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.
Press the Devil dance group, part of the first annual Left Coast Leaning performance festival, co-curated by celebrated choreographer Marc Bamuthi Joseph and YBCA Performing Arts Curator Angela Mattox. Photo by Arthur Fink.

Studio documentation from Kamau Patton: Icons of Attention, part of Pause ii Practice and Exchange commissioning and exhibition series.


From Sara Shelton Mann and David Sisk's tribes/dominion, performed in the Novellus Theater at YBCA in May 2010.

From the film Dancing Days, part of the Pina Bausch film series presented in May 2010.

From the film Favela on Blast, part of the Brazilian film series presented in February 2010 in conjunction with the exhibition When Lives Become Form.
Our work in 2009-10 vividly demonstrates our commitment to this artistic leadership in our community.” —Ken Foster

Dear Friends of YBCA,

In nearly 30 years of leading and managing nonprofit arts organizations, I cannot recall a time more challenging than what we are living through right now. The 2009_10 year, which we navigated very successfully—as you can see from the information provided in this annual report—required our staff and Board to think creatively, act boldly and manage carefully, all with an eye to the future as we made decisions for the present. Turbulent times indeed, but gratifying and satisfying as well.

It is my contention that few organizations are positioned as well as YBCA to not only weather these contentious times but to create, innovate and discover—for ourselves and for others—the new ways of thinking, working and creating that the changed environment demands of us. Our work in 2009_10 vividly demonstrates our commitment to this artistic leadership in our community.

As always, the artists lead the way for us. We continue to be surprised, humbled and delighted by the creative work of the dozens of artists we have supported and presented this year and every year. Whether they are rooted in the Bay Area or visiting us from Africa, Asia or other parts of the world, the artists speak with a passion and an eloquence that, we believe, is desperately needed during these difficult times.

As we look to the future, we continue to be fully committed to the creative spirit that guides our artists and us, inspiring us always to the best that is possible of human endeavor. Thank you for supporting us in this important work, and we look forward to many more productive years ahead.

Sincerely,

Kenneth J. Foster
YBCA Executive Director
“Once I was invited to an event and saw past the windows MY EYES BECAME OPEN to the fact of how amazing this place can be as well as how community orientated it is.” —YBCA patron

VISION

Yerba Buena Center for the Arts aspires to be a center of creativity within the Bay Area; one that is recognized globally and locally for its dedication to artistic innovation, its imagination in the exploration of ideas and its sustained commitment to creatively engaging our community in the contemporary art experience. Inspired by living artists, we seek to create through them and with them a fully integrated center of artistic inquiry that embraces diverse aesthetics and ideas. We are courageous in pursuit of our aspirations, bold in carrying out our work and fearless in our commitment to place contemporary art at the heart of community life.

CORE VALUES

The vitality of life in the Bay Area depends on our continued exposure to varied perspectives and beliefs. As well, our legacy depends upon our commitment to new art, ideas and means of expression. These are the sustaining principles of YBCA, which take form through:

INNOVATION AND RISK
As a contemporary arts center, our highest values are innovation and the risk inherent in innovation. Like the artists we support, we are committed to continuously challenging our assumptions, trying new ideas and assessing their effectiveness as we adapt, adopt and move forward.

DIVERSITY AND INCLUSION
We completely embrace the challenge of working with people from different backgrounds, with different life experiences and alternative points of view. Underlying our commitment to diversity is mutual trust, respect and an openness to other perspectives, even if it makes us uncomfortable in the moment.

ENGAGEMENT AND INTERACTIVITY
We value the engaged experience—vital interactions that create meaning and have an impact on the individuals involved. We approach every interaction with the intention that it be a consequential, even transformative, experience.

COLLABORATION AND COOPERATION
We are committed to the collaborative process of creation. Through the complex and rewarding experience of working together, we strive to create what would not have been possible by acting alone.

EXCELLENCE AND RIGOR
Especially as we pursue innovation and experimentation, we demand rigor and professionalism in our work. We are steadfast in our desire to produce the best possible results with the resources available to us.
To Our YBCA Supporters,

At the heart of YBCA’s mission there is an element of risk. Presenting contemporary art that is not already part of the mainstream means looking for artists with great skill and potential and giving them creative space in which to perform. YBCA’s Curators are experts at this, and thanks to them, San Francisco Bay Area audiences have had the thrill of seeing high quality, groundbreaking art that has garnered YBCA a reputation for opening minds and launching careers.

Those who govern YBCA’s finances are—fortunately—more on the conservative side. They have, however, had to think creatively when making financial decisions during the recent economic downturn. Three years ago, when we first considered raffling off a house to raise funds for YBCA, it seemed a big risk. It took many months of discussion and due diligence before both the senior staff and the board of directors were comfortable with the idea. YBCA’s Staff managed the new venture with careful precision. And in the end it exceeded our goals.

It is this sort of inventiveness, on both the artistic and the management sides, that makes me proud to be a member of YBCA’s Board of Directors. During my five years on the board, I have often walked through the galleries to be struck by a new creation such as Cornelia Parker’s burnt church installations (in New Work by Cornelia Parker, 2005_06), a video or the mind-bending color-your-own dress in TechnoCRAFT (guest curated by acclaimed designer Yves Béhar, 2010_11). I have sat in the Novellus Theater and been mesmerized by Margaret Jenkins’ innovative cross-cultural work, Marc Bamuthi Joseph’s brilliance and Sara Shelton Mann’s lyrical multimedia collaboration with David Szlasa. I have also enjoyed Muppet movies in the YBCA Screening Room. There is always an element of surprise.

With strong leadership and ambitious plans, YBCA’s programs promise to continue surprising and thrilling audiences in the years ahead. At YBCA it is always worth taking a risk and participating in something new. I hope you will join us.

Sincerely,

Petra Schumann
President, YBCA Board of Directors

“...YBCA’S PROGRAMS PROMISE TO CONTINUE SURPRISING AND THRILLING AUDIENCES in the years ahead.” —Petra Schumann

ON BEHALF OF THE YBCA BOARD OF DIRECTORS

OFFICERS
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Stacy Welsh
Ken Wilson
Jan Zivic

YBCA BOARD of DIRECTORS in 2009_10
In 1980 the San Francisco Redevelopment Agency initiated plans for a new neighborhood to be called Yerba Buena, turning a once dilapidated area of the city into an urban oasis. Yerba Buena Center for the Arts was the project’s anchor cultural complex with the mandate to feature culturally diverse, community-based national and international interdisciplinary arts, culture and entertainment. After years of community input and planning with scores of Northern California artists, as well as cultural, educational and civic leaders, YBCA opened to international acclaim on October 12, 1993.
YEAR AT-A-GLANCE

REGULAR FULL-TIME STAFF
54

REGULAR PART-TIME STAFF
15

ATTENDANCE
128,103

MEMBERS
1,450

COMMUNITY PERFORMANCE RENTALS
64

COMMUNITY ENGAGEMENT EXHIBITION PARTNERS
4

FILM AND VIDEOS SCREENED
122

PERFORMANCES
8 Productions
2 Festivals
2 Co-Productions

EXHIBITIONS
3 Major Exhibitions
5 Artists-in-Residence
1 in the Viewing Corridor
1 in the CrossFade Video Lounge

PUBLIC PROGRAMS
52

YBCA PROGRAMS

VISUAL ARTS
The rotating exhibitions at YBCA showcase contemporary artists from the Bay Area and beyond, introducing works that tap into timely ideas and topics, are unabashedly individualistic, and empower the viewer to feel and experience the world more fully.

PERFORMING ARTS
Each year YBCA features an extraordinary lineup of 10 to 15 local, national and international artists—from emerging to established and revered choreographers—who are taking risks and experimenting with the boundaries of their form.

FILM/VIDEO
Highlighting more than 100 films each year by filmmakers leading their field in exploration of subject matter and technique, YBCA’s Film/Video program has developed a strong following of Bay Area filmgoers and received critical acclaim for its eclectic, thoughtful and provocative programming.

COMMUNITY ENGAGEMENT
A vibrant schedule of educational, social and interactive programming, including artist/curator talks, hands-on workshops, and our popular late-night open houses, allows YBCA’s audiences to experience deeper connections with artists and their work.
Each year, YBCA selects several Big Ideas around which to organize its wide-ranging programs. These ideas, which encompass art from all disciplines, are designed to focus an investigation of contemporary art and its relationship to the larger world. Using the Big Ideas as portals, YBCA has established a framework of thought that invites exploration, risk taking, quiet reflection and active engagement.

To engage our friends deeply in the Big Ideas, YBCA's expanded series of Big Idea public soirees, known as Big Idea Nights, are designed to get artists, donors, sponsors, members and the public-at-large talking about art and ideas under one glamorous roof. Centered around universal themes, Big Idea Nights are free to attend and draw connections between contemporary art, audiences and the community around us. In 2009-10 more than 5,000 people attended these dynamic late-night art parties.

**WHAT ARE THE BIG IDEAS OF 09_10?**

**HEROES AND HEROICS**
We are seeing a renewed interest in the idea of heroics—the heroic individual, the heroic idea and the search for someone or something that can bring order to the world around us and create the peace (and peace of mind) that we so desire. Is such a hero or heroic action possible? Or even desirable? Where is the place for the iconoclast—the free thinker who questions our already questionable assumptions and who even questions our desire for a hero?

**BRIDGING THE GAP**
One of the most significant ideas of interest to artists in the changing environment is that of cultural distance and questions of how to close gaps of misunderstandings between people, cultures and countries. Is this really as hopeless as it appears? Several artists in our 2009-10 season took up this challenge and shared with us the results of their explorations and investigations.

**UNDER THE INFLUENCE**
Our sense of the world is shaped by myriad influences—the cacophony of ideas and information that contribute to the ongoing reshaping of our perception of contemporary life. Who—or what—do we trust and how do we know when to trust them? Is this a time to hold fast to what we think we know, or to really seek knowledge and understanding from external sources? How do we navigate among these multiple influences to achieve insights and understandings?

“[Big Idea Night] parties take it even further by ACTIVELY ENGAGING THE COMMUNITY which is...so much needed in San Francisco’s art scene.” —YBCA Big Idea Night patron
“Big Idea Night blurs the lines between our social world and art amazingly.”
—YBCA Big Idea Night patron
MEASURING IMPACT

In 2009-10, YBCA presented more than 200 artists and arts organizations. These profiles are examples of the profound impact YBCA has had on its presented artists and on Bay Area youth through our award-winning Young Artists at Work (YAAW) program.

Profile 1: YAAW Student Vivian Tong
Profile 2: Global Lives Founder and Executive Director David Evan Harris
Profile 3: Wallworks Artist Leslie Shows
Profile 4: Film Director Jom Tob Azulay
Profile 5: Choreographer Reggie Wilson
Profile 1: YBCAAW Student Vivian Tong and her family
Photo courtesy of Vivian Tong

Profile 2: Global Lives Founder and Executive Director David Evan Harris
Photo courtesy of David Evan Harris

Profile 3: Wallworks Artist Leslie Shows
Photo courtesy of Leslie Shows

Profile 4: Film Director Jom Tob Azulay
Photo courtesy of www.istoe.com.br

Profile 5: Choreographer Reggie Wilson
Photo: Antoine Tempé
Young Artists at Work (YAAW) is a program providing mentorship, professional arts and job training and a summer-long internship to high school students. Each year, YAAW provides approximately 30 Bay Area youth with a safe outlet for creative expression and a unique opportunity to engage in the world of contemporary art and ideas.
“AFTER I BECAME A YAAW...my family has slowly become more open to contemporary art ...”

—Vivian Tong, YAAW Student

A NOTE FROM VIVIAN TONG, YAAW STUDENT, CLASS OF 09_10

Being a YAAW at YBCA accelerated my artistic development, connected me with the artistic community in the Bay Area and helped me ascend further up my artistic career ladder. Before being a Young Artist at YBCA, I was drawn to the idea of becoming an artist or a career in the arts, but I was oblivious to the steps required to attain such a position. Meeting gallery staff, Bay Area artists and working with fellow YAAWs opened my eyes to the possibilities in the art world. For example, after seeing the de-installation of an old exhibit in the galleries, I learned about installation work. This revelation subsequently lead to my discovery of art conservation, a field I now hope to major in. I am working towards getting college credits for this major by taking college-prep courses in chemistry and studio arts.

This year I collaborated with other students and created a mobile public installation in response to Arizona’s SB 1070 immigration bill. The controversial installation upset many people but clearly showed our views on the new Senate bill. This venture into art activism emboldened me; my paintings and sculptures have become more daring and experimental, and I have gone on to gain national recognition at the Scholastic Art and Writing Awards.

After I became a YAAW, I brought my family to more contemporary art galleries and museums, introducing them to the new art world. My family has slowly become more open to contemporary art and is working towards understanding it. This is an immense accomplishment because, before, my traditional Chinese family would only look at classical paintings and sculptures. But now they accompany me to contemporary music and dance shows.

A NOTE FROM JOSÉ NAVARRETE,
YAAW PERFORMING ARTS EDUCATOR

My experience teaching the YAAW students has been one of my biggest rewards. It has allowed me to witness the tremendous potential of my students, who represent the diversity of rich cultures in the Bay Area. I have been involved with the program for almost four years, during which time I have guided my students through creative movement and critical inquiry into YBCA’s Exhibitions and Performances. As a result of the hard work, dedication and tremendous curiosity, nearly 50% of our students, after the program, have decided to pursue professional careers in the arts. At this stage of their lives, if educators can inspire them to create art by providing a safe zone to be themselves, play, experiment, trust each other and think beyond their own needs, these ingredients can help us to create some of the foremost artists of our time. I am fortunate to work with young artists at this stage of my career because they offer me a fresh, un-jaded perspective of the art world and the world at large, which is invaluable to my own creative process. It also revitalizes my commitment to experience art as a bridge to the community and, most importantly, to our youth.
The Global Lives Project is an international collaboration of filmmakers whose goal is to encourage cultural education and understanding through technology. It had its world premiere exhibition in YBCA’s Room for Big Ideas from February 26 to June 20, 2010. The exhibition was part of a four-month residency and showcased Global Lives’ series of ten 24-hour videos of daily life from around the planet.
Presenting at YBCA changed my life dramatically. Seeing that such a professional and highly regarded institution can be so deeply committed to challenging the mainstream ideas in the art world and society in general is incredibly inspiring. It has given me an enormous boost—giving me the confidence to approach similar institutions internationally and in other cities in the US, and in many cases getting me meetings that would have been impossible to secure before. I am now taken way more seriously as an artist. I also have become totally obsessive about exhibit build quality and tiny details that I never would have noticed before working with YBCA's incredible staff, who I loved working with. Every single employee at YBCA is a universe of creativity and totally fascinating to engage with.

Exhibiting the Global Lives Project at YBCA was a highlight of my career as a media artist. The exhibit was the largest and longest-running that I've ever done, and having the support of YBCA made it by far the most successful. We attracted more than 1,100 people to our opening night party, which was totally unexpected. The Global Lives Collective—the more than 1,000 collaborators that produced the exhibit—was given a massive boost by the exhibit, and our partners in nearly a dozen other cities around the world are now working on their own installations inspired by our work in San Francisco. I feel extraordinarily lucky and honored to have been invited to exhibit at YBCA and I am thrilled to stay a part of the YBCA community into the future!

A NOTE FROM DAVID EVAN HARRIS, EXECUTIVE DIRECTOR OF GLOBAL LIVES

Growing up in Southern California as a newly arrived immigrant in the early 1970s, I watched a lot of TV. In many ways, I learned about this strange new country from watching Soul Train, The Twilight Zone, Three's Company and a variety of children's TV shows. My favorite children's show was Big Blue Marble on PBS, which featured stories of children's lives from around the world, as well as a pen pal program to promote pint-sized multiculturalism. With a shaky, hopeful hand, I wrote a letter to Big Blue Marble's headquarters requesting a pen pal from far away: “Dear Kid from Another Country…”

I never got a response.

At 42, I am still bummed out. I was so looking forward to connecting with another kid from halfway around the world—popular, happy and well-adjusted, just like the kids on Big Blue Marble.

Global Lives Project is the 21st century descendant of Big Blue Marble. Acclaimed filmmakers, artists and designers from around the world collected 240 hours of unedited footage from Lebanon, Serbia, China, India, Japan, Malawi, Indonesia, Brazil, Kazakhstan and our very own San Francisco. The raw material was then assembled into detailed video portraits of ten lives and displayed through an interactive installation created by the architectural and design visionaries of Sand Studios and FOURM design+build+educate. By promoting education and empathy, Global Lives directly manifests YBCA's Big Idea Bridging the Gap. By examining the ways artists are responding to cultural distance, we can begin to close gaps in understanding between people, cultures and countries. Global Lives connects the audience with her/his own subjectivity by provoking the “stuff” of human drama: sameness and difference, integration versus assimilation, tolerance and disgust. Global Lives’ power to “bridge the gaps” lies in its ability to facilitate audience members to bear witness to our world.
For the **Wallworks** exhibition—Betti-Sue Hertz’s debut project as YBCA’s Director of Visual Arts—local, regional and international artists were commissioned to use YBCA’s signature building, designed by acclaimed architect Fumihiko Maki, as a starting point to create new large-scale works directly on the walls of both its galleries and its public spaces.

“MY EXPERIENCE WITH YBCA WAS INVALUABLE...” —Leslie Shows, YBCA commissioned artist

A NOTE FROM LESLIE SHOWS, COMMISSIONED ARTIST FOR WALLWORKS

I felt the Wallworks exhibition was very successful, especially considering I had never attempted to create anything so large before. It was great to have Director of Visual Arts Betti-Sue Hertz’s faith and support despite the fact that I had no track record of installation work. It all came together rather magically; the camaraderie between the artists and staff during the two-week install period was remarkable and, I think, rare.

My experience with YBCA was invaluable to my practice as a painter. Not only was I able to “scale up” my work in a way that deeply impacted my process and will continue to inform how I make work in the future but also it enabled me to be brave about scale, challenge myself and think about the possibilities for more ambitious projects. It helped me move past my own limitations, and I learned a lot about working with materials on a larger scale, working with architecture and with a team of people. What I achieved during the Wallworks exhibition, with the support of YBCA’s Exhibitions Staff and Crew, is something I could never have dreamed of doing on my own. It was a fantastic experience.

A NOTE FROM BETTI-SUE HERTZ, YBCA DIRECTOR OF VISUAL ARTS

Wallworks was the first exhibition that I organized for YBCA and I was looking for artists who were willing to take a risk with their work, who understood the terms of scale and who were working with compelling concepts that included a unique orientation to space and time. What attracted me to Leslie Shows was the depth of her commitment to a form of landscape that transcended surface. I was particularly intrigued with her ability to represent glacial time and frozen space as well as the speed of cultural transformation across data streams. In addition, I found her to be both serious and flexible, two personality traits that not only appealed to me but also would work well within the structures of an exhibition where the work would be created onsite directly on the walls. I was so impressed with Leslie’s working method, her ability to think through pictorial problems and her rapport with the volunteers who assisted her with painting, collaging and building her installation.
YBCA presented this very rare, gorgeously shot documentary about the year-long process of making the classic album *The Sweet Barbarians*, featuring the mid-70s supergroup Os Doces Bárbaros (The Sweet Barbarians) composed of musical legends Caetano Veloso, Gilberto Gil, Maria Bethânia and Gal Costa. The print we screened, with remastered surround sound, includes scenes that were cut by the official censorship of the Brazilian military regime when the film was first commercially released in 1978.
To travel to San Francisco in January 2010 to show my film *Os Doces Bárbaros* at YBCA was quite a significant experience for me. First, because it was the first time I was presenting this film in California where, in a sense, I finished it in 1978 after travelling to LA to complete the editing, sound and titles that gave the film a certain documentary style popular at the time in the US. Secondly, because the film was presented in the context of an exhibition about Tropicalismo, an exhibition first developed in Japan from a Japanese cultural perspective—something that I repute as being the most significant compliment we can receive from non-Brazilians. It was astonishing to discover, especially in terms of what the US calls “Tropicalia” music, that Brazilian music of the 1970s is acquiring a life of its own outside of Brazil, creating dimensions that we don’t find in the same music in Brazil. Last, it was gratifying to prove true—as I had sensed before in screening the film in Brazil—the principle of art criticism asserting that all works of art should be reviewed by each generation. *Os Doces Bárbaros*, at the time it was made, intended simply to be a documentary about the four artist-singer-composers Gil, Gal, Caetano and Bethânia, but now, in this generation, it reveals itself as a documentary about the 1970s, particularly in Brazil.

A NOTE FROM JOM TOB AZULAY, DIRECTOR OF OS DOCES BÁRBAROS

How fun and enlightening it was to have Jom Tob here. I put together the “A Bit of Brazilian Music on Film” series to accompany our *When Lives Become Form: Contemporary Brazilian Art, 1960s to the Present* exhibition. Brazilian musical culture has such a vast, important history that I knew I could only scratch the surface. It was just a little series, but when word got out about it, I learned that there is huge interest in San Francisco in anything Brazilian. All of the screenings sold out. During my research planning the program I accidentally came across Jom Tob’s film, which somehow had never been released in the US. I tracked it down, and was thrilled to discover such a wonderful time capsule. And it starred not one, or two, but four of Brazil’s most famous musicians. And even though we had a terrible technical problem, no one in the audience seemed to care and Jom Tob was utterly gracious about it. We had an extensive Q&A, where he revealed many behind-the-scenes stories, and gave the audience a much deeper sense of the political context in which the film was made. It was a very special night at YBCA.
Under the Big Idea Bridging the Gap, YBCA commissioned Reggie Wilson to further develop *The Good Dance—dakar/brooklyn*, a multi-year collaboration and cultural exchange with Congolese contemporary choreographer Andréya Ouamba and his Dakar, Senegal-based company 1er Temps, which we presented in the Novellus Theater at YBCA.
The support of YBCA Executive Director Ken Foster and YBCA Performing Arts Curator Angela Mattox has been invaluable to the development of my work and to its thoughtful presentation and dissemination in the western parts of the United States. They have been tireless champions and advocates of the work, providing contextualization, appreciation and deep understanding of its process, meaning and value.

Very early in the conception and development phase of my last work, The Good Dance-dakar/brooklyn, they committed commissioning funding that was crucial to the fulfillment of the work. Over the years I have had countless ongoing conversations with Angela about the development of my work as well as the concerns and issues that face the field of dance as a whole. I have always been and continue to be struck by the honesty, openness and sense of questioning of these discussions. I greatly value and appreciate my link, connections, conversations and support from Angela, Ken and Yerba Buena Center for the Arts. It’s these types of relationships artists rely on to continue their growth and evolution.

A NOTE FROM REGGIE WILSON, DIRECTOR OF REGGIE WILSON/FIST & HEEL PERFORMANCE GROUP

What does the tagline “YBCA commission” mean and why is it so important? Not all performing arts organizations or art centers in this country have the vision, resources or commitment to prioritize investing in new work. There is inherent risk in committing to artistic work without knowing how the ideas will actualize on stage. Yet I think being a generative force for artists to create is one of the most significant things I can do as a curator. Commissioning is about providing resources to artists, investing in their ideas for a new piece in its early phases of development. Since curatorial decisions are made about a year in advance for performing arts, I generally decide which projects to invest commission funds nearly two years before presentation. I privilege projects that embody YBCA values: innovation, experimentation, visionary aesthetics and bold ideas; concepts that will be relevant not only for those first two years of development but will remain relevant by the time it hits the stage.

Reggie Wilson is one of those bold and provocative artists whose singular vision reflects YBCA’s values. I wanted to invest in The Good Dance because I believe Reggie Wilson brilliantly uses form and content to illuminate racial and gender identity issues with complexity and subtlety. I believe he raises important questions about tradition, diasporic cultures and ritual, complicated ideas that he further mines by putting them in dialogue with contemporary forms. I specifically wanted this international collaboration with Senegalese choreographer Andréya Ouamba to be a part of the Big Idea Bridging the Gap, and to be viewed within the context of multiple collaborative endeavors presented during the 09_10 season.
As a multidisciplinary contemporary arts center, YBCA strives to be a vibrant and provocative institution of civic engagement that embraces the challenge of creating and presenting art for a contemporary world. Our artistic program is centered on the exploration of the critical ideas of our time—ideas that are generated by and commented upon by artists—local, regional, national and international. In this way, we strive to center art and artists in the larger public discourse and engage our audiences in the complex issues of the contemporary world.

The specific artistic context within which curatorial decisions are made is as follows:

1. We are interested in artists whose work reflects, explicates, investigates, provokes and questions the profound issues of our time and of all time. We are especially interested in work that subverts, questions and provokes current assumptions, pushing the spectator to revisit and rethink his/her own assumptions about art, identity and the world.

2. We are primarily interested in the work of living artists.

3. We are interested in artists whose work is exploring and altering the boundaries of art practice in the contemporary world. We seek out those who question and subvert the ongoing assumptions of current artistic practice and, by their work, extend the current artistic parameters, creating new artistic knowledge.

4. We recognize that the aspects of identity—age, ethnicity, race, gender, sexual orientation, etc.—are constitutive of the work of every artist. We acknowledge and celebrate those identities, their nuances and their complexities even as we seek out work that resonates with multiple audiences and constituencies.

5. A significant cohort of artists live and work in the Bay Area, and we are committed to supporting the best of these artists in furthering their work and placing them in dialogue with their national and international counterparts.

6. We believe that the work of artists from countries and cultures other than the United States and regions other than the Bay Area is significant to our audiences. To that end, we aggressively seek out the work of these artists and strive to place them in a context that provokes new understandings for our audiences.

Images on opposite page, clockwise
YBCA supports exemplary artistic production by commissioning new works for exhibitions and performance that share YBCA’s values for experimentation, risk-taking and pushing the boundaries of art forms. In 2009-10 YBCA commissioned 38 new art works.

**LOCAL**

**Visual Arts**
- Renée Green
- George Kuchar
- Kamau Patton
- Leslie Shows

**Performance**
- Margaret Jenkins
  Dance Company
- Sara Kraft
- Sara Shelton Mann
- David Szlasa
- Theater of Yugen

**Community Engagement**
- Global Lives Project
- Mama Calizo’s Voice Factory
- Sisters of Perpetual Indulgence
- San Francisco Mime Troupe
- Yak Films

**NATIONAL**

**Visual Arts**
- Edgar Arceneaux
- Chris Finley
- Odili Donald Odita
- Marco Rios
- Amanda Ross-Ho
- Kara Tanaka

**Performance**
- Reggie Wilson/Fist & Heel
  Performance Group

**GLOBAL**

**Visual Arts**
- Makoto Aida, Japan
- Patrick Bernier, France
- Miguel Calderón, Mexico
- Tillman Kaiser, Austria
- Olive Martin, France
- Beatriz Milhazes, Brazil
- Yehudit Sasportas, Israel
- Xu Tan, China

**Performance**
- Dijana Milosevic, Serbia
- Andréya Ouamba, Senegal & DRC
- Guangdong Modern
  Dance Company, China
LOCAL
Performance
Ambrose Akinmusire
David Arend
Chris Brown
Sherwood Chen
Kev Choice
Wendy Farina/T.I.T.S
Guillermo Galindo
Chinaka Hodge
Sean San Jose
Abbey Kerins
Dennis Kim
Kimhnoua (Larry Ochs, Dohee Lee & Scott Amendola)
Nicole Klaymoon
Eric Koziol
Lisa Mezzacappa
Mark Pauline
Joe Rees
African American Dance Theatre
Jill Hoffman-Kowal
Kadet Khune
Bob Levis
Curt McDowell
Erin Palmquist
Joe Rees
A. Benjamin
Kev Choice
Wendy Farina/T.I.T.S.
Theresa Wong
Mary Elizabeth Yarbrough/T.I.T.S.

Film/Video
Elise Baldwin
Jill Hoffman-Kowal
Kadet Khune
Bob Levis
Curt McDowell
Erin Palmquist
Mark Pauline
Joe Rees
Jackie Sharp
Dennis Nyback
Arthur Penn
Wesley Pentz
Nicholas Ray
Gus Van Sant
Susan Sontag
Justine Nagan
Dennis Nyback
Arthur Penn
Wesley Pentz
Nicholas Ray
Gus Van Sant
Susan Sontag
Jeff Sumerel
Joseph S. Valle
Vena Verago
James Westby
Luke Woodward
Donald Wrye

Community Engagement
Aybee
Aztec Parrot
DJ Black
Cuban Cowboys
Dedan
Diamond Daggers
Meklit Hadero
Honey Soundsystem
Hottub
Kid Kameleon
Kool Kyle
Kulintronica
Bryon Malik
thePeople
Mohni Rustagi
Marcus Shelby
Shrine & Star
Weysouth
Satya Yuga
Norman Zelaya

GLOBAL
Visual Arts
Lina Bo Bardi, Italy & Brazil
Isabela Capeto, Brazil
Lygia Clark, Brazil
Neville D’Almeida, Brazil
Rogério Degaki, Brazil
Ronalda Frago, Brazil
Lucia Koch, Brazil
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Tomie Ohtake, Japan & Brazil
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Brillante Mendoza, Philippines
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Ran Slavin, Israel
Joel Stern, Australia
Jack Stevenson, Denmark & US
Jacques Tati, France
Koji Wakamatsu, Japan
Wim Wenders, Germany
Mai Zetterling, Sweden
Moshe Zimmerman, Israel
Danni Zuvela, Australia

Community Engagement
Daz-I-Kue, UK
YBCA has established its leadership role as a champion of living artists working in the Bay Area, and in 2009_10 we introduced innovative artistic voices to the Bay Area community from around the world.

33 COUNTRIES REPRESENTED AT YBCA DURING 2009_10

- Argentina
- Australia
- Austria
- Belgium
- Brazil
- China
- Canada
- Denmark
- Democratic Republic of Congo
- France
- Germany
- India
- Iran
- Italy
- Japan
- Latvia
- Mali
- Mexico
- Netherlands
- New Zealand
- Philippines
- Portugal
- Senegal
- Serbia
- South Africa
- former Soviet Union
- Sweden
- Switzerland
- Taiwan
- United Kingdom
- United States
The YBCA Art Excursions program provides incredible access for our most generous donors to art fairs and biennials, both nationally and internationally. Included with each excursion are visits to private collections, museums and artist studios in some of the world’s most exciting art destinations.
Street artist in Lyon during the 2009 Lyon Biennial.
Yerba Buena Center for the Arts warmly thanks the following generous contributors for making our 2009-10 programs possible. We also gratefully acknowledge the San Francisco Redevelopment Agency for its ongoing support.

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- Anonymous
- Novellus Systems

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- The Wallace Foundation
- The William and Flora Hewlett Foundation

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- Mike Wilkins and Sheila Duignan

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- Meridee Moore and Kevin King

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- SF Weekly *
- Wells Fargo Foundation

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- National Endowment for the Arts

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- EmcArts, supported by Doris Duke Charitable Foundation
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- Catherine and Ned Topham

**GIFTS OF $10,000 AND ABOVE**

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- The Rose Group

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- The San Francisco Foundation
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- Étant Donnés: The French American Fund for Contemporary Art,
  a program of FACE

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**Gifts of $500 and Above**

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- Fresh Cosmetics
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- Tropisueno*
- Wachovia Foundation Matching Gifts Program

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- Joe Olivo and Jeff Wiggins
- Dr. Michael Pivovaroff
- Mathieu Reeves
- Judy and Gerald Sullivan
- Jean and Jeffrey Weiss
- Terry Wright

* Denotes gifts in-kind
Artist Kamau Patton with a gallery visitor in his site-specific commissioned installation Icons of Attention, on view from January 30–March 7, 2010.

Patrons looking at Leslie Shows' site-specific commissioned wall installation for Wallworks, on view July 18–October 25, 2010.


Patron at the opening night party of Renée Green's first major solo exhibition in the US, Endless Dreams and Time-Based Streams, on view from February 19, 2010–June 20, 2010.
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Comptroller Claire SunSpiral
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Curatorial Assistant Thien Lam
Exhibitions Designer Gabriel Harrison
Senior Preparator Patrick Gillespie
Registrar Anne Marie Purkey Levine
Assistant Registrar Tara Hadibrata

*As of June 2010
STATEMENT OF FINANCIAL POSITION
AS OF JUNE 30, 2010

ASSETS
CURRENCY ASSETS:
Cash and cash equivalents  5,165,278
Contributions and grants receivable  480,903
Other receivables  31,321
Prepaid expenses  185,203
Deposits  4,124
TOTAL CURRENT ASSETS  5,866,829
Contributions and grants receivable, net of current
portion and allowance for doubtful accounts of
$386,624  1,522,468

LONG-TERM INVESTMENTS:
Cash and cash equivalents  471,096
Marketable securities  3,119,952
TOTAL LONG-TERM INVESTMENTS  3,591,048
Fixtures and equipment, net  510,729
TOTAL ASSETS  $11,491,074

LIABILITIES AND NET ASSETS
CURRENT LIABILITIES:
Accounts payable and accrued expenses  2,811,673
Deposits and refundable advances  592,936
Other deferred income  37,500
TOTAL CURRENT LIABILITIES  3,442,109

NET ASSETS:
Unrestricted  2,163,938
Temporarily restricted  4,023,812
Permanently restricted  1,861,215
TOTAL NET ASSETS  8,048,965
TOTAL LIABILITIES AND NET ASSETS  $11,491,074

STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS
FOR THE YEAR ENDED JUNE 30, 2010

REVENUE AND SUPPORT
Unrestricted Temporarily Permanently Total
Support from San Francisco  3,391,927  163,073 -  3,555,000
Redevelopment Agency
Contributions  885,686  214,936 -  1,100,622
Box office ticket sales and gallery admissions  298,064 - -  298,064
Subsidized community programs  916,960 - -  916,960
Commercial rentals  2,492,589 - -  2,492,589
Raffle ticket sales  7,846,169 - -  7,846,169
Naming revenue -  101,831 -  101,831
Investment income  157,735 1,522 - 159,257
Investment income (endowment)  187,888 - -  187,888
Box office service charges  108,455 - -  108,455
Marketing and advertising sales  74,727 - -  74,727
Traveling exhibition fees -  40,000 -  40,000
Other income -  39,159 -  39,159
Net assets released from restrictions  1,198,282 ( 1,198,282 ) - -
TOTAL REVENUE AND SUPPORT  $17,637,641  ($716,920) $16,920,721

EXPENSES
PROGRAM SERVICES:
Performing Arts  1,582,404 - -  1,582,404
Visual Arts  2,212,278 - -  2,212,278
Film/Videos  515,070 - -  515,070
Community Engagement  793,127 - -  793,127
Subsidized community programs  1,409,855 - -  1,409,855
Commercial rentals  1,797,159 - -  1,797,159
TOTAL PROGRAM SERVICES  8,309,893 - -  8,309,893

SUPPORTING SERVICES:
General administration and operations  1,003,681 - -  1,003,681
Fundraising  775,265 - -  775,265
House raffle  6,369,334 - -  6,369,334
TOTAL SUPPORTING SERVICES EXPENSES  8,148,280 - -  8,148,280

TOTAL EXPENSES  $16,458,173 - -  $16,458,173

INCREASE IN NET ASSETS  1,179,468  (716,920) -  462,548
Net assets, beginning of year  984,470  4,740,732 1,861,215  7,586,417

NET ASSETS, END OF YEAR  $2,163,938  $4,023,812 $1,861,215 $8,048,965

PHILANTHROPEDIA RECOMMENDED YBCA as one of the top five places to donate to in 2010
for arts and culture in the Bay Area.
Artist Makoto Aida installs Monument for Nothing III for the Wallworks exhibition.
THANK YOU TO OUR 09_10 VOLUNTEERS

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Sarah Pomerico
Harold Pon
Tamarah Poot
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Miki Pryor
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Matthew Sergei
Lindsay Shapiro
Elizabeth Stryks-Shaw
Beverly Shingles
Jim Schiller
Ruth Sieber
From Gregory Maqoma’s Beautiful Me, performed in the YBCA Forum in November 2010. Photo: John Hogg

From DV8 Physical Theatre’s To Be Straight With You, Performed in the Novellus Theater at YBCA in November 2010. Performer: Ankur Bahl. Photo: Matt Nettheim

From the film Headless Woman, directed by Lucrecia Martel, part of the Strand Releasing film series presented in July 2009.

From the film Playtime, part of the Jacques Tati film series presented in January 2010.
YERBA BUENA CENTER FOR THE ARTS
701 Mission Street at Third || San Francisco, CA 94103
415.978.ARTS or www.YBCA.org

Cover Image: Bill T. Jones/Arnie Zane Dance Company. Fondly Do We Hope... Fervently Do We Pray. Photo: Russell Jenkins/Ravinia Festival.

source: crystal am nelson