Partner

Oakland
Meklit Hadero, Sephora Woldu, and Elias Fullmore, Artists

The YBCA In Community pilot was made possible through a generous grant from The James Irvine Foundation.
MEASURING IMPACT

In 12-13 YBCA presented more than 700 artists, experts, and thought leaders, while serving hundreds of thousands of Bay Area residents and visitors through its programming. These seven artist, participant, and partner profiles are representative examples of our impact on the Bay Area community.

PROFILE 1
ANNUAL REPORT 12-13
ANNUAL REPORT 12-13

PROFILE 5
PEN-EK RATANARUANG
Filmmaker featured in Thai Dreams: The Films of Pen-ek Ratanaruang film series

PROFILE 2
SANAZ MAZINANI
Artist in Occupy Bay Area exhibition

PROFILE 6
MARY CARBONARA OF ROBERT MOSES’ KIN
Performing Arts Rentals partner

PROFILE 3
DANIEL BERNARD ROUMAIN
Artist in Clas/sick Hip Hop festival

PROFILE 7
TRACY SWEDLOW OF TMRW CORP
Facility Rentals partner

PROFILE 4
SURABHI SARAF
Artist in Room for Big Ideas

“So good to feel supported and guided in my ventures into art!”
— PARTICIPANT IN YBCA’s YBCA:YOU
ADULT EDUCATION AND ENGAGEMENT PROGRAM

OPPOSITE PAGE, TOP: PEOPLE GATHERED IN YBCA’S LOBBY TO EXPERIENCE AN EVENING FILLED WITH MULTIDISCIPLINARY ART.
PHOTO: TOMMY LAU

OPPOSITE PAGE, BOTTOM: YBCA’S MONTHLY ADVICE BOOTH, WHERE A “LIVEGUIDE” ART COACH IS READY TO ANSWER YOUR QUESTIONS AND GUIDE YOU THROUGH YOUR YBCA EXPERIENCE.
PHOTO: TOMMY LAU
A note from ANNIE YU, a student in the YAAW class of 12-13

For nearly two years now I have been thriving in the Young Artists at Work program, where a community of fellow artists and sheer amount of creative opportunities have allowed me to grow beyond all my expectations.

During my YAAW residency I created a community-based project, “The Blue Planet,” a series of paintings that parodied popular undersea movie posters such as Finding Nemo, Jaws, and Free Willy, by covering the paintings in plastic to parallel the burdens on our oceans today.

During our Teen Nite and Pop-Up Gallery I exhibited this piece to hundreds, hoping to unite spectators on the common ground of bettering our environment. Because of YAAW I am aware of the versatility of art as a way of starting a conversation and making life-long friends out of strangers.

While in YAAW I stepped on my first plane to fly across the nation and participate in the National Teens in the Arts Convening in Boston. Leaving my little Bay Area hub for the first time, my wide eyes fell on young artists across the country that held the same love for art that I did. In less than a week, our creative minds melted into each other and we all formed a close community. I was awestruck and, moreover, thankful for the program that revealed how effortlessly walls can fall from a mutual love of art. I learned to use art to communicate and connect with people.

I have come a long way from the lone artist scribbling in her sketchbook. I have been allowed to fantastically fail or soar to my highest capabilities alongside a community of risk-takers—a feat I would have never imagined accomplishing before. YBCA has introduced me to the person who sits in my skin now, the one that I’m the proudest of out of all others that have occupied that space before. I am going to keep cultivating myself, and am forever grateful to the Young Artists at Work program for shaping me into who I am today. I now have a life-long relationship to YBCA as my second home.

ABOUT YOUNG ARTISTS AT WORK
An intensive multidisciplinary afterschool and summer youth arts program, Young Artists at Work deeply affects the lives of its participants. By becoming artists-in-residence at YBCA, teenagers from diverse ethnic and social backgrounds develop a set of skills that can be clearly articulated in their efforts to seek employment, pursue a college education, and make a difference in their communities.

Young Artists at Work in 12-13 was made possible through the generous support of the Walter & Elise Haas Fund, JPMorgan Chase Foundation, The Kimball Foundation, The Bernard Osher Foundation, Panta Rhea Foundation, The Sato Foundation, U.S. Bank, Wells Fargo Foundation, and EmcArts’ Innovation Lab for Museums in partnership with the American Alliance of Museums’ Center for the Future of Museums and MetLife Foundation.
This exhibition was made possible in part by Mike Wilkins and Sheila Duignan, Meridee Moore and Kevin King, the Creative Ventures Council, and Members of YBCA.

YBCA Exhibitions 12-13 was made possible in part by Mike Wilkins and Sheila Duignan, Meridee Moore and Kevin King, the Creative Ventures Council, and Members of YBCA.

OCCUPY BAY AREA

A note from SANAZ MAZINANI, featured artist in this original exhibition

In July 2012 I participated in a momentous exhibition at YBCA titled Occupy Bay Area. This exhibition provided me with the opportunity to meet numerous Bay Area artists who are incredible and passionate about social justice issues. The exhibition was extremely well attended and allowed me to show my work to a wide audience that included people as varied as museum patrons to youth who were attending their first exhibition opening.

I was also invited to participate in a public program where I had the opportunity to speak about my work. The conversation was lively, and memorable, and a wonderful forum for in-depth engagement with my practice as an artist. The audience stayed an hour past the formal close of the event, as they were rather absorbed by the panelists and appreciative for the venue to engage in such issues.

The exhibition has been a rather important moment for me, as it gave me the opportunity to meet with peers for the first time—people who have now become important members of my community. I greatly enjoyed working with the numerous gallery staff and in particular the curators who engaged in meaningful dialogue about my work, resulting in long-term relationships that will potentially lead to exciting future projects.

ABOUT OCCUPY BAY AREA

In response to the significant output of art and documentation produced in support of the Occupy Movement in Oakland and San Francisco, YBCA Director of Visual Arts, Betti-Sue Hertz, curated an exhibition of works that were particularly effective in supporting the goals and aspirations of the Movement. In many ways these works by 25 Bay Area political poster artists carried forward the region’s long tradition as a leader in political struggles, from the Free Speech Movement of the 1960s, to struggles by communities of color in the 1970s, to AIDS activism in the 1980s.

Occupy Bay Area also included a selection of photojournalistic and documentary photography and video that served as a record of the events around the Occupy Movement, as well as posters and photographs from other political struggles.

OPPOSITE PAGE: THE OCCUPY BAY AREA EXHIBITION FEATURED MORE THAN 80 ARTWORKS INSPIRED BY AND CREATED DURING THE OCCUPY MOVEMENT. PHOTO: TOMMY LAU

ABOVE, LEFT: SANAZ MAZINANI’S SERIES ROME/TRIPOLI, 2011–12, MADE FROM KALEIDOSCOPIC ARRANGEMENTS OF MEDIA-SOURCED IMAGES OF OCCUPY MARCHES IN TORONTO, AMSTERDAM, AND ROME JUXTAPOSED WITH PROTESTS FROM THE ARAB SPRING IN CAIRO, SIDI BOUZID, AND TRIPOLI. PHOTO COURTESY THE ARTIST AND STEPHEN BULGER GALLERY, TORONTO

ABOVE, RIGHT: OCCUPY POSTERS CREATED BY ARTISTS RICH BLACK (TOP) AND CHRIS SHAW (BOTTOM).
A note from DANIEL BERNARD ROUMAIN, featured musician in this original festival

Collaborating with YBCA, dancer/choreographer Rennie Harris, writer/spoken-word artist Marc Bamuthi Joseph, and the many dancers, musicians, crew, and staff during the Clas/sick Hip Hop festival was a deeply rewarding experience for me as a composer, violinist, and performer. YBCA is in a unique position to present original, unique, and innovative programming for large, diverse, and all-consuming audiences. The event itself featured mainstream hip-hop music, dancers, musicians, and other performers, and also featured my instrumental work as a composer. Most telling is the audience’s enthusiasm for both known and unknown work, which was presented in such an immersive and participatory manner that all of the work connected with everyone who witnessed the evening. Biases were indeed left at the door!

One can only hope that more art centers, in many more cities nationwide and abroad, can have the fearless embrace of “the new” that YBCA exhibits every day.

ABOUT CLAS/SICK HIP HOP

Curated by YBCA’s Director of Performing Arts, Marc Bamuthi Joseph, Clas/sick Hip Hop was an original two-night festival that paired virtuoso composer and violinist Daniel Bernard Roumain with five hip-hop dancers on the same stage, including legendary hip-hop pioneer Rennie Harris, trail-blazing b-girl Ana “Bokafella” Garcia, Montreal’s b-boy Arthur “Lil Crab” Cadre, and Bay Area newcomers Ladia Yates and I Dummy. The Clas/sick Hip Hop festival was an immersive mashup of music and movement.

YBCA Performance 12-13 was made possible in part by Doris Duke Charitable Foundation, Salesforce.com, Panta Rhea Foundation, and The William and Flora Hewlett Foundation.
NEW WORLD, NEW SEQUENCE

A note from SURABHI SARAF, artist in YBCA’s Room for Big Ideas

I will always cherish the opportunity to create Oscillations as part of the New World, New Sequence exhibition in the Room for Big Ideas—it marked many “firsts” for me as an artist, forcing me to push myself in new directions, allowing me to forge strong collaborative relationships, and helping seed several new ventures. First of all, being in a high-profile venue such as YBCA automatically raised the bar I set for myself. And as a result, Oscillations ended up being a much larger scale and more complex project than I had originally envisioned. It was also my first interactive installation, and as part of the execution process I got hands-on experience with carpentry, upholstering, DMX programmed lights, and lighting and sound design. The scale of the project also resulted in fruitful collaborations and made me more disciplined about communicating requirements, setting expectations, and delegating effectively.

Oscillations was unique in that it was my first installation that would run for three months. This prompted more deliberation around the robustness and manageability of the piece. Further, Oscillations was designed to be experienced one person at a time—this emphasis on individual experience also had significant impact on the overall concept and design. Conversely, everyone’s experience of Oscillations was equally distinct and often intensely personal. It was a pleasure interacting with the audience afterward and many of those conversations eventually converted into new opportunities.

ABOUT NEW WORLD, NEW SEQUENCE

The New World, New Sequence installation channeled the intersections of organic and engineered experiences in our era of mediated realities. Using sound and sensory exploration, live projection, painting, sculpture, and interactive online resources, Surabhi Saraf together with Sebastian Alvarez developed Oscillations, an installation and live performance that delivered a perception-bending experience illustrating the role of our senses across creative dimensions. New World, New Sequence also included works by artists Evan Bissell and Gregory Ito.

This exhibition was part of the Room for Big Ideas program, YBCA’s free and open project space that engages our visitors specifically through the lens of YBCA’s big ideas and multidisciplinary socially engaged arts. In the Room for Big Ideas art and ideas intersect and are shared through interaction, experimentation, and engagement. The Room for Big Ideas hosts artists’ multimedia installations, residencies, special visual and performative projects, new media and film screenings, and artist conversations.

The Room for Big Ideas program in 12-13 was made possible in part through the generous support of The Bernard Osher Foundation.
A note from PEN-EK RATANRUANG, featured filmmaker in the Thai Dreams film series

A few films of mine have been commercially released in the United States, but they tend to have somehow stayed on the East Coast, in New York City primarily. The retrospective YBCA gave to my work was an opportunity for my films and the American West Coast audience to meet. It was wonderful. The films were seen by new people, some of whom had never watched a film from unglamorous Thailand before. They were treated to a black comedy, a musical, and a Buddhist film noir. Joy, debate, and puzzling questions were circling around the YBCA’s auditorium following each screening.

And for myself, personally, it was the first time I visited San Francisco, and I fell in love with the beautiful city completely.

ABOUT THAI DREAMS: THE FILMS OF PEN-EK RATANRUANG

With many highly talented filmmakers from Thailand receiving less attention, YBCA’s Film/Video Curator Joel Shepard organized the first retrospective of Pen-ek Ratanaruang’s work held in the United States. In addition to screening his feature films and numerous shorts, this series brought Pen-ek to San Francisco, where he led a series of lectures and workshops designed to introduce and discuss his work with the Bay Area community. The frailty of human relationships, multiple levels of consciousness, urban versus natural landscapes, and shifting identities are just some of the themes Pen-ek consistently revisits. Much of his work has a minimal, elegant visual design and a subtle, peaceful ambiance.

Thai Dreams: The Films of Pen-ek Ratanaruang was made possible through the generous support of the Academy of Motion Picture Arts and Sciences and the National Endowment for the Arts.
In an interview with MARY CARBONARA, a choreographer, educator, and Programs Director for the renowned movement-based company Robert Moses’ Kin, Mary brought more than 25 years of experience in the world of dance to the conversation, and a frankness about YBCA’s Performing Arts Community rentals and their impact on performance-based artists in the Bay Area.

Why the Bay Area?
San Francisco is Robert’s artistic home. The bulk of his performing life has been spent living here. It is where he began to generate, where he was born as a choreographer and has made a network of trusted dancers and other collaborators with whom he can trust to share the creative process. More than any other place, the Bay Area has been a proving ground for him. A place of the most significant challenges and most artistic family.

Please talk about the world premiere you presented in 12-13, NEVABAWARLDAPECE.
NEVABAWARLDAPECE represented a turning point for Robert. In it is evidence of the artist pushing scale in a way that the simplicity opens up enormous complexity. Seeing him work with the various technical elements and with Carl Hancock Rux’s libretto feels like there’s a clearing. Through dense compositional material, everything he put on stage speaks to the point of the work. Artistically the work is very complex but onstage the palette is more precise.

Why YBCA?
YBCA is the premier place for dance in the city. Very specifically to our business model, the physical instrument allows us to simultaneously maintain and grow an audience. You can’t present on that scale in any other house. It’s really clear to us.

The great luxury of having spent so much time at YBCA over the last 10 years or so is that it enables the choreographer to hone his creativity on a familiar stage with familiar flexibilities and capacities. It takes at least that long to understand what the space can do, and therefore what the piece can do. Robert then has the unique ability to turn the lens a notch or two which makes us see the space differently and to explore the broad range of what’s possible. The space becomes a collaborator in itself as he doesn’t have to scale back his vision while continuing to push himself technically and artistically.

ABOUT YBCA’S PERFORMING ARTS COMMUNITY RENTALS PROGRAM
As an essential part of YBCA’s commitment to the local arts community, YBCA ensures Bay Area-based performing arts organizations have access to a professional venue in which to showcase their work. Each year, 30 to 40 rental partners benefit from YBCA’s marketing, box office, and administrative support, plus they receive dramatically discounted rates that make it possible for them to present their performances and home seasons in YBCA’s Theater and Forum.

The Performing Arts Community Rentals Program in 12-13 was generously supported by the Zellerbach Family Foundation.
In an interview with TRACY SWEDLOW, Founder and CEO of TMRW Corp and the organizer of their annual TV of Tomorrow Show at YBCA, Tracy explores YBCA’s growing role as a venue and convener for the Bay Area creative and tech communities.

Why did you begin your company in the Bay Area?

I moved to San Francisco in 1990 so this is my home. When I founded my company in 1998, San Francisco was not only a logical place to start something, but also an exciting and lucky location as it was becoming the central nursery of new ideas, new media world culture, and new business. I was interested in the emerging medium of interactive television and did not feel it was being adequately reported on by anybody at the time. I began to publish an email newsletter called InteractiveTV Today (itvt.com), which I continue to do today, to address that situation. My goals were to help this nascent media community grow and self-educate and to make myself an expert in the space. After years of growing this audience through the publication, I decided my readers needed to have a conference that brought all participants to one event so they could meet each other. The challenge for me at the time was that these people worked all over the world and focused on a variety of technologies (set-top boxes, mobile devices, big TV, advertising, interface design, VR, etc.) and came from different market segments (broadcasting, agencies, software, TV manufacturers, financial institutions, social media companies, and many others). Somehow, it all came together March 2007 and everything went smoothly thanks to the YBCA staff and my staff. Based on that experience and subsequent others, 12-13 was our seventh year at YBCA.

What attracted you to hold your TV of Tomorrow conference at YBCA?

From the very moment I considered building a conference, I thought of YBCA as TVOT’s natural home. I did look at other locations, but quickly said “Yes” to YBCA when I realized the space would convey to my attendees that we also produced high-quality experiences, had an open mind, an artistic perspective, a commitment to futurism, were courageous in our choices, and were a professional group that got things done. Ultimately, I knew I could be proud to say that our event was at YBCA and that it would give off a good impression.

What would a future deepened partnership with YBCA look like for you and the TV of Tomorrow?

I’d like to work with YBCA to create an entire week-long international festival or mega-conference well-supported by world stage sponsors that would welcome all to “The Tomorrow Show.” This would allow TVOT to continue to exist and grow, but also welcome other relevant professional conferences or shorter events produced by us or third parties who partner with us. Everything produced would relate to the “tomorrow” theme. Conferences or events could focus on the art of tomorrow, the maker movement, the digital smart home, the city as a platform, the connected car, cool gadgets and toys, digital education, space and physics, big data and creativity, the Internet of things, and so on. In the evening, there would be art openings, interactive musicals and ballets, lectures from astronauts, interactive projection mapping contests, and more activities than anybody could attend for an affordable price or for free. It seems logical that YBCA could become the greatest creative crucible in the world.

ABOUT YBCA’S FACILITY RENTALS PROGRAM

For this program, YBCA’s landmark state-of-the-art facilities become an important platform for creativity, thought leadership, and exchange, convening the Bay Area tech and creative communities through rental partnerships with companies like TMRW Corp and its annual TV of Tomorrow Show, as well as approximately 40 other signature events and partnerships each year. Through these collaborations, the arts and creativity that characterize YBCA converge with the visionary cross-sector leaders who gather each year in YBCA’s Lobby, Theater, Forum, and other available spaces, generating new ideas and exciting creative opportunities for our city.
In 12-13 YBCA featured more than 100 international artistic voices whose work represented diverse cultures and places across the globe, with many of those artists traveling to San Francisco to engage with our local communities.

In this year, the artworks shown at YBCA came from 34 countries:

- Austria
- Belgium
- Canada
- China
- Côte D’Ivoire
- Czech Republic
- Denmark
- England
- France
- Germany
- Haiti
- India
- Indonesia
- Israel
- Italy
- Japan
- Lebanon
- Mexico
- Morocco
- Mozambique
- Netherlands
- Nigeria
- Peru
- Philippines
- Poland
- Romania
- Russia
- Scotland
- South Africa
- Spain
- Sweden
- Switzerland
- Thailand
- United States

Opposite Page, Top: Swedish artists Nathalie Djurberg and Hans Berg traveled to San Francisco for the YBCA opening of their exhibition The Parade: Nathalie Djurberg with Music by Hans Berg. Photo courtesy PhoCASSO, White and YBCA.

Opposite Page, Bottom: Undivided Divided, a groundbreaking new performance installation by internationally renowned choreographer Shen Wei, born in Hunan, China, was on view in YBCA’s Forum. Photo: Christopher Duggan.
Through its commissions, YBCA supports artists in their efforts to experiment, take risks, and push boundaries. In 12-13 we commissioned 107 artists to develop new artworks and installations, which were then shared with the community through 8 original exhibitions, 21 world premiere performances, 1 new performance festival, 1 interactive community festival, 6 immersive community art making projects, 1 outdoor public art installation, and 1 artist-in-residence social practice project.

**YBCA COMMISSIONED ARTISTS IN 12-13**

**BOARDWALK PUBLIC ART INSTALLATION**
- Kota Ezawa

**CLAS/SICK HIP HOP FESTIVAL**
- Lani “I DUMMY” Allen
- Arthur “Lil Crab” Cadre
- Ana Rosalinda Garcia
- Ronnie Harris
- Daniel Bernard Roumain
- Marquese “Non-Stop” Scott
- David Sota
- YAK Films
- Ladis Vales

**LISTEN: LOCAL PERFORMANCE**
- Kronos Quartet
- Pamela Z

**MOTHA: MUSEUM OF TRANSGENDER HISTORY AND ARTIST IN RESIDENCE PROJECT**
- Chris Vargas

**NAYLAND BLAKE: FREE! LOVE! TOOL! BOX! EXHIBITION**
- Nayland Blake

**OCCUPY BAY AREA EXHIBITION**
- Sergio de la Torre
- R. Black

**ROOM FOR BIG IDEAS: NEW WORLD NEW SEQUENCE EXHIBITION**
- Sebastian Alvarez
- Evan Bissell
- Greg Ro
- Surabhi Saras

**ROOM FOR BIG IDEAS: REIMAGINE THAT WHICH WE KNOW BUT DON’T REALIZE EXHIBITION**
- Anthony Khalil
- Joan Oato
- Aaron Terry

**ROOM FOR BIG IDEAS: WANT. HERE. YOU. NOW EXHIBITION**
- Ana Teresa Fernandez
- Kenneth Lu
- Jennifer Locke

**ROOM FOR BIG IDEAS: WE CARRY EACH OTHER EXHIBITION**
- Eliza Barrios
- Lynn Breedlove
- Philip Huang
- Theo Knox

**SMOKE SIGNALS: VIVIENDO PARA LA CIUDAD EXHIBITION**
- William Cordova

**SYNTHETIC SEDUCTION EXHIBITION**
- Shih Chieh Huang

**YBCAWAY OFFSITE PERFORMANCES**
- Remin Ramos Alaya/Alelo Dance Company
- Enita Chong Shuch Performance Project
- Maka Connor/Maka Movement Company
- Katie Faulkner/Little seismic dance company
- Paul Flores
- Joanna Hargood/Zaccho Dance Theatre
- Toshio Hirasawa
- Philip Huang
- Lisa Townsend Company
- Juli Lomba/Capacitor
- Anastasia Louise/Rab Uki/Sista
- Stacy Drnzl/Drnzl Dance Project
- Ben Randle
- RA/Rdance
- Jean Michelle Sayeg
- Sean Dorsey Dance
- Mica Signourney/DX
- Sisters of Perpetual Indulgence, Inc.
- Page Staring/Sorvillo/Blindsight Performance
- Francis Wong/Asian Improv aRTs

**FUTURE SOUL FIELD OF INQUIRY INSTALLATIONS**
- Alejandro Acosta
- Federica Ardaña
- Kamel Bell
- Evan Bissell
- Brandon Brown
- Kimberly Bryant
- Erica Castello
- Brett Cook
- Hiodari Davis
- Domé Darwen Clark
- Diante Deltaville
- Allisons Dominguez
- Ashara Ekundayo
- Allison Elgart
- Sarah Filley
- Zakyra Harris
- Aleta Hayes
- Chinaka Hodge
- Kumi Hodge
- Jana Hudson
- Isabell Inakawa
- Sean San Jose
- May Li Khoe
- Scott LaBeockwell
- Jared Lawson
- Susse Lundy
- Joshua Mays
- Dani McClain
- Chun-Ming Miller
- Khamsi Norwood
- Michael Orange
- Joan Oato
- Rashad Pridgen
- Tiara Phallon Ragdale
- Molly Raynor
- Shane Eocco
- Courtney Bandon
- Karen Seneferu
- Wayland Southon
- Sonya Renee Taylor
- Bryant Terry
- Viva Vishal-Vyakaran
- Rickey Vincent
- Asiya Wadud

**SPENCER WILKINSON**
- Jillian C. York
ARTISTS, CURATORS, INVENTORS, THINKERS, SCHOLARS, PRODUCERS, AND SOCIAL CHANGE MAKERS AT YBCA IN 12-13

VISUAL ARTS

LOCAL
S.L. Atkinson, San Francisco
Robert Bechtle, San Francisco
Marek Bronikowski, San Francisco
Di Rosa Cameron, San Francisco
Melanie Camnitzer, Oakland
John Conte, San Francisco
Lincoln Cushing, Oakland
Sergio de la Torre, San Francisco
Zemna Dreshler, Oakland
Cannon Del, Oakland
Emery Douglas, Oakland
Eric Drooker, San Francisco
Kota Eina, San Francisco
Alexandra Fischer, Oakland
Rupert Garcia, Oakland
Bonnie Goodman, San Francisco
Rockit Goldschmidt, Oakland
Cliff Heng, San Francisco
Brandon Hall, San Francisco
Jeff Jone, San Francisco
Jason Justin, San Francisco
Kevin Killian, Oakland
Mike Lott, San Francisco
Javier Luna, San Francisco
Stewart Long, San Francisco
Leslie Mah, Oakland
Stevan Maris, Berkeley
Claude Marks, San Francisco
Sanaa Massoudi, San Francisco and Toronto, Canada
John McCook, PhD, San Francisco
Richard Meyer, Palo Alto
Mike Scott Miller, Oakland
Gabby Miller, Berkeley and Havana, Cuba
Indian Joe Morris, San Francisco
Magpie Ellison, San Francisco
Ira Nobis, San Francisco
Gian Gasparetto, San Francisco
Laura Oda, Oakland
Myriah P万欧元, San Francisco
Thomas K. Prendergast, San Francisco
Brookes Purcell, Oakland
Dignidad Rebelde, Oakland
Jerome Ritter, Berkeley
Rodney Rice, Oakland
Isao Tsuchiya, San Francisco
Grace Teich, San Francisco
Chris Teich, San Francisco
Sheron Trumble, Oakland
Sheila T. Tully, San Francisco

PERFORMING ARTS

LOCAL
Samuel Carl Adams, Oakland
Ashford High School Jazz Workshop (Jazzschool), San Francisco
Alicia Arencibia, San Francisco
Adan Shulman Sevasti, San Francisco
Jaredwah Agali, San Francisco
Agave Baranger, San Francisco
Lee Ann Dorland, San Francisco
Federico Ardila, San Francisco
John Alpert, San Francisco
Allana Okulitch, San Francisco
Benjamin O'Kane, San Francisco
Erik Orum, San Francisco
Sergio de la Torre, San Francisco
Davenhae Young, San Francisco
Patricia Angola, Oakland
Laura Antonioli, Oakland
Richard Jung, San Francisco
Cristian Del Rio, San Francisco
David Chong, San Francisco and San Francisco
Clarinet Thing, San Francisco
Kimberly Bryant, Oakland
Blanche Brown, San Francisco
Sofia Bernal, San Francisco
Kerry Krieger, San Francisco
Liliana Araguas, San Francisco
Maria Brugger, San Francisco
Xavier Viramontes, San Francisco

NATIONAL
Igor Alkilii, Barcelona, Spain
Juan Antonio Alvarez Reyes, Sevilla, Spain
Daniel Garcia Andujas, Barcelona, Spain
Ians Ber, Nith, Thailand
Liene Berg, Berlin, Germany and New York
Fernando Lima, Lima and Berlin, Germany
Richard Chow, Mexico City, Mexico
Chitaka, Lexington, United Kingdom
Dalia Djber, Berlin, Germany
Dona Garcia, Barcelona, Spain
Federico Guzmán, Sevilla, Spain
Ed Hall, London, England
Jaron Industrials, Berlin, Germany
Sasha Ora, London, England
Pedro Sa, Berlin, Germany
Diana Trash, Young Council, Spain
France
Caroline Cole, Berkeley
Brett Condell, Berkeley
Scotty Cowan, San Francisco
Couture Center for Music Theater Petting Zoo, Berlin, Germany
Robin Davis, Oakland
DJ Dan Decalska, Oakland
Eleanor Denis, San Francisco
Duane Dettwiler, San Francisco
Carl Dohler, San Francisco
Alfonso Dominguez, San Francisco
Dorst Outliers, San Francisco
Ashleigh Drummond, San Francisco
Caro Tra (Young Musicians Center), San Francisco
Alfonso Elget, San Francisco
Laurie Dinks, London
Tim Doolin, San Francisco
Dominick DiStefano, San Francisco
Sara Feald, Oakland
Paul Feil, San Francisco
Michael Gough, San Francisco
Isadora O’Donnell, San Francisco
Sara Rabin, San Francisco
Imogen Heap, San Francisco
Kevin Haggerty, San Francisco
Laura Haddish, San Francisco
Robert Hamrick, San Francisco
Robert Moses, San Francisco
Amy Mueller, San Francisco
Ann Murphy, San Francisco
MUSA, San Francisco
Mehmet Aras, San Francisco
Maureen Bernier, San Francisco
Vicki Bonnell, San Francisco
Amer Al-Muqneef, San Francisco
Fina Cherian, San Francisco
Gary Chasteen, San Francisco
Jill Chait, San Francisco
Diego Chaves, San Francisco
Stephan Crisler, San Francisco
Joseph Cossaboom, San Francisco
Gena Curtis, San Francisco
Zakia Harris, Oakland
Alexis Hayton, Palo Alto
Jessa Hersov, San Francisco
Toshi Hisa, San Francisco
Chesaka Hodge, Oakland
Kumi Henda, Tokyo, Japan
Howley String Quartet (San Francisco State University)
Jerome Martina, Berkeley
Philip Huang, Berkeley
Joseph Katon, San Francisco
Issa Kaalou, Oakland
Alex Koller, San Francisco
Isaac Kosterman, San Francisco
Joseph Keizer, San Francisco
Koen Kristi, San Francisco
San Francisco State Creative World Ensemble (San Francisco State University, San Francisco)

GLOBAL
Ignaissi Allalt, Barcelona, Spain
Juan Antonio Alvarez Reyes, Sevilla, Spain
Daniel Garcia Andujas, Barcelona, Spain
Hans Ber, Nith, Thailand
Lebn Dori, Berlin, Germany
Jose Chuvite, San Francisco
Nephele Dugbe, Barcelona
Blanche Brown, San Francisco
Francesca Johnson, San Francisco
Kimberly Bryant, San Francisco
Cory Byer, Oakland
Sarah Dal, Berkeley
Jeanette Espina, San Francisco
Erik Orum, San Francisco

NATIONAL
Ashara Ekundayo, Oakland
Dopest Outsiders, San Francisco
Alfonso Dominguez, Oakland
Duane Deterville, Oakland
DJ Dion Decibels, Oakland
Paul Clipson, San Francisco
Clarinet Thing, San Francisco
Kimberly Bryant, Oakland
Blanche Brown, San Francisco
Sofia Bernal, San Francisco
Kerry Krieger, San Francisco
Liliana Araguas, San Francisco
Maria Brugger, San Francisco
Xavier Viramontes, San Francisco

LOCAL
Allan Frias, San Francisco
Erika Chong Shuch Performance Project, Albany
Kim Epifano, San Francisco
Ensemble Mirable, San Francisco
Allison Elgart, San Francisco
Ashara Ekundayo, Oakland
Dopest Outsiders, San Francisco
Alfonso Dominguez, Oakland
Duane Deterville, Oakland
DJ Dion Decibels, Oakland
Paul Clipson, San Francisco
Clarinet Thing, San Francisco
Kimberly Bryant, Oakland
Blanche Brown, San Francisco
Sofia Bernal, San Francisco
Kerry Krieger, San Francisco
Liliana Araguas, San Francisco
Maria Brugger, San Francisco
Xavier Viramontes, San Francisco

NATIONAL
Kota Ezawa, San Francisco
Emory Douglas, Oakland
Zerena Diaz, Berkeley
Sergio de la Torre, San Francisco
Justin Chin, San Francisco
Li Chen, San Francisco and Guangzhou, China
Andy Scott Chang, El Cerrito
Robert Bechtle, San Francisco
Jesus Barraza, Oakland

LOCAL
Oliver Ressler, Vienna, Austria
Manolo Quejido, Madrid, Spain
Nuclear Winter, Worldwide
Alicia Murría, Sevilla, Spain
Ed Hall, London, England
Chto Delat, St. Petersburg, Russia
Juan Antonio Álvarez Reyes, Sevilla, Spain
GLOBAL
Lolita Wolf, New York, New York
Judi Werthein, Brooklyn, New York
Cauleen Smith, Los Angeles, California
Erin Shirreff, New York, New York
Jess Scott, Los Angeles, California
Matt Runkle, Iowa City, Iowa
Rachael Romero, New York, New York
Ernesto Orozco, Mexico
Alfredo Jaar, New York, New York
Carlos Motta, New York, New York
Alfredo Jaar, New York, New York
Jamiel Summit, San Francisco
NATIONAL
Levy Yun, Oakland
Ewen Wright, Oakland
Matt Wobensmith, San Francisco
Megan Wilson, San Francisco
Xavier Viramontes, San Francisco
PERFORMING ARTS

PRODUCERS, AND SOCIAL CHANGE MAKERS AT YBCA IN 12-13
ARTISTS ON STAGE
Academy of Chinese Performing Arts, Fremont
Aldykha Para Dance Theatre Dance Company, San Francisco
Alfonso King Lines Ballet, San Francisco
Damar Anderson, San Francisco
Ballad Folklorico Mexican de Carlos Moreno, Oakland
Bulka Conacan de America, San Francisco
Marco Brackenridge, San Francisco
California Chinese Orchestra, Oakland
LoLo, San Francisco
Chaknoa-e, San Francisco
Cheek Tah-Tah Mya-Ba, San Francisco
Chinese Performing Arts of America, San Jose
Collective Anger, San Francisco
Company X, San Francisco
Dance Brigade, San Francisco
De Roma y Ray Cultural Association, Oakland
Damee Juoi West African Dance Theatre Company
Danceworks West, Oakland
Danilo Calzolari, Mexico City
Sporti Byui-Mah,Maharashtra, India
Koko Daku, Shikoku, Japan

FILM AND VIDEO
Benito Reulstaa, San Francisco
Lisa Buonlauf, Oakland
Chuow Camf, San Francisco
Edes Enriquez, Philippines
Sosoreh Giles, Oakland
Kiene Lee, San Francisco
Sadie Lune, San Francisco and Berlin, Germany
Midon, Finland
Vaan Noie, Oakland
Dyran Byan, San Francisco, Los Angeles, and New York City
Mauru Tambocino, San Francisco
Madison Young, San Francisco

NATIONAL
Gerard Damoano, Fort Myers, Florida
Roxanne Olsin, New York, New York
Cheryl Dunye, Philadelphia, Pennsylvania
Bertie Gate, Telluride, Colorado
George Gate, Los Angeles, California and Telluride, Colorado
Mark Nagged, Los Angeles, California
Ken Jacob, New York, New York
Chris Kinnuly, New York, New York
Bruce Kimmel, Los Angeles, California
Vincent Sandoval, New York, New York
Diona Small, Los Angeles, California
Shelly Silver, New York, New York
Bus Turnaround, Bend, Oregon
Mallika Williams, New York, New York

GLOBAL
Cheryl Kierman, Brussels, Belgium and Paris, France
Khrystyna Alas, Las Vegas, Nevada
Naomi Alamed, Mexico City
Ayesa Adolfo, Mandarin, Philippines
Roxanne Baker, Seattle, Washington
Sandra Fand裡, Manila, Philippines
can de Guzman, Nueva Vizcaya, Philippines
Pep de Noio, Sierra Lea, Sierra Leone
Philibert Otto Mba, Lusaka, Zambia
Ferdinand, Uhuru, Netherlands
Hubert Fichte, Hamburg, Germany
Karin Galmann, Berlin, Germany
Dian Dejoss, Finland
Vera Naves, San Francisco

COMMUNITY ENGAGEMENT
Alloyo Dance Company, Oakland
Sebastian Owens, Oakland and Lima, Peru
Jame Austin, San Jose
Elita Barsis, San Francisco
Evan Brown, Oakland
Maryam Boodroon, Trinidad and Tobago
Christopher Burch, San Francisco
Victor Carmon, San Francisco
Jeff Chang, San Francisco
CoLab, San Francisco
Mikheil Khokhlov, San Francisco
Jame Cortez, Oakland
Joris Curtis, San Francisco and Berlin, Germany
Andrew Gilmour, San Francisco
DavidK, San Francisco
Amira Khoiz, St. Albany
Emma McSweeney, San Francisco
Yuni Sub, Berkeley
Ali Mounz, San Francisco
Stephanie Mccall, San Francisco
Alphonse Narad, Kenya
Beth Peeknes, San Francisco
Paul Security Force, San Francisco and New York, New York
Julie Poller, San Francisco
Pamela Poom, San Francisco
Sam von Brum, San Francisco
Rebecca Schwartz, San Francisco
Michael R. Sbruba, San Francisco
Sue Halvorsen, San Francisco
Jesus Marquez, San Francisco
Kumasi Sarfo, San Francisco
David Sam, San Francisco
Beau Seamon, San Francisco

FACILITY RENTALS
Adidas Systems Incorporated, San Jose
American Institute of Chinese Arts, San Francisco
Anapal, San Francisco
Animal Mentis, Emeryville
Apple, Inc., Cupertino
Banque Merit, Whitehall Lauder & Partners, San Francisco
Bay Area Bled, Journalists Association
Bтомh, San Francisco
First Graduate, San Francisco
FirstShop, San Francisco
Ghidul, San Francisco
GTM Nexus, Oakland, California
Hilborn & Friedman, San Francisco
Inner City Advisors, Oakland
Interactive TV Today, San Francisco
International Union of Operating Engineers Local 26, San Francisco
Jumping Fences, Inc., San Francisco
Kikkeren, San Francisco

KNOWLEDGE ARCHITECTURE
Loved High School, Stuart, Florida
M & W Group, San Francisco
Mindful, San Francisco
North Carolina Harts Luther King Jr, Community Foundation, San Francisco
Redwood Redline
Public Artists, Inc., San Francisco
Restoration Hardware, Curetta Madera, California

GLOBAL
Anshul Entertainment Group Live, Los Angeles, California
AVI / MTV Collaborative, Madison, Michigan
Blackwing Events, International, Miami, Florida
Brand Innovators, Los Angeles, California
Comer University, Iowa, Iowa
Dan Geesin, Groningen, Netherlands
Dart exhibition, Sheffield, UK
This Ghiberti Foundation, San Francisco
The Long Now Foundation, San Francisco
The Opportunity Foundation, San Francisco
The San Francisco School, San Francisco
The Thrill Foundation, San Francisco
UC Berkeley and New Musics, Berkeley
VH Ware, Palo Alto
Wyp, Inc., San Francisco

NATIONAL
Young Men, Chester Academy (YMAC), San Francisco

Yerba Buena Arts Center for the Arts
GIFTS TO THE OPERATING FUND

Thank you to our contributors for enthusiastically supporting YBCA’s 12-13 programs.
We also gratefully acknowledge the City of San Francisco for its support.

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Johann Zimmern and Sharon Lepore
Jamie M. Zivic

*denotes in-kind gift
STATEMENT OF FINANCIAL POSITION AS OF JUNE 30, 2013

**ASSETS**

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<th>Long-Term Investments</th>
<th>Accounts receivable</th>
<th>Cash and cash equivalents</th>
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**CURRENT ASSETS**

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<th>Current assets</th>
<th>Accounts receivable</th>
<th>Cash and cash equivalents</th>
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</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>7,759,189</td>
<td>8,772,362</td>
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<tr>
<td>Contributions and grants receivable</td>
<td>660,454</td>
<td>2,760,794</td>
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<tr>
<td>Other receivables</td>
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<td>Prepaid expenses</td>
<td>254,930</td>
<td>2,760,794</td>
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<td>Depreciation</td>
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<td>TOTAL CURRENT ASSETS</td>
<td>8,772,362</td>
<td>8,772,362</td>
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**LIABILITIES AND NET ASSETS**

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<th>Net assets</th>
<th>Restricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
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<td>Unrestricted</td>
<td>7,422,897</td>
<td>1,914,465</td>
<td>7,422,897</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>1,914,465</td>
<td>7,422,897</td>
<td>1,914,465</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>7,422,897</td>
<td>1,914,465</td>
<td>7,422,897</td>
</tr>
<tr>
<td>TOTAL LIABILITIES</td>
<td>3,322,764</td>
<td>11,781,971</td>
<td>15,104,735</td>
</tr>
</tbody>
</table>

YBCA has a four-star rating from Charity Navigator, recognizing sound fiscal management and our commitment to accountability and transparency.

YBCA is a top-rated nonprofit on GreatNonprofits.
THANK YOU TO OUR 12-13 VOLUNTEERS!

DONATE TODAY!
Consider making a fully tax-deductible donation to support the art you love.
ON THE COVER:
PEOPLE GATHERING IN YBCA'S LOBBY BEFORE ENTERING THE FORUM TO EXPERIENCE THE IMMERSIVE PERFORMANCE INSTALLATION DESIGNED BY CHOREOGRAPHER SHEN WEI FOR HIS WORK UNDIVIDED DIVIDED. PHOTO: TOMMY LAU

ON THE BACK:
IN YBCA'S GALLERIES, THE BAY AREA HAD A RARE OPPORTUNITY TO ENGAGE WITH THE COMPELLING COLLECTION OF MULTIMEDIA ARTWORKS ASSEMBLED BY THE CENTRO ANDALUZ DE ARTE CONTEMPORÁNEO IN SEVILLE, SPAIN FOR THE EXHIBITION WITHOUT REALITY THERE IS NO UTOPIA. PHOTO: JOHN MAVROUDIS