FROM THE EXECUTIVE DIRECTOR

Dear Friends:

2006_07 was an extraordinary year for YBCA as we continued to move forward, redefining ourselves as the Bay Area’s premiere institution for contemporary art.

Perhaps our biggest accomplishment, after a year of hard work by a combined Board Staff committee co-chaired by myself and former Board President Bob Goodman, was the creation of a strategic plan for the next three years. While creating a strategic plan may seem like the kind of accomplishment only a non profit manager could celebrate, the fact is that the process of creating the plan helped us work through critical organizational ideas and issues. By its completion we not only knew better who we were, we knew better where we were going, what success would look like and how we might get there. We’re very excited about the work we have for us over the next three years and while there is much to do, we are enthusiastic about taking on the challenges of being a multi-disciplinary, contemporary arts center for the 21st century.

The attached financial statements demonstrate our extraordinary financial health, a true accomplishment given the volatile times in which we live. Our approach to growth is, and will continue to be, aggressive, but backed by a strong financial plan that insures our future.

Behind the figures is the real story of course. Some of our most important achievements:

- Once again, as has become our pattern, attendance is up and sales exceeded projections
- With the support of our dedicated Board of Directors, contributed income also exceeded projections and we have a foundation laid for continued growth
- The Artist’s Ball returned after a 3 year absence and was bigger and better than ever and produced nearly $100,000 in net revenue to the budget
- Our web site was redesigned and relaunched and the kudos keep pouring in
- We rolled out a new brand identity as a way of further defining who we are and what we stand for to the public
- Our programs continue to receive critical acclaim locally as well as nationally and even internationally. We are commissioning and creating performances and exhibitions that continue to tour and bring YBCA’s work to the attention if the larger world.

There’s more, but you get the idea. It has been a year of extraordinary accomplishment for YBCA and we are excited at what lies ahead for us.

I need to close by thanking specifically our board chair, Diane Sanchez, who provided extraordinary leadership in this crucial year for us—one that saw us make dramatic steps forward, consolidate gains made in the past and lay the ground work for the future. Without her leadership this would not have been possible.

We have an amazing and dedicated staff of more than 50 full time, dozens of part time and hundreds of volunteers, all committed to making YBCA the best that it can be. They work long hours; solve tough problems; take difficult risks and commit themselves wholeheartedly to the YBCA endeavor. It is their work that has made this year the success that it has been.

Finally, my thanks to you, our artists, our audience, our patrons, our supporters, our critics, our community for the multiple ways in which you continue to engage with us. We’re grateful for your support; eager to know your criticisms, and thankful that we live in a community that is willing to engage with contemporary art. It makes a difference.

Sincerely,

Kenneth J. Foster
Executive Director
Yerba Buena Center for the Arts
OUR MISSION

Yerba Buena Center for the Arts presents contemporary art from the Bay Area and around the world that reflects the profound issues and ideas of our time, expands the boundaries of artistic practice, and celebrates the diversity of human experience and expression.

BOARD OF DIRECTORS
2006_07

OFFICERS

DIANE SANCHEZ
President

ROBERT C. GOODMAN
Vice-President and Development Chairperson

JAY PIDTO
Vice-President, Treasurer and Finance Chairperson

PETRA SCHUMANN
Vice-President and Audit Chairperson

KEN WILSON
Vice-President and Marketing Co-Chairperson

E. SAN SAN WONG
Vice-President and Marketing Co-Chairperson

THEODORA LEE
Vice president, Secretary and Governance Chairperson

MEMBERS

Marcela Davison Aviles
Carla Baird Crane
Stephen Beal
Mark Cornwell
Steven Dinkelspiel
Amy Franceschini
Ronald W. Garrity
Laurie Gibbs-Harris
Anthony Gilmore
John Grossman
Gary Hall
Priya Kamani
Richard Laiderman

Bruce McDougal
Hector Melendez
Meridee Moore
Michael L. Penn, Jr., MD, PhD
Ned Topham
Helen Sause
Thomas Simpson
Stacey Welsh
Sarah Engs Woodward
Margaret Youngblood
Janis M. Zivic

IMAGES FROM TOP TO BOTTOM: JOE GOOD PERFORMANCE GROUP
PHOTO: RJ NUNIA // AMANDA KNOWLES // FLUID DYNAMICS I-V, 2004 // ARTIST BALL
PHOTO: TOM SIBBINS // STILL FROM GOOD BYE CP // ERRA SHACK, PHOTO: KELLY CALVO // HISHAM BHAROOCHA, AKARUS, 2006 // MOSAIC FROM SENSACIONAL MEXICAN STREET GRAPHS. COURTESY OF TRICIE EDDIONES
Curating around the Big Ideas allows us to draw connections and associations between the works and the art forms. We hope it helps you do the same. This past season we continued to explore the frontiers of contemporary art through “The Big Ideas” as a way of providing a degree of context around the extraordinary diversity of programs we present. For more than a year, we were in search of artists who, no matter where they were in their career, were making an impact of note on the contemporary world. We strove to take a long view; to look at trends and directions of thought and idea as well as artistic practice. Of course, as soon as we discerned what we thought might be a trend, we looked for the counter trend and it was almost always there.

We seemed to have entered a post-post modern age of sorts in which artists, their ideas, their processes, their techniques were ricocheting off in multiple directions in a way that, we think, only contributed to the richness of artistic expression that marks the 21st century.

We encouraged exploration of this maelstrom of expression and, with our expanded public programs provided new ways to learn about and engage with the art and ideas we present.

As curators, our role is to navigate through all this activity; provide you with some guideposts to help lead you to what might be of interest to you, share with you what our own responses and reactions are, and then step out of the way so that you can engage the art directly on whatever terms you choose.
01 DEEPLY PERSONAL

All art is deeply personal, but some artists have an intense desire to share their individual stories. And oddly enough, art is sometimes the most universal when it is the most personal—reaching and connecting us in truly extraordinary ways. In a world divided by ideological rifts, recognizing the points where we do connect becomes more crucial than ever. The artists in this series reject mass media, mass culture, mass anything, in favor of their own simply honest, impeccably forthright, idiosyncratic and often maverick insights. We invite you inside these intimate works, where we hope you’ll glimpse a little something of yourself.

VISUAL ART

COSMIC WONDER
JUL 15–NOV 5, 2006
The transcendental and the infinite—these were the quests of Cosmic Wonder, a colorful exhibition of metaphysical art from a new generation. Guest curator Betty Nguyen brought together a range of contemporary artists exploring trance and “alternative” realities.

R. CRUMB AND FRIENDS
MAR 17–JUL 1, 2007
YBCA saluted quintessential underground artist and local treasure R. Crumb with an exhibit that offered the most substantial portrait of his work to date in the US. The YBCA career-spanning exhibit was organized thematically to showcase Crumb’s ideologies, and highlighted collaborations from early San Francisco days to more recent work with his wife Aline Kominsky-Crumb.

FILM/VIDEO

TOO SCARY FOR DVD: NEGLICTED HORROR ON 35MM
THURSDAYS IN JULY
This series showcased a host of cool, terrifying and weird horror movies that have so far escaped the grasping claws of the mystical, malevolent silver disc. Films included Four Files on Grey Velvet, Eye of the Cat, 10 Rillington Place and White of the Eye.

THE WORD AND THE IMAGE: THE FILMS OF PETER WHITEHEAD
SEP 14, 15, 21, 27 & 28
An unsung hero of British cinema, Peter Whitehead is an extraordinary character whose films provide a fascinating and important window onto the late 1960s counterculture of both London and New York. Films included Pop Films, Tonight Let’s All Make Love in London, Benefit of the Doubt and The Fall.

SWINGING SCANDINAVIA: HOW NORDIC SEX CINEMA CONQUERED THE WORLD
OCT 5 & 7
A two night program that mapped the evolution of postwar Scandinavian erotic cinema, from the Swedish naturalist films of the 50s through the early 70s when the effects of Denmark’s abolition of censorship came to the fore. Films included Venom and Without a Stitch.

THE LAST MOVIE
OCT 20
Dennis Hopper’s notorious, radical 1971 masterpiece in a new 35m print. Rarely screened and still unavailable on DVD, The Last Movie is a hallucinatory trip full of outrageous imagery, lush landscapes and meta-cinematic effects.

NO BOUNDARIES: THE TRANSGRESSIVE DOCUMENTARIES OF KAZUO HARA
NOV 9, 11, 16 & 19
Kazu Hara has been making scandalous films about scandalous people since 1972. This screening included four remarkable films, none of which are in distribution in the US: Extremely Private Eros: Love Song 1974, Emperor’s Naked Army Marches On, A Dedicated Life and Goodbye CP.

CINEKINK SF
JAN 18–20
CineKink, a New York-based organization that recognizes and encourages the positive depiction of alternative sexuality in film and television, teamed up with YBCA again to produce this altogether unique, educational and entertaining festival. Ranging from documentary to drama, camp comedy to erotica, films included Vice & Consent, Webcam Girls, Power Plays, Passion Plays, Going Under and The Best of CineKink.

LOLITA IN FULL BLOOM: JAPANESE TEEN HEROINES OF THE 80S
FEB 8, 15 & 17
“Lolita” does not have the same meaning in Japan as elsewhere. Think Hello Kitty, not Nabokov. It is about an image of kawaii (cuteness). These three films star female pop stars known in Japan as “idols.” In contrast to the cutesy, innocent young girl stereotype, these tantalizing heroines portrayed sassy, bold and naively sexy adolescents on the brink of womanhood. Films included Sailor Suit and Machine Gun, Typhoon Club and Exchange Students.

SYNDROMES AND A CENTURY
APR 13–15
The sublime film by Thai filmmaker Apichatpong Weerasethakul who spent a week at YBCA in 2005, is a funny and strangely spiritual work that explores memory and the seemingly insignificant things that trigger happiness.

I DON’T WANT TO SLEEP ALONE
APR 19–22
In this tour de force from the master of absurd minimalism, Tsai Ming-Liang wove an unlikely tale of dreams, loneliness, intense sexuality and healing.
ZIDANE, A TWENTY-FIRST-CENTURY PORTRAIT
MAY 17–19
A startlingly original and audacious portrait of one of the greatest players in the history of soccer, Zinédine Zidane. Magnificently edited and accompanied by a majestic score from Scottish rock heroes Mogwai, this is perhaps the best sports film ever made.

CRUMB
MAY 24
The unforgettable 1994 documentary about the artist R. Crumb shown in conjunction with YBCA’s retrospective of his work. This masterful, probing film is a warts-and-all portrait of this strange genius and his shockingly dysfunctional family.

PERFORMANCE

COMPAGNIE TCHETCHÉ DIMI (WOMEN’S SORROW)
DEC 1–DEC 2 / FORUM
YBCA continued to present cutting-edge work from Africa with Compagnie TchéTché, a powerful all-female dance quartet from the Ivory Coast known for performances that feature live music and their signature style of powerhouse dancing at the edge of physical danger. Dimi (Women’s Sorrow) reflected on the inner conflicts of a generation of women who survive and even thrive in an atmosphere of chaos, social injustice and repressive morality.

The fall 2006 tour was produced by Multi Arts Projects & Productions through the Africa Consortium, a partnership to promote and facilitate exchange among performing artists and public communities in the US and the continent of Africa.

KIM EPIFANO’S EPIPHANY PRODUCTIONS IN COLLABORATION WITH AXIS DANCE COMPANY & CREATIVITY EXPLORED FEARS OF YOUR LIFE
FEB 23–FEB 25 / FORUM
Monsters, speeding bus drivers, hugs from someone you don’t like—these were some of the fears that stalked the stage in director/choreographer Kim Epifano’s charming work. Inspired by the book by Michael Bernard Loggins, an artist with developmental disabilities at Creativity Explored, Fears Of Your Life explored the serious and often humorous things that scare us from our tear ducts to our funny bone. The acclaimed AXIS Dance Company, which integrates dancers with and without disabilities, performed in a vibrant and interactive world of visual art, animation, life-size puppets, poetry and music in this utterly whimsical performance that delighted people of all ages.

YIN MEI DANCE, NOMAD: THE RIVER
MAR 23–MAR 24 / THEATER
The luminous New York–based choreographer Yin Mei reflected on her past in this spiritual response to the horror she witnessed as a child during the Chinese Cultural Revolution. With haunting music, spoken word and diaphanous lighting, Yin Mei transformed the stage into a river of nightmares and dreams.

JOE GOODE PERFORMANCE GROUP HUMANSVILLE
MAY 31–JUN 2 & JUN 7–JUN 9 / FORUM
A world premiere of this immersive dance experience by the twenty-year-old SF company was hailed for its synthesis of theater, humor, live music and high velocity dancing. Audiences explored multiple rooms in this theatrical installation in our Forum where video, dance and music wrapped around them in an exploration of the flailing, absurd condition of “human being.” With live performances by acclaimed composer/cellist Joan Jeanrenaud and video design by Austin Forbord

PUBLIC PROGRAMS

YBCAlive: SWINGING SCANDINAVIA PRE-ScreenING RECEPtiOn WITH JAcK STEVENSO N
Oct 5
How did Nordic sex cinema conquer the world? Film was present archivist and writer Jack Stevenson for a pre-screening reception that opened Swinging Scandinavia, a series of erotic Scandinavian cinema from the 50s through the early 70s.

YBCAlive: CINEKINK RECEPtiOn
Jan 18
Audiences joined us for a naughty pre-screening reception to kick off our annual CineKink Festival.

ARTISTS InSIGHT: YIN MEI—NOMAD: THE RIVER
Mar 21
In conjunction with the Bay Area Premiere of Yin Mei’s Nomad: The River, choreographer Yin Mei discussed her creative process, her experiences during China’s Cultural Revolution and the power of the past to uncover the present.

ARTISTS InSIGHT: BOOK READING & SIGNING WITH ALINe KOMINSKY CRUMB
Apr 10
In conjunction with YBCA’s exhibition R. Crumb’s Underground, Aline Kominsky Crumb, one of the first women cartoonists and creator of the graphic novel form, read from her new book Need More Love. She shared the inside scoop about her life as wife, muse and collaborator on some of the greatest works by the man who is widely acknowledged as the founder of the underground comic scene.

ARTISTS InSIGHT: CARTOONS, COMICS AND CARICATURE: ERSANDING BOUNDARiES BETWEEN ART AND ILLUSTRATION
May 29
In conjunction with the exhibition R. Crumb’s Underground, YBCA and Epicenter Arts presented a panel that explored the rise of comic artists like R. Crumb and Harvey Pekar into cultural icons. Paul Madonna, artist and author of the SF Chronicle strip All Over Coffee; Rod Gilchrist, Director of the Cartoon Art Museum; and Alison Gass, Associate Curator at SFMOMA discussed the embrace of comic art from around the world. This panel was moderated by Raman Frey, Co-Owner, Frey Norris Gallery and content chair of Epicenter Arts.
02_WORLDS APART

The promise of the Global Village was a world that felt smaller, more intimate, more harmonious. But the more we become entwined, it seems, the more violently we unravel. The Information Age generated a lot of new knowledge, but has it created new understandings? And it’s not that violent conflicts are anything new, but they seem so much closer to us than ever before. Art that raises social consciousness is nothing new either, and as the chaos of culture clash swells, so too does the power of art to motivate change. The works we’ve chosen for this series suggest that now, more than ever, art can inspire us to understand and act...in time to make a difference.

VISUAL ART

SAMPLING OAKLAND
JUL 15–OCT 8, 2006
For years now, Oakland has been sprouting performance spaces, galleries and collective live/work environments where musicians, writers, filmmakers and visual artists of every discipline influence each other’s work. Together they created a thriving arts scene that’s been garnering attention. YBCA presented an exuberant exhibition curated from Oakland’s artist-run spaces, that reflected the collaborative spirit of this vibrant community.

THE BLACK FACTORY: PERFORMANCE AND RECENT WORK BY WILLIAM POPE.L
MAR 17–JUL 1, 2007
Artist provocateur William Pope.L brought The Black Factory to YBCA! A cargo van and inflatable igloo, The Black Factory presented a set of energetic activities that investigate community, race, identity and connection through performance, interactive work and exhibitions. This was the first major West Coast exhibition by this prolific, important, and irrepressible cultural satirist, and also included a significant survey of Pope.L’s compelling and controversial work.

FILM/VIDEO

HUMAN RIGHTS WATCH INTERNATIONAL FILM FESTIVAL
MARCH 2, 8, 15 & 22
2007 marked the sixth year that YBCA has collaborated with Human Rights Watch on what has become the leading showcase in San Francisco for distinguished fiction and documentary films with distinctive human rights themes. Films included Total Denial, KZ, Switch Off, Rain in a Dry Land and Rosita.

WORLDS UNSEEN: TWO NIGHTS WITH ELLEN BRUNO
JUN 8–9
SF-based independent filmmaker Ellen Bruno’s films deal with human rights abuses in the Far East, where she documents hidden worlds unseen by Westerners. We presented her trilogy of recent work, Sacrifice, Leper and Sky Burial.

MUPPETS™, MUSIC & MAGIC: JIM HENSON’S LEGACY
JUN 21–24, JUN 28, JUN 30 & JUL 1
In conjunction with The Jim Henson Legacy, we paid tribute to one of the world’s most inspired and innovative film and puppetry artists, Jim Henson. The daytime screenings featured films for younger audiences, while evening programs focused on Henson’s experimental work, rarities and films for older kids and all the adults who never grew up. Films included Muppets 101, Muppets Music Moments, The Art of Puppetry and Storytelling, The Dark Crystal, Commercials and Experiments, The Muppet Movie, A Better World: Living in Harmony, Labyrinth, Emmet Otter’s Jug Band Christmas, Dog City and The Storyteller.
WORLDS APART: LOCAL RESPONSE  
MAR 29–31  
Each season YBCA is pleased to present shared evenings of contemporary performance by Bay Area artists. This time around we highlighted an extraordinary selection of locals whose work responded to our Big Idea, Worlds Apart. The event embodied the spirit of experimentation that is at the core of YBCA Performance and featured Edmund Welles and the Bass Clarinet Quartet who presented a program of heavy chamber music; Erika Shuch Performance Project whose work incorporated live music, movement, imagery and text; the maverick, multi-disciplinary performance collaboration of Hagen & Simone (Monique Jenkinson and Kevin Clarke); and multimedia theater artist, Sara Kraft.

PERFORMANCE

DAVID DORFMAN DANCE  
UNDERGROUND  
SEP 21 & 23–24  
When does activism become terrorism? Choreographer David Dorfman addressed this burning question in the SF premiere of his important and timely new work underground, inspired by the 1969 activists the Weathermen.

DIAMANDA GALÁS  
DEFIXIONES: ORDERS FROM THE DEAD  
OCT 19 & 21  
One’s cultural life is incomplete without witnessing Diamanda Galás in concert. Defixiones: Orders from the Dead was a music theater spectacle and sacred mass that excavated the Armenian, Assyrian, Anatolian and Pontic Greek genocides that occurred between 1914 and 1923. With a chillingly beautiful three-and-a-half octave voice, virtuosic piano technique, eight languages and a passion for exposing forgotten events, Galás is a living legend.

JERRY QUICKLEY LIVE FROM THE FRONT  
DIRECTED BY REG E. GAINES  
MAY 11–12  
Journalist, musician and poetry slam champion Jerry Quickley told of his travels in Iraq as an embedded journalist during “shock and awe.” Addressing the Iraq war from a generation hip-hop perspective, Quickley delivered it in an unforgettable way.
PUBLIC PROGRAMS

ARTISTS InSIGHT: SAMPLING OAKLAND—FINDINGS
SEP 14
Oakland-based artists Sean Fletcher & Isabel Reichert (Death and Taxes, Inc.), Packard Jennings, Sue Mark & Bruce Douglas (WE Riders), Luther Thie, and Gordon Winiemko collaborated for an evening of short performances and presentations of conceptual-based art. Part-salon, part-cabaret, this event featured investigations of urban and cranial space, corporate and pop cultural constructions by Oakland-based artists curated by Sarah Lockhart and Darren Jenkins of 21 Grand.

ARTISTS InSIGHT: “THE WEATHER UNDERGROUND” WITH DAVID DORFMAN & SAM GREEN
SEP 19
Idealists. Terrorists. Heroes. Visionaries. Outlaws. Who were the Weather Underground? In conjunction with YBCA’s presentation of David Dorfman’s underground, we screened Sam Green’s celebrated documentary film, The Weather Underground, and hosted a post-show discussion with Dorfman and Green.

ARTISTS InSIGHT: DEFIXIONES & THE DAYDREAMING BOY—A READING WITH MICHELINE AHARONIAN MARCOM AND SARA MEGHROUNI
OCT 12
Coinciding with YBCA’s performance of Diamanda Galás’ DEFIXIONES: Orders from the Dead, Lannan Foundation Awardee Micheline Aharonian Marcom in collaboration with visual critic Sara Meghrouni orchestrated a choir of voices from Marcom’s Daydreaming Boy and Three Apples Fell From Heaven, as well as from the historic memoir, Vergeen: a Survivor of the Armenian Genocide, by Meghrouni’s grandmother, Mae Derdarian.

COMMUNITY CONVERSATION: WHAT’S THE BIG IDEA?—CURATORS ON THE WORLD AROUND THEM
JAN 16
YBCA Executive Director Kenneth Foster facilitated a panel discussion on contemporary curatorial practice with his colleagues Courtney Fink, Executive Director of Southern Exposure; Hou Hanru, Director of Exhibitions and Public Programs at San Francisco Art Institute (SFAI); Kate Fowle, chair of the MA Program in Curatorial Practice at California College of the Arts (CCA); and independent curator Joseph Del Pesco. Together they examined current trends in curatorial practice and the role of the curator in today’s social and cultural landscape. This panel was produced in collaboration with the 2nd year Curatorial Practice students at California College of the Arts.

ARTISTS InSIGHT: BEING WILLIAM POPE.L—NOTES ON RECENT WORK
APR 15
What exactly is the Black Factory? How can an object represent “blackness?” And just who is William Pope.L, the “Friendliest Black Artist in America?” Audiences were able to get into the head of the artist in a lively, interactive presentation that explored the complexity of community, identity and race while he brought the performance, interactivity and exhibition to life.

COMMUNITY CONVERSATION SERIES: IS THERE FREEDOM AFTER HIP-HOP?
APR 17
Author/journalist Jeff Chang; Marcyliena Morgan, executive director of Stanford University’s Hip-Hop Archive; and Total Chaos contributors journalist Raquel Cepeda, “lit-hop” author Adam Mansbach and poet Jo’l Tan joined in a conversation that broke apart hip-hop aesthetics and dared to raise the question: Is there freedom after hip-hop? This panel was moderated by Weyland Southon of Hard Knock Radio (94.1 FM KPFA) and was produced as part of the Total Chaos Hip-Hop Forum Series (www.totalchaoshiphop.com/tc) and in conjunction with the Hip-Hop Theater Festival (www.hiphoptheaterfest.org).

COMMUNITY CONVERSATION SERIES: IS THERE LIBERATION AFTER HIP-HOP?
MAY 8
In conjunction with YBCA’s presentation of Jerry Quickley’s Live From the Front, author Jeff Chang; performance poet Jerry Quickley; Malkia Cyril, Director of Youth Media Council; Troy Nkrumah, Chair National Hip-Hop Political Convention; and hip-hop activist Rosa Clemente raised the question: Is there liberation after hip-hop? Moderated by Davey D of Hard Knock Radio (94.1 FM KPFA) and produced as part of the Total Chaos Hip-Hop Forum Series (www.totalchaoshiphop.com/tc) in conjunction with the Hip-Hop Theater Festival (www.hiphoptheaterfest.org).
Technology allows us to stitch together images, words, songs and footage like so much modified DNA. At first, sampling was radical and controversial. But these days, artists can download unprecedented volumes of source materials, from anywhere in the world, or any time in history. Technology is in the hands of the people, creating a DIY explosion and more thought-provoking combinations of symbols, texts, pictures, traditions—you name it—than ever before. Artist’s work is increasingly cross-pollinated, reinvented, remixed and reincarnated. Materials are repurposed and juxtaposed in surprising and provocative new ways. The result? New connections, fresh insights, and a thoroughly contemporary way of looking at the world.

**VISUAL ART**

**OAKLAND: EAST SIDE STORY**
**OCT 20–DEC 31, 2006**
*East Side Story* featured artists who lived and worked amidst Oakland’s vibrant history, culture and politics. The exhibition showcased artworks “made out of Oakland—” its beauty, its stories, its decay and neglect— and the communities that created them.

**SENSACIONAL! MEXICAN STREET GRAPHICS**
**NOV 18, 2006–MAR 4, 2007**
*Sensacional! Mexican Street Graphics* celebrated the vernacular design of Mexico, where a rough, idiosyncratic beauty arises from a mom-and-pop street economy. Organized by Trilce Ediciones, an independent publishing house based in Mexico City.

**UNDERPLAYED: A MIX TAPE OF MUSIC-BASED VIDEOS**
**NOV 18, 2006–MAR 4, 2007**
This companion exhibition to *Sensacional! Mexican Street Graphics* explored the intersection between fine art and pop culture through a whole new art practice spawned by the music video. This video project co-curated by Julio Morales and Berin Golonu looked at artists, with a special focus on artists from Mexico, who incorporate music with their imagery or who use the music video itself as a form for creative expression.

**CULTIVATING CREATIVITY: IN RESIDENCE AT KALA**
**JAN 12–APR 1, 2007**
As a reflection of our ongoing commitment to celebrating local arts organizations, YBCA was proud to highlight the work of West-Berkeley-based Kala Art Institute. Founded in 1974, the Institute is dedicated to artists working in printmaking, digital media, photography and book arts.

**THE COLLECTIVE FOUNDATION**
**APR 13–JUL 1, 2007**
The Collective Foundation Project (CF), a temporary organization that proposes new forms of support for artists, relies on the contributions of numerous people collectively working toward advancing art in the Bay Area. YBCA was pleased to offer its Terrace Galleries to The Foundation to set up temporary headquarters where it engaged with CF programs, exhibited artist projects and hosted public events. They held think-tank discussions and how-to sessions for those who needed help navigating the CF Web interface.

**FILM/VIDEO**

**BRUTAL SOUND EFFECTS FESTIVAL**
**DEC 8**
In its 11th year, Brutal Sound Effects presented theme-oriented, bizarre sound shows. This multi-media concert and film event featured the bands Psychologico Tramas, James “Twig” Harper, Skozey Fetisch, Beandip Troubadours, XOME, among others.

**THE EXQUISITE ANIMATION OF KIHACHIRO KAWAMOTO**
**DEC 14, 15 & 17**
Japanese animation is not limited to just anime. Kihachiro Kawamoto is regarded as the master of Japanese puppet animation. His work has been honored in retrospectives worldwide and his films are not in distribution in the US. This special screening included *Book of the Dead* and Kawamoto shorts.

**BUILDING A BROKEN MOUSETRAP: JEM COHEN IN PERSON**
**FEB 22**
From acclaimed artist Jem Cohen, this film featured the Dutch band The Ex, a furiously intense punk band vividly captured in concert.

**HIPPIE DAYDREAMS: THE SONG REMAINS OF THE SAME**
**APR 5**
This classic stoner epic captures Led Zepplin at the height of their decadent glory, live at Madison Square Garden in 1973.

**THE PERVERT’S GUIDE TO CINEMA**
**MAY 3–6**
An exhilarating ride through some of the greatest movies ever made. “Rock star philosopher” and psychoanalyst Slavoj Zizek supplies a provocative, rapid-fire analysis to a treasure trove of clips by his favorite directors, including Lynch, Hitchcock, Tarkovsky and many others. With his passionate approach to thinking, Zizek delves into the hidden language of cinema to uncover what movies can tell us about ourselves.
PERFORMANCE

THE BUILDERS ASSOCIATION & DBOX
SUPER VISION
AUG 17–19

Multi-media on an operatic scale, SUPER VISION was YBCA's grand performing arts season opener. Internationally renowned New York-based ensemble The Builders Association—masters at using digital media to create entertaining and visually stunning theater—paired with acclaimed multidisciplinary studio dbox to create a technologically riveting performance about people caught in the “datasphere.” Acclaimed by The New York Times, The New Yorker and The Village Voice, SUPER VISION made its highly anticipated San Francisco debut at YBCA.

REGGIE WILSON/FIST & HEEL
PERFORMANCE GROUP
FEB 9–10

Award-winning choreographer Reggie Wilson draws on the spiritual and dance traditions of the African Diaspora—blues, slave and worship cultures—to create what he sometimes calls “post-African neo–hoodoo modern dance.” This New York-based company made its San Francisco debut with a mixed program of intimate solos and duets about meeting, coupling and breaking up. The New York Times called this company “technically stunning and emotionally raw.”

BIG DANCE THEATER
THE OTHER HERE
APR 26–28

New York-based Big Dance Theater are masters at weaving unlikely threads into a seamless theatrical whole. This wise and wildly entertaining performance event wove together Ancient Okinawan dance forms, contemporary Okinawan pop music, short stories by legendary Japanese writer Masuji Ibuse and the “Million Dollar Round Table” gathering of life insurance salespeople.
PUBLIC PROGRAMS

COMMUNITY CONVERSATION: OAKLAND—THE REALITY AND POLITICS OF THE 2ND CITY
JUL 18
A growing number of artist-run galleries, performance spaces and collective environments are creating a bustling community that put Oakland on the map as a location that fosters artists to present works on an international scale. The artists/curators from the Sampling Oakland exhibition were in conversation with Svea Lin Vezzone, founder of Swarm Studios and former program director of Pro Arts; photographer Katherine Westerhout; and Marcel Diallo, founder of the Black Dot artists collective and organizer of Oakland’s Village Bottoms Cultural District. The panel explored issues concerning Oakland’s urban development, gentrification and offered strategies for artistic community collaborations.

ARTISTS InSIGHT: FORUM ON ARTISTS’ RESIDENCIES
JAN 30
In conjunction with the exhibition Cultivating Creativity: In Residence at Kala, representatives from member organizations of the Alliance of Artists Communities including Dennis O’Leary (Djerassi), Larry Thomas (SFAI), Gary Sangster (Headlands Center for the Arts) and Taro Hattori (Kala) participated in a panel discussion on the topic of artists’ residencies. A consortium of organizations that provide local, national and international residency opportunities for artists as well as support artists’ mobility and collaboration were available to answer questions and provide invaluable information. This discussion was moderated by Lauren Davies, Program Manager for Exhibitions and Public Programs at Kala Art Institute.

ARTISTS InSIGHT: SPEAKING THE WORLD INTO EXISTENCE
MAY 3
Led by artist Ted Purves, the Collective Foundation invited collectives to submit a statement about their project for an evening of reading and discussion. The evening focused on projects, groups and organizations that exemplify a democratic, DIY, people-powered art-world and employ strategies of collective contribution, crowd sourcing and alternative or informal economies. A PODPress publication of the contributions was available at the event.

ARTISTS InSIGHT: THE SHOTGUN REVIEW PROJECT WITH THE COLLECTIVE FOUNDATION
MAY 12
The goal of the Review has always been to review as many art shows as possible and in this past year of existence they’ve solicited 87 reviews from over 40 artists, curators, critics and other cultural producers. Part of an ongoing process involving reviews of various Bay art sites, Oliver and Joseph del Pesco of the Collective Foundation hosted Review sessions every Second Saturday during the months of May and June. The editors enlisted every author who has contributed in the past in addition to scores of new writers. An explosion of critical dialogue was included in the Bay PODPress publication that was produced with the results.

HAPPY HOUR AT THE CO-OP BAR
JUN 7
While gallery hopping on this month’s First Thursday, audiences were welcome to have a drink at the Co-op Bar and support the Bay Area art community. Proceeds raised by the Co-op Bar funded a grant for artists through the Collective Foundation.

ARTISTS InSIGHT: SECOND SATURDAY SHOTGUN REVIEWS
JUN 9
This was the final Shotgun Review session of an ongoing process involving reviews of various Bay Area art sites.
OTHER SPECIAL YBCA PROGRAMMING

FILM/VIDEO

HUBERT SELBY JR.: IT’LL BE BETTER TOMORROW
OCT 12
An exploration of the life and art of the renowned author Hubert Selby Jr., who overcame tuberculosis, drug addiction and financial ruin to reach international acclaim with novels such as *Requiem for a Dream* and *Last Exit to Brooklyn.*

GHOST ON THE HIGHWAY: A PORTRAIT OF JEFFREY LEE PIERCE AND THE GUN CLUB
OCT 26–27
A moving portrait of Gun Club singer, ex-rock critic and Blondie fanatic Jeffrey Lee Pierce.

NOT A PHOTOGRAPH: THE MISSION OF BURMA STORY
NOV 2–4
In 1979 a group of young, smart artist/musicians formed a post-punk band *The New Yorker* would later dub “the most criminally undersung band of the 80s.” Mission of Burma could have been considered ahead of their time, and this film proves it.

JEAN GENET—KENNETH ANGER: NEW 35MM PRINTS
JAN 12–13
Kenneth Anger is one of the giants of American underground and experimental filmmaking. His films draw on pop iconography and a wide variety of 20th century subcultures, including bikers, occultist and gays. We presented stunningly restored 35mm prints of four of Anger’s films: *Fireworks, Rabbit’s Moon, Scorpio Rising* and *Kustom Kar Kommandos.* Following the Anger films we presented a brand new 35mm print of *Un Chant D’Amour,* French writer Jean Genet’s only film, which he directed in 1950. This film is still rarely seen, but it is regarded as a masterpiece of erotic cinema.

BROKEN SPEAKERS AND BROKEN PEOPLE: A REAL GRINDHOUSE DOUBLE-FEATURE
MAY 10
A celebration of *Grindhouse,* Quentin Tarantino and Robert Rodriguez’s tribute to this was a double-feature of forgotten 70s exploitation films.

PERFORMANCE

SANKAI JUKU

KAGEMI: BEYOND THE METAPHORS OF MIRRORS*
Directed, choreographed & designed by Ushio Amagatsu / Music by Takashi Kako & Yoichiro Yoshikawa
NOV 14–15
Since 1980, Japanese company, Sankai Juku has mesmerized audiences with poetic Butoh-based performances that are genuinely spellbinding. In their first Bay Area appearance in five years, this creation from Artistic Director Ushio Amagatsu was a work of sublime, transcendental beauty that immersed audiences in a metaphor-saturated world beyond conscious thought, reconnecting us with what is universal and essential.

PUBLIC PROGRAMS

SF OPEN STUDIOS 101: SETTING AND REALIZING GOALS FOR YOUR OPEN STUDIO
AUG 24
Designed for first-time or returning SF Open Studios participants, this panel discussion assisted in preparing the artist to effectively promote and represent their own artwork. An artist, gallery owner and artist’s consultant discussed how to generate publicity, light and hang work and provided artists with an overview of how to manage their Open Studio and create realistic goals for the event.

SPECIAL EVENT!

COMMUNITY CONVERSATION SERIES: ISSUES OF RACE AND GENDER IN THE ARTS
FEB 7
In conjunction with the San Francisco debut of Reggie Wilson/Fist & Heel Performance Group on Feb 9 &10, this thought provoking and emotionally charged topic was the focus of a public forum moderated by the esteemed Dr. Halifu Osumare, professor at UC Davis, and featured award-winning New York choreographer Reggie Wilson in conversation with Bay Area artists Thomas Simpson, Mahea Uchiyama and Joanna Haigood. Panelists explored the creative process informing traditional, contemporary and hybrid forms and the future of dance by communities of color. This was a rare opportunity to meet these fascinating artists and to join in the conversation as they explored the challenges and inspirations of creating their art. This event was sponsored by ODC Theater in association with the Black Choreographers Festival: Here & Now and YBCA.

*
ARTISTS BALL

“Some galas you attend because, well, you must. Others? You know it’s the right thing to do. And a handful are merely de rigueur for making the scene. Then there is the Artists Ball. . .it felt as if we’d scaled the mountaintop and glimpsed the gala future.”
—Catherine Bigelow, San Francisco Chronicle

WHAT A SUCCESS!
Over 1500 guests celebrated Yerba Buena Center for the Arts at Artists Ball Six: Stanlee’s Brain on Friday, October 13, 2006. We teamed up with San Francisco’s event producer extraordinaire, Stanlee Gatti, to present YBCA’s biennial gala-fundraiser using the theme “Stanlee’s Brain;” a unique theme that celebrated Gatti’s creative genius with an extraordinary dinner, auction, dance party, live entertainment, libations and of course the most amazing décor you’d ever seen. By all accounts, AB6 was a high watermark fundraiser that grossed more than $450,000. All funds were used in support of YBCA’s Young Artists at Work (YAAW) youth development and employment program.

ALL PHOTOS: TIM GIBBONS
YAAW CLASS OF 2007
**2006_07 FILM/VIDEO CO-PRESENTATIONS**

Weekly screenings presented by SF Cinematheque, October to June
Year-round monthly screenings by California Newsreel, Film Arts Foundation, GreenCine and SF Jewish Film Festival

**ADDITIONAL COLLABORATIONS:**
Arab Film Festival, Brooklyn Academy of Music, Brutal Sound Effects, Cabinetic, Film Arts Foundation, Human Rights Watch, MadCat Women’s International Film Festival, Mexican Museum, Screen 360, SF Performances

---

**2006_07 COMMUNITY ENGAGEMENT**

**COMMUNITY ENGAGEMENT’S YOUNG ARTISTS AT WORK (YAAW)**
In 06_07 we trained 23 young artists from diverse backgrounds. As part of their “art as activism” training, our youth artists served a total of over 500 students through various internship sites at:

* **AIM High**
  The mission of Aim High is to provide underserved urban youth with challenging, innovative and highly supportive educational programs, most notably in our exemplary summer school.

* **ArtSeed**
  ArtSeed is a volunteer-based nonprofit public charity with a mission to inspire and empower all people to realize their full potential and embrace diverse communities. Our innovative and collaborative fine arts projects, exhibitions, classroom arts integration and long-term artist/youth studio apprenticships invite the young and/or disenfranchised to utilize the arts to broaden all of our horizons.

* **Mission Cultural Center for Latino Arts (MCCLA)**
  MCCLA was established by artists and community activists with a shared vision to promote, preserve and develop the Latino cultural arts that reflect the living traditions and experiences of the Chicano, Mexican, and Central and South American, and the Caribbean people.

* **Youth Speaks**
  It has helped grow a movement of young people picking up the pen and taking hold of the microphone in the Bay Area and beyond as creators of social, artistic, educational and political change.

**ARTFUL ADVENTURES**
In 06_07 2,025 attendees from local schools, youth and community groups participated in guided and self-led tours of our exhibitions.

---

**FACILITY RENTALS**

YBCA offers its state-of-the-art facilities to non-profit community-based organizations. and to corporations and individuals who desire attractive settings for a variety of events. Revenues generated from the rentals help support YBCA’s visual art, performance, film/video and community engagement programs.

**COMMERCIAL RENTALS**

**COMMUNITY RENTALS**
### ASSETS

#### 2007

<table>
<thead>
<tr>
<th>Current assets:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$2,236,848</td>
</tr>
<tr>
<td>Contributions and grants receivable, current portion, (net of allowance for doubtful accounts of $12,466)</td>
<td>319,966</td>
</tr>
<tr>
<td>Other receivables</td>
<td>7,651</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>167,965</td>
</tr>
<tr>
<td>Deposits</td>
<td>55,296</td>
</tr>
</tbody>
</table>

**TOTAL CURRENT ASSETS**

2,787,726

| Contributions and grants receivable, net of current portion and allowance for doubtful accounts of $750 | 19,250 |

<table>
<thead>
<tr>
<th>Long-term investments:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>188,696</td>
</tr>
<tr>
<td>Marketable securities</td>
<td>3,986,562</td>
</tr>
</tbody>
</table>

**TOTAL LONG-TERM INVESTMENTS**

4,175,258

| Fixtures and equipment, net                        | 260,111 |

**TOTAL ASSETS**

$7,242,345

### LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
<th>Current liabilities:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$422,744</td>
</tr>
<tr>
<td>Deposits and refundable advances</td>
<td>366,586</td>
</tr>
</tbody>
</table>

**TOTAL LIABILITIES**

789,330

<table>
<thead>
<tr>
<th>Net assets:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>1,683,476</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>2,908,324</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>1,861,215</td>
</tr>
</tbody>
</table>

**TOTAL NET ASSETS**

6,453,015

**TOTAL LIABILITIES AND NET ASSETS**

$7,242,345
## YERBA BUENA CENTER FOR THE ARTS

### STATEMENT OF ACTIVITIES FOR THE YEAR ENDED JUNE 30 2007

#### REVENUE, SUPPORT, AND TRANSAfers

<table>
<thead>
<tr>
<th>Source of Revenue</th>
<th>Total</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Unrestricted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support from San Francisco Redevelopment Agency</td>
<td>$3,391,927</td>
<td>$163,073</td>
<td>$3,555,000</td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>1,145,617</td>
<td>271,625</td>
<td>1,417,242</td>
<td></td>
</tr>
<tr>
<td>Box office ticket sales and gallery admissions</td>
<td>347,334</td>
<td></td>
<td>347,334</td>
<td></td>
</tr>
<tr>
<td>Subsidized community programs</td>
<td>971,511</td>
<td></td>
<td>971,511</td>
<td></td>
</tr>
<tr>
<td>Commercial rentals</td>
<td>1,369,273</td>
<td></td>
<td>1,369,273</td>
<td></td>
</tr>
<tr>
<td>Special events</td>
<td>412,131</td>
<td></td>
<td>412,131</td>
<td></td>
</tr>
<tr>
<td>Investment income (endowment)</td>
<td>235,113</td>
<td></td>
<td>235,113</td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>183,863</td>
<td>104,872</td>
<td>288,735</td>
<td></td>
</tr>
<tr>
<td>Box office service charges</td>
<td>107,641</td>
<td></td>
<td>107,640</td>
<td></td>
</tr>
<tr>
<td>Marketing and advertising sales</td>
<td>100,654</td>
<td></td>
<td>100,654</td>
<td></td>
</tr>
<tr>
<td>Traveling exhibition fees</td>
<td>15,510</td>
<td></td>
<td>15,510</td>
<td></td>
</tr>
<tr>
<td>Other income</td>
<td>54,844</td>
<td></td>
<td>54,844</td>
<td></td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>550,930</td>
<td>(550,930)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL REVENUE, SUPPORT AND TRANSFERS</strong></td>
<td>8,651,235</td>
<td>223,753</td>
<td></td>
<td>8,874,988</td>
</tr>
</tbody>
</table>

#### EXPENSES

<table>
<thead>
<tr>
<th>Expense Category</th>
<th>Total</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Unrestricted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performing arts</td>
<td>1,255,789</td>
<td></td>
<td></td>
<td>1,255,789</td>
</tr>
<tr>
<td>Visual arts</td>
<td>1,641,644</td>
<td></td>
<td></td>
<td>1,641,644</td>
</tr>
<tr>
<td>Film/video</td>
<td>378,694</td>
<td></td>
<td></td>
<td>378,694</td>
</tr>
<tr>
<td>Community engagement</td>
<td>436,855</td>
<td></td>
<td></td>
<td>436,855</td>
</tr>
<tr>
<td>Subsidized community programs</td>
<td>1,526,115</td>
<td></td>
<td></td>
<td>1,526,115</td>
</tr>
<tr>
<td>Commercial rentals</td>
<td>1,183,981</td>
<td></td>
<td></td>
<td>1,183,981</td>
</tr>
<tr>
<td><strong>TOTAL PROGRAM SERVICES</strong></td>
<td>6,423,078</td>
<td></td>
<td></td>
<td>6,423,078</td>
</tr>
</tbody>
</table>

| Support services: | | | | |
| General administration & operations: | | | | |
| General and administration | 575,994 | | | 575,994 |
| Facilities | 450,941 | | | 450,941 |
| Fundraising | 1,029,300 | | | 1,029,300 |
| **TOTAL SUPPORTING SERVICES** | 2,056,235 | | | 2,056,235 |
| **TOTAL EXPENSES** | 8,479,313 | | | 8,479,313 |
| **CHANGE IN NET ASSETS** | 171,922 | 223,753 | | 395,675 |
| **NET ASSETS, BEGINNING OF YEAR** | 1,511,554 | 2,684,571 | 1,861,215 | 6,057,340 |
| **NET ASSETS, END OF YEAR** | $1,683,476 | $2,908,324 | $1,861,215 | $6,453,015 |

**Images from top to bottom:** Erika Shuch, photo: Nolan Calisch // Film Still from Grand in an Obsessive Film Still from Without a Stitch // Amanda Knowles, Fluid Dynamics 1-IV 2004
Yerba Buena Center for the Arts warmly thanks the following generous contributors for making our 2006–07 programs possible. We also gratefully acknowledge the San Francisco Redevelopment Agency for its ongoing support.

**Gifts of $50,000 & Above**

**Corporations, Foundations & Government**
- Anonymous
- Columbia Foundation
- Irene S. Scully Family Foundation
- The William and Flora Hewlett Foundation

**Individuals**
- Meridee Moore and Kevin King
- Mike Wilkins and Sheila Duignan

**Gifts of $20,000 and Above**

**Corporations, Foundations & Government**
- The Bernard Osher Foundation
- Citigroup Foundation
- Cole Haan
- Elizor Design*
- Gwynn and Walter Haas, Jr. Fund
- National Endowment for the Arts
- Novellus Systems
- Phyllis C. Wattis Foundation
- The Rose Group
- San Francisco Fund for Public Sculpture
- San Francisco magazine*
- The Safra Foundation
- Walter & Elise Haas Fund
- W Magazine

**Individuals**
- Robert C. Goodman and John Bankston
- Marion E. Greene
- Mrs. John N. Rosekrans
- Kat Taylor and Tom Steyer
- Catherine and Ned Topham

**Gifts of $10,000 and Above**

**Corporations, Foundations & Government**
- A&T California
- Bank of America
- Barclay’s Global Investors
- East Bay Express*
- El Mensajero*
- Fleishhacker Foundation
- George Frederick Jewett Foundation
- J.P. Morgan Chase Foundation
- Mellon Private Wealth Management
- Potrero Nuevo Fund of the Tides Foundation
- SF Weekly*
- Tokon*
- Wells Fargo Foundation
- Whole Foods Market
- Zellerbach Family Foundation

**Individuals**
- Anonymous
- Susie T. Buell and Mark W. Buell
- Carla and David Crane
- Ann and Gordon Getty
- Ronald Garrity
- Mimi and Peter Haas

**Gifts of $5,000 and Above**

**Corporations, Foundations & Government**
- California State Automobile Association
- The Christensen Fund
- Diageo*
- Fidelity Investment
- Morris Stulsaft Foundation
- New England Foundation for the Arts
- Nourse Insurance Brokers
- Union Bank of California Foundation
- Washington Mutual Foundation
- Westfield

**Individuals**
- Austin Conkey
- Laurie Gibbs Harris and William Harris
- The Grace Trust
- Linda and Jon Gruber
- Gary and Elia Hall
- Naomi and Charles Kremer
- Richard Laiderman and Jung-Wha Song
- Theodora Lee
- Michael Penn
- Lisa and John Pritzker
- Fernando Ferreira and Graham Schneider
- H.W. Schumann Foundation
- Sarah and David Woodward

**Gifts of $2,500 and Above**

**Corporations, Foundations & Government**
- Beverages & More*
- Burson-Marsteller
- California Arts Council
- Delta Dental Plan of California
- Fagan Print Media*
- Pomegranate Arts
- Royal Norwegian Consulate Genera

**Individuals**
- Stephen Beal
- Rens G. Branstien
- Jim and Penny Coulter
- Pamela and Steven Dinkelspiel
- Russell J. Drake
- Elizabeth S. and Robert J. Fisher
- William P. Getty
- Mary and John P. Grossman
- Jo Jackson and Chris Johansen*
- Maury and Susan McFadden
- Barry McGee*
- Jay Pisto and Lynne Baer
- Christine Haas Russell Fund of the Columbia Foundation
- Brooks Walker, III and Summer Tompkins Walker

**Gifts of $1,000 and Above**

**Corporations, Foundations & Government**
- Beverages & More*
- Alexander & Baldwin Foundation
- DZINE*
- Lef Foundation

**Individuals**
- Anonymous
- Craig and Laurel Anderson
- Argosy Foundation
- Kristine Ashe
- Oliver Boberg*
- Tecoah and Thomas Bruce
- Michaela Cassidy and Terry C. Whitney
- Castaneda-Reiman*
- Lucia Choi-Dalton and Greg Dalton
- Liz Cohen*
- Kata Ezawa*
- Neil Farber*
- Carolyn and Timothy Ferris
- Laura and John Fisher
- Kenneth J. Foster and Nayan Shah
- John and Paula Gambis
- Lisa and Douglas Goldman Fund
- Marcia and John Goldman
- Lori Graci
- Helen M.Z. Harwood and Alvaro A. Garcia
- Hedberg Foundation Inc.
- Chris Jay Hoofnagle
- James C. Hornell and Timothy C. Wu
- Xylor Jane*
- Pinkle Jones*
- Priya H. Kamar
- Jon Henry Kouba
- Tony Labat*
- Susan B. Levine and Jim Lauer
- Martin Maguss and Mari Iki
- George and Judy Marcus
- Bruce McDougal and Daniel Rey
- Nicola Miner
- Bobo Newton
- William and Susan Obendorf
- Leslie and Merle Rabine
- Diane Sanchez
- Andrea Sandvig and Stuart Jacobson
- George and Charlotte Shultz
- The Strinija Srivnasen Fund
- Christopher Stafford
- Frank Stein and Paul May
- Marcia Tanner and Winor Soule
- Roselyne C. Swig
- Bill and Kathleen Volkman
- Aneta von Hentenriegg
- Colin Walsh and Dave Ederick
- George E. and Sylvia Williamson
- Ken Wilson
- Margaret Youngblood and Peter Alle

*Gifts in-kind