Yerba Buena Center for the Arts opened its doors to the public twenty-five years ago, in the fall of 1993. It was imagined as a new kind of art center—one that would prioritize diverse perspectives and experiences, and nurture the local arts ecosystem. YBCA was born with a fierce commitment to the diversity, complexity, and ingenuity of its home community.

To launch YBCA’s twenty-fifth-anniversary celebration, we introduce the eighth edition of the organization’s signature triennial exhibition, *Bay Area Now*. As we reflect on YBCA’s first twenty-five years, it is fitting to mark this organizational and civic milestone by looking to artists, designers, and architects to help us understand the here and now as the ground from which we grow forward. All of the featured artists, in unique ways, emphasize nuance; they suggest that although our context has changed, the Bay Area continues to be a place that cultivates new meaning and understanding between what is known and what is not known, what is seen and what is not seen.

For us, it is more essential than ever that you, the visitor, are part of the process of making meaning and making progress. Just as the artists in BAN8 remind us of the immense creativity and resiliency that exists in our region, YBCA’s twenty-fifth anniversary reminds us of our founding commitment to be present as an organization—to powerfully champion the diversity, complexity, and ingenuity of our home community, and to passionately advocate for an artist’s role in the city’s life and vitality.
Bay Area Now 8 presents existing and newly commissioned works by nineteen Bay Area contemporary artists and six architects and designers—the latter included in YBCA’s signature triennial for the first time. Today, YBCA’s mandate is to be a citizen institution taking an inquiry-based approach to issues of public concern, with a focus on the city as a nexus of social change. The inclusion of architects and designers responds to this, but also to a need to present a broader view of practices around the Bay Area that draw out the potentials of in-between thinking—a kind of thinking that is more necessary than ever in the face of gentrification, growing inequities and xenophobia, global climate change, and other dire conditions.

Selected with no overarching thematic agenda other than the quality and persistence of their work, BAN8 participants represent a broad range of practices, and include emerging and mid-career practitioners. Remarkably, despite our troubled times, their work offers a picture of an enormously buoyant and resilient Bay Area, where humor and care come together with intimate reflections on individual and personal histories, and where bodies and geographies propose a fluid understanding of race, gender, and nature. These artists, architects, and designers use materials as surrogates for body and environmental politics, pointing to a hybrid space where rigid dichotomies are rejected, and that suggests a delicate optimism.

The works in BAN8 recover and cultivate the generative space of the in-between, articulating its contours in a period marked by extremism, fearmongering, opposition(alism), and loss of institutional trust. Unpredictable and ephemeral, the in-between is a site of mediation, of intersubjective encounter, of resilience and adaptation. BAN8 artists, architects, and designers move away from the exhaustion of polarization, from quick gestures and relentless reactions to a triggering news cycle. They show us instead where and how meaningful dialogue and negotiation can take place—between cultures and national identities, between genders and sexualities, between personal memory and social forgetting, between humans and nature.
In the liminal spaces between menace and protection, survival and precarity, visibility and invisibility, public and private, the visual artists of Bay Area Now 8 look for ways to navigate a murky “now,” using past and future to articulate the present. They emphasize their temporal moment as much as their physical location. Many are asking what survives after disaster—past, current, future. What is left amid the debris of various forms of institutional violence—slavery, colonialism, forced migration, detention camps, queer-phobia—and what begins to take shape? What healing processes can be constructed, and through them, how might current systems of power begin to be—if not dismantled, at least critically questioned? Many start from the most personal place, the body. The body is a shell, a form to be constructed, nurtured, and cared for, even when exploited and divested of its humanity. The body becomes a stand-in for labor, or for cultural or familial memory, a private entity often made deeply public. It also becomes a contested site of power. Who wields the body, and in what ways?

WHAT HEALING PROCESSES CAN BE CONSTRUCTED, AND THROUGH THEM, HOW MIGHT CURRENT SYSTEMS OF POWER BEGIN TO BE—IF NOT DISMANTLED, AT LEAST CRITICALLY QUESTIONED?

The exhibition begins with three artists adeptly navigating interstitial territories, calling attention to the in-between. Jamil Hellu’s ongoing photographic series Nues represents stories and people who are often un-represented. Each image features a friend, colleague, or acquaintance from the Bay Area LGBTQ community navigating their identity, which is cued in ways both obvious and subtle using clothing, props, personal attributes. Familial and social heritages abound, aided by Hellu, who inserts himself into the portraits, acting as a double in a dual portrait that unites rather than divides.

Sahar Khoury incorporates familiar items (pennies) and familiar subjects (dogs and cats) into her sculptures made of found and industrial materials, yet the works convey a sense of the uncanny. Khoury uses the nontraditional spaces within and around the gallery—an interior courtyard, the height of the walls—to shift perspective and introduce a subtle threat. A slightly larger-than-normal cat keeps watch; a pyramid of fifteen tiny dogs floats in a pond; a bronze stool is just slightly too small to use.

Taravat Talepasand explores the seeming dichotomy of East and West, which becomes in her hands a site of similarity of found and industrial materials, yet the works convey a sense of the uncanny. Khoury uses the nontraditional spaces within and around the gallery—an interior courtyard, the height of the walls—to shift perspective and introduce a subtle threat. A slightly larger-than-normal cat keeps watch; a pyramid of fifteen tiny dogs floats in a pond; a bronze stool is just slightly too small to use.

Josh Faught's work also speaks to the past, and those who have been othered or shamed, in order to confront the now. Using hand-dyed and crocheted hemp, lamé, nail polish, laminated advertisements, sequins, giant clothsepins, mugs, and other everyday ephemera, the artist creates textiles that explore the ways in which social, particularly queer, histories speak of urgent political matters through coded languages and slow looking. Mixing high and low, pop culture and the deeply personal, craft and kitsch, Faught’s works operate between politics and activism, menace and protection—a space that allows for urgent messages if you look closely enough.

Sita Kuratomi Bhaumik takes cues from both her family history and that of her Japanese-Colombian heritage in an installation that explores how she came to be an artist. Through her own photographs and others taken by her mother from the late 1960s and this past summer in 2018, Bhaumik uses family experiences—in this case her mother’s migration from Colombia to the United States, and her broader family narrative of being of Japanese heritage during World War II—to connect their story to larger, ongoing cultural and political narratives.

Sadie Barnette’s installation in the Glass Passageway, a liminal space that connects two larger galleries, plays with personal perspective in a more literal sense. Thanks to a 1960s couch reupholstered with glitter vinyl and the Glass Passageway’s wrapping in vibrant pink film, the space functions as a transporting, almost galactic realm, it projects from inside the building out onto the street, serving as a voyeuristic site from which to view what Barnette calls “the theater of Mission Street.” The oversized glitter vinyl words “FROM HERE” forefront this focus on perspective, reminding those who take a seat to check in with their own viewpoints and how they may be an extension of privilege.
Cate White’s paintings regularly probe visibility, invisibility, identity, and power, straddling the line between public—the street, and by extension the city—and private—her own image and that of her muse, Rory, who is featured in the paintings on view. In Self-Portrait (2018), White evokes both Alice Neel’s 1960 Self-Portrait, which features an honest look at the artist’s aging body, and Diego Velázquez’s painting Los Meninos (1656), to call attention to and shift power through a different kind of gaze—one where she becomes both the person looking and the person looked at.

Woody De Othello’s anthropomorphized ceramic sculptures of everyday items also work within the realm of the domestic, humanizing household objects as a way to observe and obliquely comment on the current moment. The materials themselves carry marks of the artist’s hand, evoking the labor that goes into their making. The installation, consisting of an urn with hands and partially burned candles in ceramic holders on a tile floor, functions as a memorial both general—speaking to our world at large—and specific—thinking of those in the Bay Area who have recently and unjustly lost their lives.

Sofía Córdova’s video and sculptural installation Mira esto que lo vas a extrañar (Look at This Because You’re Going to Miss It, 2018) takes a melancholic look at Puerto Rico post-Hurricane Maria through the lens of her family, the legacy of colonial violence, and alternative survival mechanisms. Featuring a nonlinear narrative that moves in and out of lush vegetation, aerial views of the island, dance, and music, Córdova imagines a future that goes beyond the binaries and violence of the present to one that holds space for those outside current structures of political, racial, geographical, and institutional power.

Caleb Duarte’s practice likewise interrogates the lasting residues of colonialism, and his twenty-by-ten-by-eighteen-foot structure made of packed earth, wood, and a drywall painting questions the institutions—governments, museums and art spaces, so-called sanctuaries—that impact who is actually seen by society. Duarte’s collaborators include students from Fremont High School, all of whom are recent arrivals from Guatemala seeking asylum in the United States, and who represent bodies made vulnerable through forced migration. During a performance at the opening of the exhibition, Duarte and the students will evocate rituals of burial and labor, while also highlighting the effects of colonization through the architecture of the sanctuary space.

Charlie Leese also explores the ways in which physical and social architectures affect the body and one’s sense of place in the world. Here, he creates tension through a bare-bones structure that emphasizes the absence of the body within, asking us to think about how our bodies are shaped, nurtured, or harmed by the surrounding environment.

If many of the artists thus far use the future as a form of survival in the now, Porpentine Charity Heartscape and David Bayus both push the limits of that thinking. Heartscape’s work frequently intertwines the digital and the analog; the artist is particularly interested in messy transitions between the two, imagining a future that exists somewhere between purely digital and completely off the grid. To BANBO Heartscape contributes a video game accompanied by an explanatory almanac, which relies on a gentle, soothing aesthetic that—like Rhonda Holberton’s reiki intervention—is meant to be therapeutic, in opposition to most violent, hypermasculine video games today. Bayus’s installation includes the film Paymon’s Acres (2018) and sculptures used in its making. The film looks to a very distant future—the end of the universe as we know it—where a single planet orbiting a red dwarf star is held together by a singularity and tended by a farmer whose purpose is to keep the singularity, and thus life, going. It alludes to how state management systems affect and shape our current lives, asks us to ponder the survival mechanisms we need moving forward, and questions how far our traditions—religious or technological—may stretch as we become more advanced.

Shifting from the furthest future to the most immediate now, Constance Hockaday’s social sculpture, to be performed off-site in the San Francisco Bay at a future date, uses President Franklin D. Roosevelt’s fireside chats to allude to how state management systems affect and shape our current lives, asks us to ponder the survival mechanisms we need moving forward, and questions how far our traditions—religious or technological—may stretch as we become more advanced.

Finally, Carrie Hott thinks of the city as a structure of various disparate points and moments, and her installations frequently focus on light as a way to understand labor and power, both seen and unseen. Sunset on the Polygon (2018) takes as its starting point the US-Japan internet cable that lands at Point Arena, California, and the ways in which infrastructure—for instance the internet—can be both visible and invisible. A grouping of models on a table that gets wider and more chaotic as it approaches the wall prompts us to rethink regulative technologies (like the internet) that both pull us closer and push us further apart.

All of these projects point to the ways in which artists are searching for means to heal in a fraught time. Their varied methods—from reiki to ritual, video games, music, memorials, or investigations into familial and cultural heritages, the calling out of entrenched structural violence or a rethinking of the everyday—show that we can still shape our future in positive ways by being present in the now.
For the first time in *Bay Area Now*'s history, practitioners of architecture and design are featured alongside visual artists. *Bay Area Now* historically has encompassed a number of disciplines, including performing arts, film, and community engagement, reflecting YBCA's multidisciplinary scope. But why include architecture and design? And why now? In 2017 YBCA launched The City Initiative program, an ongoing series of case studies by architects, designers, planners, and artists creating provocative works in the urban environment. The exhibitions and public programs are meant to expand YBCA's commitment to model the art institution as a public resource in the context of our city—to pledge the organization to practitioners and constituencies who understand art and culture as forms of knowledge and experience that support civic inquiry and public culture. In order to continue YBCA's focus on urban issues, we saw an opportunity with *BAN8* to tap into a diverse and rigorous community that had not seen itself consistently represented in our galleries. The architects and designers selected for *BAN8* are individuals and collectives exploring place, identity, climate change, and the future through their practices.

The architects and designers in *BAN8* do not represent a survey of Bay Area architecture and design. They are, rather, a sampling of studios and individuals who we feel are doing important and invigorating work to drive their fields forward in our region. Their ideas are ambitious and the research is ongoing. In some cases, we have asked them to expand on projects they have been working on for years. Others present new ideas still under development, which may only exist in prototype form. We exhibit them alongside visual artists to create new dialogues between creators of varied backgrounds, intentions, practices, and physical work.

Exhibitions of architects and designers can be mundane to experience. Plans, models, drawings, and renderings, hung flat on the wall or in display cases, may not engage the audience, and, more importantly, they do not invite the audience to dream alongside the practitioners. This latter issue is what drives the experimental nature of The City Initiative program—we are far more interested in uncertainty, the possibility that exists within the unfinished, and the untested than we are in a finished product. This is reflected in the speculative nature of the works presented.

Taking a cue from the exhibition's title, modern mused on the question "What is the Bay Area, now?" For them, the region is a mixture of risk and reward—from finicky weather and infinite connection with technology to vast income gaps, long commute times, and an astronomical cost of living. Using the first computer mapping system (Howard Fisher's SYMAP) as their inspiration, they have created a system to reverse technological time, collecting quotidian data about Bay Area life throughout the summer. The result is 263 pages of flat and folded paper, marked with layers of text mechanically imprinted using a 1982 IBM Wheelwriter typewriter. The markings convey the geology,
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In his architecture practice, Darell W. Fields seeks to understand and define black architecture—a form the discipline of architecture has to date resisted. Aiming to formalize blackness architecturally, his installation King Alphonso Is Dead; Long Live the King (2018) uses a flattening of perspective to find substance in the shadows. The work implicitly critiques power structures by seeking the gray area, the space literally between black and white. Fields takes inspiration from the Afro hairstyle as a way to continue this transition. He says, “The notion of style might be less about a particular person and more about an artistic or cultural activity. I think in the end the work is about me conceptualizing blackness using an architectural framework, an architectural styling, and coming up with something that is distinct from the origins, although the origins are on the wall as well.”

Urban Works Agency likewise contemplates structures of power, and their installation re-creates various tables from influential moments and places—the Paris Peace Accords, the United Nations Security Council—to ruminate on who has access to power, and how we might begin to shift existing paradigms. A Seat at the Table (2018) presents a series of design research projects that examine tools for decision making over two realms—the domestic household and the city. At the home scale, they meditate on the functions, benefits, and drawbacks of communal living in the Bay Area. At the city scale, they present board games where users play out effects of climate change and city building, from the more earnest public-facing desires to the behind-the-curtain bureaucratic core. The games serve as a new kind of decision-making tool for a society facing an ever-changing array of risks and consequences.

Data visualization also plays a crucial role in how we understand and accept issues surrounding climate change. Stamen Design partnered with the National Audubon Society and Mule Design to visualize how rising temperatures in North America are affecting migratory ranges of birds. Bay Area Soon (2018) uses images and collected data to describe a rapidly changing ecosystem where national parks play an increasingly significant role as sanctuaries for birds.

Each architect and designer featured in BANW pushes us toward a better understanding of ourselves, the decisions we make, and how we situate ourselves in the urban and rural environment. The Bay Area is a mythic creation in the history of the modern world. From the glorious promise of the first gold rush in the nineteenth century to the wild chase of the present-day tech economy, this region is complex, contradictory, enticing, and at times utterly frustrating. From rising rents to surging sea levels, from boundless urban growth to real risks of an irreversible depletion of natural resources, we are living in a precarious moment—that is certain. Using architecture and design to help shift focus from the lush history of this place to its as-yet-unwritten future, will, hopefully, help us situate ourselves in the present and rigorously envision a more equitable and sustainable next chapter.
Named after the original Spanish settlement Yerba Buena (meaning “good herb”) that would become San Francisco in 1847, Yerba Buena Center for the Arts was one of the last structures built at Yerba Buena Gardens in 1993. Frequent with thirty years of political actions, urban development, the flat land south of Market Street had been described as blighted by developers, but it was a bustling quarter for the workers, merchant marines, and low-income families who once lived there. Histories of displacement, renewal, and the effects of “progress” in the hands of urban developers inform us, today’s visitors, of the stakes of YBCA’s original mandate to champion diversity and build and support local community.

In the first iteration in 1997, curators René de Guzman, and Arnold J. Kemp felt, as de Guzman said later, that “YBCA was about building and offering support to this vibrant community. Bay Area Now was designed to build cultural capital to benefit artists featured in the space.” The cultural capital of artists was a hotly debated topic during the first tech boom, as the National Endowment for the Arts was under attack and the value of technological literacy was growing. Still, Kemp remembers the importance of building an art-based support system with Bay Area Now through the lens of YBCA’s mission: “It wasn’t just about what was happening in the moment. It was about building relationships. Bay Area Now brought together many artists who might not have otherwise shown together. We saw multiculturalism as a strength in the local art scene.”

As time went on, YBCA and Bay Area Now became more visible and established as the participating artists began launching successful mainstream careers. The Mission School, including Barry McGee, Ruby Neri, Margaret Kilgallen, and Alicia McCarthy, was prominent from early on. John Bankston, Larry Sultan, and Hank Willis Thomas were featured in the second, third, and fourth turns of Bay Area Now, respectively. And YBCA and Bay Area Now became steady presences as the world became more unstable. The 9/11 attacks occurred the year before BAN3, and BAN4 opened during the second year of the Iraq War and a month before Hurricane Katrina. These events catapulted issues of race, religion, ethnicity, security, patriotism, faith, and community even deeper into personal and political expression. BAN4 associate visual arts curator Berin Golonu describes a participatory work, Mundane Journeys (2004, performed 2005–06) by Kate Pocrass, as highlighting an “spoken human interaction, ‘Kate organized bus tours to take us to sites around the city where we could have encounters with the ‘mundane.’ It was a nice way for a group of people to spend an afternoon getting to know each other and exploring details of the city that they might not have noticed in their day-to-day lives. It was another way to celebrate the everyday.”

BAN5 in 2008 was the first iteration in which none of the three founding curators were involved, and by this time YBCA was one of four major cultural institutions (alongside the Contemporary Jewish Museum, the San Francisco Museum of Modern Art, and the Museum of the African Diaspora) in and around the Yerba Buena district. Institutional critique had played a large role in the previous cycle, and BAN5 followed up by questioning the relevance of a regional survey. Golonu, who also co-curated BAN5 with acting director of visual arts Kate Elertsen, turned the focus away from “discovering the next big artist” and invited local guest curators to participate. The idea was to expand the curatorial approach and attract new audiences to the now fifteen-year-old institution. By BAN6 in 2011, many local artist-run spaces, including New Langton Arts, had closed, and the Bay Area (along with the rest of the country) was feeling the effects of disproportionate wealth distribution, here combined with a housing price surge that would leave less and less space for artists and arts institutions.

It is clear in retrospect that the premise of Bay Area Now, as an extension of YBCA’s mandate, has always been to give space to the many voices of the local community.

In response to the rapid pricing-out of local art spaces, and with that resources and support for Bay Area artists overall, BAN7 adapted to the issues and questions pertinent to those who remained in the network of working art spaces. Assistant curator of visual arts Ceci Moss describes the ways in which YBCA, through BAN7, transformed itself: “I think historically Bay Area Now was organized in a way where the curators said, ‘These are some of the top folks, pay attention to these people,’ and that was the show. By the time of BAN7, that model was no longer relevant to where the institution was going.”

It is clear in retrospect that the premise of Bay Area Now, as an extension of YBCA’s mandate, has always been to give space to the many voices of the local city—through their practices their diverse backgrounds and cultural experiences. Each edition of Bay Area Now reflects its particular context—whether global fears of 9/11, national issues of gun violence, local conflicts over housing, or institutional shifts in community engagement—and the artworks, performances, and films are a reflection of the time. The exhibition has evolved through shifts both subtle and radical. But over the last twenty years, it has maintained its vital premise: to support the role of art and its capacity to sustain and empower a community through any social, political, or environmental climate.
SADIE BARNETTE
Whether she is working in drawing, photography, or large-scale installation, Sadie Barnette relishes the abstraction of city space and the transcendence of the mundane to the imaginative. She creates visual compositions that engage a hybrid aesthetic of minimalism and density, using text, drawing, glitter, family Polaroids, subcultural codes, and found objects.

DAVID BAYUS
David Bayus lives and works in San Francisco. His cross-disciplinary practice centers on experimental filmmaking with a focus on the dualistic relationship between science and spirituality. He is a cofounder of BASEMENT art collective, based in San Francisco’s Mission District. He received his MFA from the San Francisco Art Institute in 2010.

SITA KURATOMI BHAIMIK
Sita Kuratomi Bhamik is an artist and educator with a community-based practice. Her work has been called a “joyous political critique.” She is also a cofounder of the People’s Kitchen Collective.

SOFÍA CÓRDOVA
Born in 1985 in Carolina, Puerto Rico, and currently based in Oakland, Sofia Córdova considers sci-fi, dance and music culture(s), the internet, mysticism, mutation and extinction, migration, and climate change under the conditions of late capitalism and its technologies.

CALEB DUARTE
Caleb Duarte is best known for creating temporary installations using construction-type frameworks such as beds of dirt, cement, and objects suggesting basic shelter. His installations become sites for performative interpretations of his sculptural community collaborations.

JOSH FAUGHT
Josh Faught’s practice combines textiles, pop-cultural detritus, and archival materials to address the relationships between language, community, and constructions of identity.

DARELL W. FIELDS
Darell W. Fields is the founding principal of Maxine Studio. He teaches visual studies and advanced design research at the University of California at Berkeley and is the author of the seminal work on architecture and race, Architecture in Black: Theory, Space and Appearance.

NICKI GREEN
Nicki Green is a transdisciplinary artist whose sculptures, ritual objects, and various flat works explore history preservation, conceptual ornamentation, and aesthetics of religiosity.

CARRIE HOTT
Through her interdisciplinary art practice, Carrie Hott seeks nonlinear narratives and unexplored tangents. Her work is informed by a roving research practice that explores the current and historic infrastructural systems that mediate our collective experiences and perceptions.

HYPHAE DESIGN LABORATORY
Hyphae Design Laboratory is a multidisciplinary practice focused on innovation in our built environment. Through collaboration, design thinking, applied ecology, and social change, it discovers, researches, and implements novel projects.

SAHAR KHOURY
Sahar Khoury is an artist based in Oakland. She works mostly with found or rejected materials to produce sculptures and installations.

CHARLIE LEESE
Charlie Leese’s artistic practice embodies caustic remainders of a world where solutions of an alternate type of elegance are arrived at from brutish gestures. Interiors of left-behind structures are rendered as exteriors, offering new formal possibilities and ever-recombinant content.

MODERN
modem is an interdisciplinary practice with experience in software, architecture, urban design, and digital fabrication. It uses radical and traditional architectural tools to transform objects, environments, and urban situations in order to strengthen and improve connections between buildings, cities, and ecologies.

CARRIE HOTT
Carrie Hott’s work is a hybrid of self-portraiture and queer narrative, expressing connections between people beyond political borders while pushing boundaries to address the construction and multiplicity of cultural identities.

CONSTANCE HOCKADAY
Constance Hockaday is a Chilean American who grew up on the Gulf of Mexico. She has created outsider maritime sculptures and installations using construction-type frameworks such as beds of dirt, cement, and objects suggesting basic shelter. His installations become sites for performative interpretations of his sculptural community collaborations.

RHONDA HOLBERTON
Rhonda Holberton is an Oakland-based interdisciplinary artist. Her multimedia installations make use of digital and interactive technologies integrated into traditional methods of art production.

JAMIL HELLU
Jamil Hellu is a visual artist based in San Francisco, working primarily with photography and video installations. His work is a hybrid of self-portraiture and queer narrative, expressing connections between people beyond political borders while pushing boundaries to address the construction and multiplicity of cultural identities.

WOODY DE OTHELLO
Beginning by sketching with a particular object in mind, one that is domestic and very familiar, Woody De Othello creates large, anthropomorphic ceramic sculptures. He completed his MFA at California College of Arts in 2011, and holds a BFA from Florida Atlantic University with a concentration in ceramics.

MARCELA PARDO ARIZA
Marcela Pardo Ariza explores the potential of constructed photography, handmade bending frames, and set building while celebrating the erroneous, dealing with issues of representation and questioning arbitrary hegemonies through prop-like objects and wry humor.

STAMEN DESIGN
Eric Rodenbeck is the CEO of Stamen Design, which builds beautiful, playful, technically sophisticated projects for clients from Digital Globe to the Dalai Lama to scientists around the country. His uniquely interdisciplinary work also intersects with the world of fine art, and has been exhibited worldwide and is in the permanent collection of the Museum of Modern Art, New York.

TARAVAT TALEPASAND
Via paintings, drawings, sculptures, and installations, Taravat Talepasand reconsider’s the ideological assumptions that index Iranian identity, state power, and gender in order to consider how body and image come to signify and rebel against normative notions of Iranian subjectivity. Her interest, however, is in painting a present, which is of and intrinsically linked to the past, making it easily understood by the Iranian and indicative of assumption for the Westerner.

URBAN WORKS AGENCY
Urban Works Agency (UWA) is a research lab at California College of the Arts that leverages architectural design to affect social justice, ecological vitality, and economic resilience at an urban scale.

CATE WHITE
Cate White lives and works in Oakland and works primarily in painting. She is concerned with how underrepresented perspectives made visible can complicate normalized beliefs surrounding gender, race, class, morality, value, beauty, and power. White uses the democratic language of comedy, narrative, and self-exposure to communicate and represent across social strata.

ANDREW WILSON
Andrew Wilson is a multimedia artist working at the intersections of the consumption of the black body and queerness. His work is at once beautiful, with an attention to craftsmanship, and repulsive in its graphic subject matter.
ACKNOWLEDGMENTS

First and foremost, we would like to thank the artists, architects, and designers participating in this exhibition. Their vibrant work reminds us of the importance of supporting Bay Area arts and culture, particularly at a time when we are told that the arts ecosystem of the Bay Area is dying out. Our studio visits throughout the fall, winter, and spring proved that there is a thriving arts scene in the Bay Area, despite what seems, at times, impossible odds.

Participants in the previous editions of Bay Area Now gave interviews and recollections about the exhibition over the years, many of which are featured in this publication. Very special thanks go to the past curators Renny Pritikin, René de Guzman, Arnold J. Kemp, Berin Golonou, Kate Eilertsen, Ceci Moss, Thien Lam, and Betti-Sue Hertz. We would also like to thank Ana Teresa Fernández, Glen Helfand, Desirée Holman, Sarah Hotchkiss, Tony Labat, Ranu Mukherjee, Stephanie Syjuco, Weston Teruya, Edie Tsong, and Hank Willis Thomas for their insights.

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Lucía Sanromán, Director of Visual Arts
Susie Kantor, Associate Curator of Visual Arts
Martin Strickland, Associate Director of Public Programs

CREDITS

Bay Area Now 8 is organized by Yerba Buena Center for the Arts and curated by Lucía Sanromán, Director of Visual Arts and Susie Kantor, Associate Curator of Visual Arts, with the architecture and design portion curated by Martin Strickland, Associate Director of Public Programs.

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