

TAKE THIS HAMMER

YERBA BUENA
CENTER FOR
THE ARTS

MARCH 11 –
AUGUST 14 2016
DOWNSTAIRS
GALLERIES

YBCA.ORG
#TAKETHISHAMMER

3.9 ART COLLECTIVE

INDIRA ALLEGRA

**ANTI-EVICTION
MAPPING PROJECT**

**BAY AREA SOCIETY
FOR ART & ACTIVISM**

**CAT BROOKS WITH
BLACK LIVES MATTER |
ANTI POLICE-TERROR
PROJECT**

CULTURESTRIKE

DIGNIDAD REBELDE

LESLIE DREYER

**THE GUANTANAMO
BAY MUSEUM OF ART
AND HISTORY**

JEREMY MENDE

TUCKER NICHOLS

OREE ORIGINAL

**PERSIA FEATURING
DADDIEŞ PLĂŞTIK**

PITCH INTERACTIVE

ADRIENNE SKYE ROBERTS

FAVIANNA RODRIGUEZ

RUBY MOUNTAIN

STAMEN

**CURATED BY
CHRISTIAN L. FROCK**

**ART + MEDIA ACTIVISM
FROM THE BAY AREA**





Oree Originol, *Altar*, 2016. Photo by Brooke Anderson.
Courtesy the artist and Brooke Anderson.

FOREWORD

DEBORAH CULLINAN
CEO

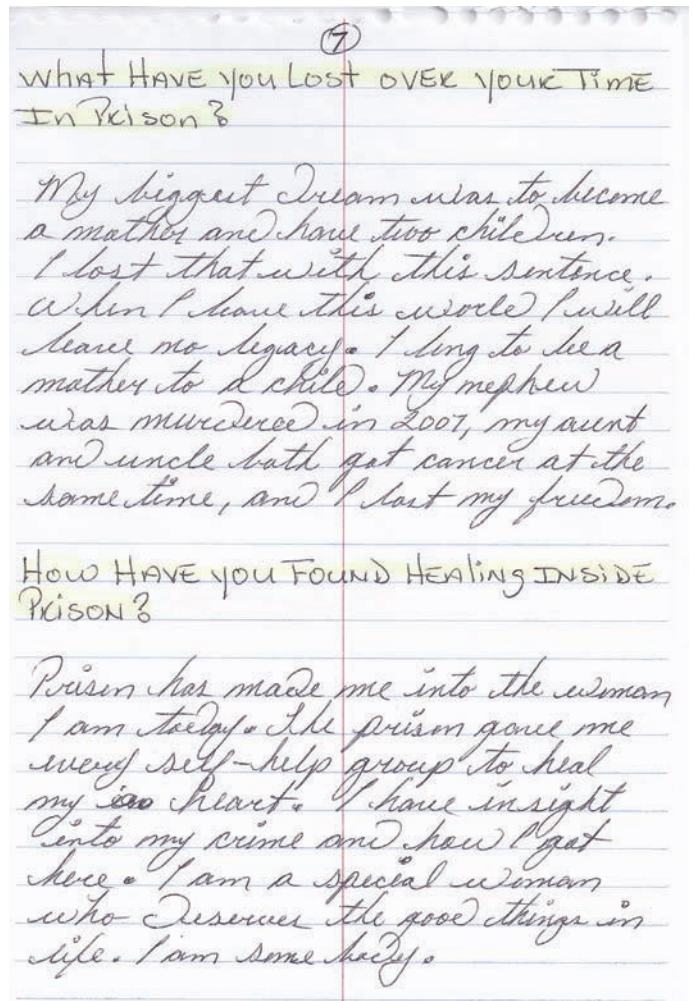
At YBCA our mission is to generate culture that moves people. Put simply, we believe that cultural movement is the essential catalyst for change. By “culture,” we mean the collection of traditions, stories, and beliefs that illuminates who we are and who we can be. Culture is a moment in time. It is the expression of a community of people. In its best and most inclusive form, it is the illustration of our fears, our dreams, and our greatest desires. Like the wind at our backs, as culture gains momentum, so do we.

The San Francisco Bay Area has long been known as a place for countercultural movement that gathers force, energy, and motion until it is no longer the marginalized alternative. It is the righteous new present. In the midst of so much disruption in our Bay Area, we can't forget that this is what cultural movement can do. It can bring forth change that is just.

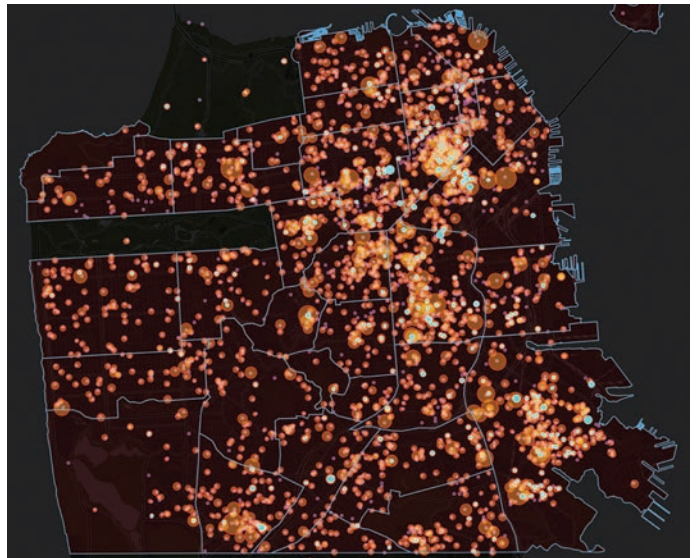
Take This Hammer: Art + Media Activism from the Bay Area, curated by the fierce Christian L. Frock, is exactly the right project to undertake as this same Bay Area undergoes seismic change that includes massive displacement and the erosion of our bohemian roots. This is a project that says loudly that issues matter, that people matter, and that cultural institutions are here not only to house art and attract tourists, but also and most importantly to instigate inclusive cultural movement.

The exhibition borrows its name from the 1963 KQED documentary film that followed the author and activist James Baldwin as he sought to uncover the real situation for African Americans in San Francisco. More than fifty years later, the artists, technologists, and activists in our *Take This Hammer* exhibition provide new ways of revealing a city's truths and holding ourselves accountable.

The greatest cities of this century will be remembered as those that understood and embraced the imperative role of creative expression, collective action, and broad-based public will. *Take This Hammer* reminds us that we can and must create our own momentum.



Adrienne Skye Roberts, Letter from Tammy serving Life Without Parole at California Institute for Women, 2014. *A Living Chance: Storytelling to End Life Without Parole*. Courtesy Adrienne Skye Roberts and the California Coalition for Women Prisoners.



Anti-Eviction Mapping Project, San Francisco Fires, 2005-2015 (detail), 2015. Courtesy Anti-Eviction Mapping Project.



Indira Allegra, *Blackout* (detail), 2015.
Photo by Brianna Kalajian. Courtesy the artist.

A JUSTICE & EQUITY INDEX

COMPILED BY
JEFF CHANG

Total Christie's art auctions and private sales in 2009: **\$3,300,000,000**

U.S. foundation giving to nonprofit arts and cultural institutions in 2009: **\$2,300,000,000**

U.S. foundation giving to arts and cultural institutions benefiting underrepresented communities in 2009: **\$23,000,000**

U.S. foundation giving to arts and cultural institutions advancing social justice in 2009: **\$11,500,000**

Appropriations for U.S. National Endowment for the Arts in 1979 (in 2009 dollars): **\$442,032,000**

Appropriations for U.S. National Endowment for the Arts in 2009: **\$155,000,000**

Population of the U.S. in 2010: **309,300,000**

Appropriations for New Zealand's Cultural Ministry in 2010 (in U.S. dollars): **\$199,200,000**

Population of New Zealand in 2010: **4,400,000**

Percentage of U.S. art museum leadership positions currently filled by non-Hispanic whites: **84**

Percentage of board member positions of nonprofit arts and cultural organizations currently filled by whites: **91**

Price Viacom paid in 2000 for Black Entertainment Television (in 2015 dollars): **\$3,200,000,000**

Price Apple paid in 2014 for Beats Electronic (aka Beats by Dre): **\$3,000,000,000**

Amount the U.S. Pentagon will spend on unclassified drone research, development, and procurement projects in 2016: **\$2,900,000,000**

Number of international migrants worldwide, 2015: **243,700,000**

Percentage of the U.S. population who are international migrants, 2015: **14.5**

Number of immigrants who qualify for U.S. family-sponsored preference visas awaiting naturalization: **4,445,000**

Number of people deported under President Obama from 2009 to 2015: **2,508,500**

Number of parents of U.S.-born children deported in 2013: **72,000**

Estimated number of years for a Philippine-born brother or sister of a U.S. citizen to become naturalized: **24**

Number of international migrants projected to be displaced in 2050 due to climate change alone: **700,000,000**

Median household income in Oakland, 2000: **\$40,055**

Median household income in Oakland, 2013: **\$54,394**

Percentage of African Americans as total population of Uptown, Longfellow, Temescal, and City Center neighborhoods, Oakland, 1970: **58**

Percentage of African Americans as total population of Uptown, Longfellow, Temescal, and City Center neighborhoods, Oakland, 2010: **42**

Median household income in San Francisco County, 2000: **\$55,221**

Median household income in San Francisco County, 2013: **\$77,485**

Median household income of Bay Area theatergoers in San Francisco County, 2013: **\$105,027**

Percentage of households in San Francisco's Chinatown immediately vulnerable to displacement: **30**

Percentage increase in the number of these households since 2000: **58**

Percentage of African Americans as total population of Fillmore, Western Addition, and Bayview/Hunters Point neighborhoods, 1970: **62**

Percentage of African Americans as total population of Fillmore, "NoPa," and Bayview/Hunters Point neighborhoods, 2010: **24**

Rank of the U.S. in income inequality among global nations: **4**

Gap in income between the top 5 percent and the bottom 20 percent of households in the U.S.: **\$178,000**

Gap in income between the top 5 percent and the bottom 20 percent of households in the Bay Area: **\$263,000**

Rank of San Francisco in income inequality among U.S. cities: **2**

Amount spent by pro-gun organizations on federal campaigns and lobbying in 2014: **\$28,638,201**

Amount spent by gun-control organizations on federal campaigns and lobbying in 2014: **\$13,643,045**

Amount the Oakland Police Department and insurance carriers paid in brutality and misconduct lawsuit settlements from 1990 to 2014: **\$74,000,000**

Amount the City of San Francisco settled in 2014 with Caramad Conley for wrongful conviction: **\$3,500,000**

Number of years Caramad Conley spent incarcerated: **18**

White males in California incarcerated per 100,000: **488**

Latino males in California incarcerated per 100,000: **922**

African American males in California incarcerated per 100,000: **4,367**

African American infant deaths per 10,000 births: **11.5**

White American infant deaths per 10,000 births: **5.2**

Cuban infant deaths per 10,000 births: **4.7**

Number of years the average white person is expected to live longer than the average black person: **3.8**

Percentage of white Internet users who use Twitter, 2014: **21**

Percentage of Latino Internet users who use Twitter, 2014: **25**

Percentage of black Internet users who use Twitter, 2014: **27**

Number of tweets about Trayvon Martin in the first month after he was killed: **4,700,000**

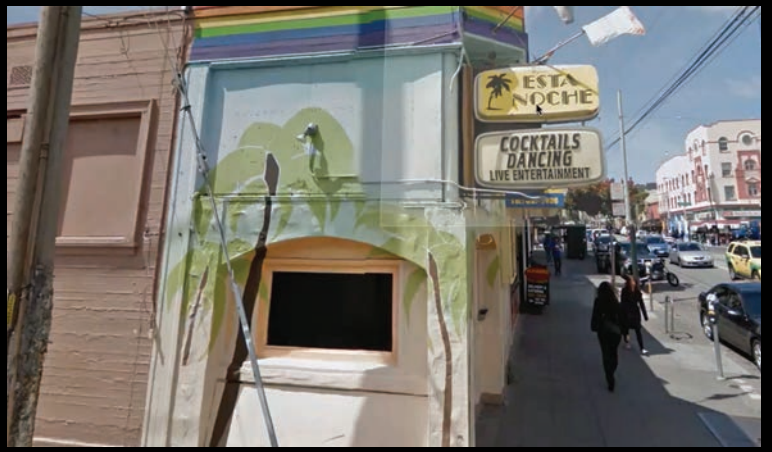
Number of tweets using #Ferguson in the first eight days after Michael Brown was killed: **8,300,000**

Amount Andy Warhol's *Race Riot* (1964) sold for at Christie's auction on May 13, 2014: **\$62,900,000**

Number of #BlackLivesMatter demonstrations held from July 19, 2014 to February 4, 2016: **1,201**

Sources on page 10





DAVID BROOKS

The Coming Activist Age

We're entering an era of epic legislation. There are at least five large problems that will compel the federal government to act in gigantic ways over the next few years.

First, there is the erosion of the social contract. Private sector firms are less likely to provide health benefits, producing a desperate need for health care reform. Second, there is the energy shortage. Rising Asian demand strains worldwide supply, threatening industry and consumers, and producing calls for a

Disraeli's recipe for conservative survival.

bold energy initiative. Third, there is the stagnation in human capital. During the 20th century, Americans were better educated than the citizens of any other power. Since 1970, that lead has been forfeited, producing inequality and wage stagnation. To compete, the U.S. will require a series of human capital initiatives.

Fourth, there's financial market reform. In an intricately connected world, even Republican administrations cannot allow big institutions to fail. If government is going to guarantee against failure, then it is inevitably going to get more involved in regulating how businesses are run. Fifth, there's infrastructure reform. The U.S. transportation system is in shambles and will require major new projects.

All of this means that the next few years will be an age of government activism. You may think, therefore, that this situation is ripe for Democratic dominance. The Democrats are the natural party of federal vigor. Voters prefer Democratic approaches to issues like health care and education by as much as 25 percentage points.

Yet, historically, periods of great governmental change have often been periods of conservative rule. It's as if voters understand that they need big changes, but they want those changes planned and enacted by leaders who will restrain the pace of change and prevent radical excess.

Two of the most prominent conservative reformers were Benjamin Disraeli and Theodore Roosevelt. Both reframed the political debate so that it was not change versus the status quo, it was unfamiliar change versus cautious, patriotic change designed to preserve the traditional virtues of the nation.

Disraeli inherited a British Conservative Party that was a political club for the landowning class. He created One Nation Conservatism, a reminder that Britain was one community, with a sense of mutual responsibility across classes. Then, at the pinnacle of his career, he embraced reform, expanding the franchise to the socially conservative working class.

Disraeli saw this change as a way to restore ancient glories. Or, as he put it: "In a progressive country, change is constant; and the great question is not whether you should resist change, which is inevitable, but whether that change should be carried out in deference to the manners, the customs, the laws and traditions of a people, or whether it should be carried out in deference to abstract principles, and arbitrary and general doctrines."

Like Disraeli, Roosevelt was a romantic nationalist. While the more progressive reformers spoke the international language of modernization, Roosevelt spoke the language of highly charged Americanism.

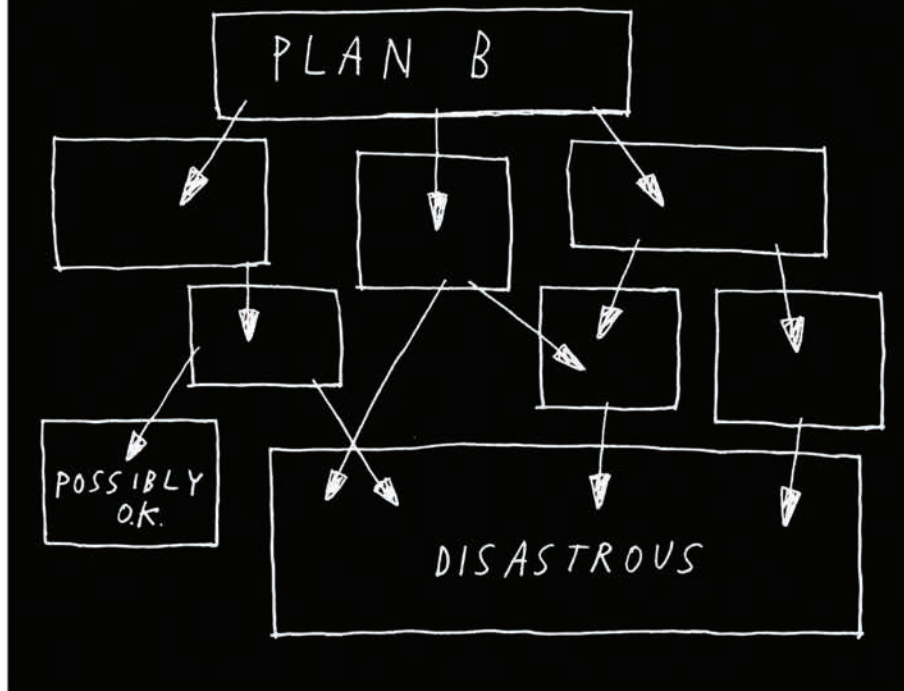
He believed private property was the basis of American greatness. He built his persona around the classic American icons: the cowboy, fighter and pioneer.

He defended his initiatives as the way to maintain the economic and social order. People had enough change in their lives; they were looking for government that could preserve the way things already were. If the trusts threatened the traditional small businessman, he would take on the trusts. If industrialism threatened the natural landscape, he would become a preservationist.

His formula was like Disraeli's: political innovation to restore traditional national morality. He had an image of an American hero — thrifty, hard-working, vigorous and righteous — and sought to create a Square Deal for that sort of person. "The true function of the state as it interferes in social life," Roosevelt wrote, "should be to make the chances of competition more even, not to abolish them."

John McCain's challenge is to recreate this model. He will never get as many cheers in Germany as Barack Obama, but for a century his family has embodied American heroism. He will never seem

Using Bombs to Stave Off War



TUCKER NICHOLS

By Benny Morris

LI-ON, Israel

ISRAEL will almost surely attack Iran's nuclear sites in the next four to seven months — and the leaders in Washington and even Tehran should hope that the attack will be successful enough to cause at least a significant delay in the Iranian production schedule, if not complete destruction, of that country's nuclear program. Because if the attack fails, the Middle East will almost certainly face a nuclear war — either through a subsequent pre-emptive Israeli nuclear strike or a nuclear exchange shortly after Iran gets the bomb.

It is in the interest of neither Iran nor the United States (nor, for that matter, the rest of the world) that Iran be savaged by a nuclear strike, or that both Israel and Iran suffer such a fate. We know what would ensue: a traumatic destabilization of the Middle East with resulting political and military consequences around the globe, serious injury to the West's oil supply and radioactive pollution of the earth's atmosphere and water.

But should Israel's conventional assault fail to significantly harm or stall the Iranian program, a ratcheting up of the Iranian-Israeli conflict to a nuclear level will most likely follow. Every intelligence agency in the world believes the Iranian program is geared toward making weapons, not to the peaceful applications of nuclear power. And, despite the current talk of additional economic sanctions, everyone knows that such measures have so far led nowhere and are unlikely to be applied with sufficient scope to cause Iran real pain, given Russia's and China's continued recalcitrance and Western Europe's (and America's) ambivalence in behavior, if not in rhetoric. Western intelligence agencies agree that Iran will reach the "point of no return" in acquiring the capacity to produce nuclear weapons in one to four years.

Which leaves the world with only one option if it wishes to halt Iran's march toward nuclear weaponry: the military option, meaning an aerial assault by either the United States or Israel. Clearly, America has the conventional military capacity to do the job, which would involve a protracted air assault against Iran's air defenses followed by strikes

Benny Morris, a professor of Middle Eastern history at Ben-Gurion University, is the author, most recently, of "1948: A History of the First Arab-Israeli War."

on the nuclear sites themselves. But, as a result of the Iraq imbroglio, and what is rapidly turning into the Afghan imbroglio, the American public has little enthusiasm for wars in the Islamic lands. This curtails the White House's ability to begin yet another major military campaign in pursuit of a goal that is not seen as a vital national interest by many Americans.

Which leaves only Israel — the country threatened almost daily with destruction by Iran's leaders. Thus the recent reports about Israeli plans and preparations to attack Iran (the period from Nov. 5 to Jan. 19 seems the best bet, as it gives the West half a year to try the diplomatic route but ensures that Israel will have support from a lame-duck White House).

The problem is that Israel's military capacities are far smaller than America's and, given the distances involved, the fact that the Iranian sites are widely dispersed and underground, and Israel's inadequate intelligence, it is unlikely that the Israeli conventional forces, even if allowed the use of Jordanian and Iraqi airspace (and perhaps, pending

If Israel attacks Iran's nuclear sites, the Iranians should hope it succeeds.

American approval, even Iraqi air strikes) can destroy or perhaps significantly delay the Iranian nuclear project.

Nonetheless, Israel, believing that its very existence is at stake — and this is a feeling shared by most Israelis across the political spectrum — will certainly make the effort. Israel's leaders, from Prime Minister Ehud Olmert down, have all explicitly stated that an Iranian bomb means Israel's destruction; Iran will not be allowed to get the bomb.

The best outcome will be that an Israeli conventional strike, whether failed or not — and, given the Tehran regime's totalitarian grip, it may not be immediately clear how much damage the Israeli assault has caused — would persuade the Iranians to halt their nuclear program, or at least persuade the Western powers to significantly increase the diplomatic and economic pressure on Iran.

But the more likely result is that the international community will continue to do nothing effective and that Iran will speed up its efforts to produce the bomb

that can destroy Israel. The Iranians will also likely retaliate by attacking Israel's cities with ballistic missiles (possibly topped with chemical or biological warheads); by prodding its local clients, Hezbollah and Hamas, to unleash their own armies against Israel; and by activating international Muslim terrorist networks against Israeli and Jewish — and possibly American — targets worldwide (though the Iranians may at the last moment be wary of provoking American military involvement).

Such a situation would confront Israeli leaders with two agonizing, dismal choices. One is to allow the Iranians to acquire the bomb and hope for the best — meaning a nuclear standoff, with the prospect of mutual assured destruction preventing the Iranians from actually using the weapon. The other would be to use the Iranian counterstrikes as an excuse to escalate and use the only means available that will actually destroy the Iranian nuclear project: Israel's own nuclear arsenal.

Given the fundamentalist, self-sacrificial mindset of the mullahs who run Iran, Israel knows that deterrence may not work as well as it did with the comparatively rational men who ran the Kremlin and White House during the cold war. They are likely to use any bomb they build, both because of ideology and because of fear of Israeli nuclear pre-emption. Thus an Israeli nuclear strike to prevent the Iranians from taking the final steps toward getting the bomb is probable. The alternative is letting Tehran have its bomb. In either case, a Middle Eastern nuclear holocaust would be in the cards.

Iran's leaders would do well to rethink their gamble and suspend their nuclear program. Bar this, the best they could hope for is that Israel's conventional air assault will destroy their nuclear facilities. To be sure, this would mean thousands of Iranian casualties and international humiliation. But the alternative is an Iran turned into a nuclear wasteland. Some Iranians may believe that this is a worthwhile gamble if the prospect is Israel's demise. But most Iranians probably don't. □

Correction

A map accompanying an Op-Ed article on the Fourth of July, about the Declaration of Independence, misstated the location of one of the earliest copies of the document. The copy in Dallas is housed at the Dallas Public Library, not City Hall.

PAUL KRUGMAN

L-ish Economic Prospects

Home prices are in free fall. Unemployment is rising. Consumer confidence is plumbing depths not seen since 1980. When will it all end?

The answer is, probably not until 2010 or later. Barack Obama, take notice.

It's true that some prognosticators still expect a "V-shaped" recovery in which the economy springs back rapidly from its slump. On this view, any day now it will be morning in America.

But if the experience of the last 20 years is any guide, the prospect for the economy isn't V-shaped, it's L-ish: rather than springing back, we'll have a prolonged period of flat or at best slowly improving performance.

Let's start with housing. According to the widely used Case-Shiller index, average U.S. home prices fell 17 percent over the past year. Yet we're in the process of deflating a huge housing bubble, and housing prices probably still have a long way to fall.

Specifically, real home prices, that is, prices adjusted for inflation in the rest of the economy, went up more than 70 percent from 2000 to 2006. Since then they've come way down — but they're still more than 30 percent above the 2000 level.

Should we expect prices to fall all the way back? Well, in the late 1980s, Los Angeles experienced a large localized housing bubble; real home prices rose about 50 percent before the bubble popped. Home prices then proceeded to fall by a quarter, which combined with ongoing inflation brought real housing prices right back to their prebubble level.

And here's the thing: this process took more than five years — L.A. home prices didn't bottom out until the mid-1990s. If the current housing slump runs on the same schedule, we won't be seeing a recovery until 2011 or later.

Prosperity is not just around the corner.

What about the broader economy? You might be tempted to take comfort from the fact that the last two recessions, in 1990-1991 and 2001, were both quite short. But in each case, the official end of the recession was followed by a long period of sluggish economic growth and rising unemployment that felt to most Americans like a continued recession.

Thus, the 1990 recession officially ended in March 1991, but unemployment kept rising through much of 1992, allowing Bill Clinton to win the election on the basis of the economy, stupid. The next recession officially began in March 2001 and ended in November, but unemployment kept rising until June 2003.

These prolonged recession-like episodes probably reflect the changing nature of the business cycle. Earlier recessions were more or less deliberately engineered by the Federal Reserve, which raised interest rates to control inflation. Modern slumps, by contrast, have been hangers-on from bouts of irrational exuberance — the savings and loan free-for-all of the 1980s, the technology bubble of the 1990s and now the housing bubble.

Ending those old-fashioned recessions was easy because all the Fed had to do was relent. Ending modern slumps is much more difficult because the economy needs to find something to replace the burst bubble.

The Fed, in particular, has a hard time getting traction in modern recessions. In 2002, there was a strong sense that the Fed was "pushing on a string": it kept cutting interest rates, but nobody wanted to borrow until the housing bubble took off. And now it's happening again. The Onion, as usual, hit the nail on the head with its recent headline: "Recession-plagued nation demands new bubble to invest in."

But we probably won't find another bubble — at least not one big enough to fuel a quick recovery. And this has, among other things, important political implications.

Given the state of the economy, it's hard to see how Barack Obama can lose the 2008 election. An anecdote: This week a passing motorist shouted at a crowd waiting outside a branch of IndyMac, the failed bank, "Bush economics didn't work! They are right-wing Republican thieves!" The crowd cheered.

But what the economy gives, it can also take away. If the current slump follows the typical modern pattern, the economy will stay depressed well into 2010, if not beyond — plenty of time for the public to start blaming the new in-

Stuff Parody Writers Like

By Jeff Johnson

THE book "Stuff White People Like," based on the runaway Internet hit of the same name, just made the best-seller list. Apparently, readers felt they were lacking a definitive guide to white, upwardly mobile individuals and their purported interests. Here

STUFF SERIAL KILLERS LIKE

Windowless vans
Death-row weddings to pen pals
Clowns and/or clown paintings
Rivers with swift evidence-destroying currents

STUFF JUNIOR HIGH SCHOOL GUIDANCE COUNSELORS LIKE

Telling you how much smarter your sister was

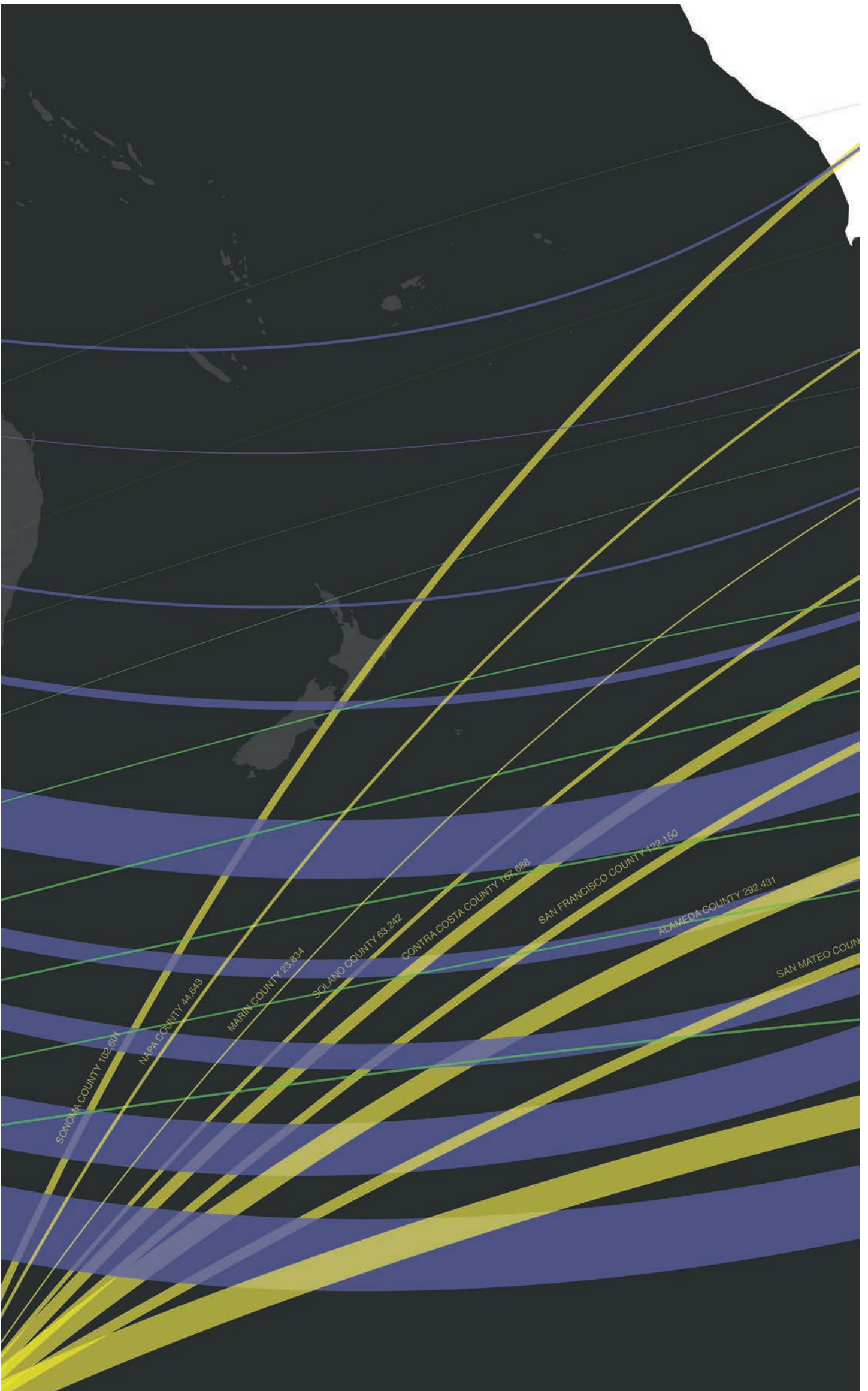
STUFF INTOXICATED PEOPLE LIKE

Pizza
Your sofa
Vomiting on public property
Leprechauns
Vomiting on your sofa

STUFF FORMER YANKEE GARY SHEFFIELD LIKES

Nothing

STUFF PARENTS WITH TODDLERS WHO



Stamen, *Bay Area Melting Pot: A Region of Immigrants* (detail), 2016. © Stamen

←

Tucker Nichols, *Op-Ed Drawings*, 2005-16.
 Courtesy Gallery 16, San Francisco and *The New York Times*.
 Photo by Tucker Nichols.

CURATOR ACKNOWLEDGMENTS

Never doubt that a small group of thoughtful, committed citizens can change the world; indeed it's the only thing that ever has. — Margaret Mead

First and foremost, I would like to thank the participating artists, activists, and technologists. Deep gratitude also goes out to Deborah Cullinan and the incredible team at YBCA, including Voleine Amilcar, John Foster Cartwright, Dorothy Dávila, Tesar Freeman, Chinaka Hodge, James Im, Marc Bamuthi Joseph, Susie Kantor, Ben Leon, Elena Morrison Lyman, Jennifer Martindale, Katya Min, Jonathan Moscone, Ceci Moss, Emily Reynolds, Lucía Sanromán, Joel Shepard, Rebecca Silberman, Elise Stieren, and Martin Strickland. Many thanks as well to Jennifer Bertani at WNET; Jeff Chang; Robert Chehoski at KQED; Kevin B. Chen; Tom Crabtree, Caro Reece, and Patricia Callaway and the team at Manual; Alicia Garza and Nikita Mitchell of Black Lives Matter; Rebecca Solnit; Lindsey Westbrook; Alexandra Zsigmond at *The New York Times*; and, most especially, Aaron Stienstra and Asa + Cleo Frock-Stienstra.

I would have loved to include in this exhibition so many more Bay Area change makers—far more than I could acknowledge here—so great is our collective history in the realm of art and activism. This exhibition is dedicated to all of you and to the spirit of resistance so deeply ingrained in this place. Never stop.

CONTRIBUTOR BIOS

CHRISTIAN L. FROCK is an independent curator, writer, and educator. Frock's practice focuses on art and politics. Invisible Venue, the curatorial enterprise Frock founded and has directed since 2005, collaborates with artists to present art in public spaces. She has organized programs, exhibitions, and commissions with many organizations, including the British Arts Council, Headlands Center for the Arts, the San Francisco Museum of Modern Art, Southern Exposure, SOMArts Cultural Center, and Emergency USA | Thoreau Center for Sustainability. Her writing has been featured in the *Guardian US*, *KQED Arts*, and the *San Francisco Chronicle*, among others. Chronicle Books published her first book, *Unexpected Art*, in March 2015. She recently co-curated *Public Works: Artists' Interventions 1970s – Now* at Mills College Art Museum and is presently 2015 – 2016 Scholar in Residence at California College of the Arts' Center for Art + Public Life. invisiblevenue.com, visiblealternative.com

Writer, historian, and activist **REBECCA SOLNIT** is the author of seventeen books about environment, landscape, community, art, politics, hope, and feminism, including two atlases, of San Francisco in 2010 and New Orleans in 2013; and the books *Men Explain Things to Me*; *The Faraway Nearby*; *A Paradise Built in Hell: The Extraordinary Communities that Arise in Disaster*; *A Field Guide to Getting Lost*; *Wanderlust: A History of Walking*; and *River of Shadows, Eadweard Muybridge and the Technological Wild West* (for which she received a Guggenheim, the National Book Critics Circle Award in criticism, and the Lannan Literary Award). A product of the California public education system from kindergarten to graduate school, she is a columnist at Harper's. rebeccasolnit.net

JEFF CHANG co-founded CultureStrike and *ColorLines*. He is the Executive Director of the Institute for Diversity in the Arts at Stanford University. His recent book, *Who We Be: The Colorization of America*, was released by St. Martin's Press in October 2014. His next book, *We Gon' Be Alright: Notes On Race, Culture, and Resegregation* (Picador) will be released Fall 2016. Chang has been a USA Ford Fellow in Literature and a winner of the North Star News Prize. He was named by *The Utne Reader* as one of "50 Visionaries Who Are Changing Your World." His first book, *Can't Stop Won't Stop: A History of the Hip-Hop Generation*, garnered many honors, including the American Book Award and the Asian American Literary Award. He has written for *The Guardian*, *The Nation*, *The New York Times*, the *San Francisco Chronicle*, *The Believer*, *Foreign Policy*, *N+1*, *Mother Jones*, *Slate*, *Salon*, and *Buzzfeed*, among many others. jeffchang.net, cantstopwontstop.com

Sources from Jeff Chang's *A Justice & Equity Index* (Page 5)
\$3,300,000,000: Christie's press release, January 28, 2010; \$2,300,000,000, \$23,000,000, \$11,500,000, \$442,032,000: National Committee for Responsive Philanthropy; \$155,000,000: National Endowment for the Arts; 308,750,000: quickfacts.census.gov; \$199,200,000: New Zealand Ministry for Culture and Heritage; 4,400,000: <http://www.stats.govt.nz>; 84: Mellon Foundation: Art Museum Staff Demographic Survey, 2015; 91: New York City Department of Cultural Affairs; \$3,200,000,000: *The New York Times*, November 4, 2000; \$3,000,000,000: Forbes.com, May 28, 2014; \$2,900,000,000: Friends Committee on National Legislations; 243,700,000, 14.5: United Nations Department of Economic and Social Affairs, Population Division; 4,445,000: U.S. Department of State; 2,508,500: U.S. Immigration and Customs Enforcement; 72,000: Huffington Post, June 26, 2014; 24: *Washington Post*, January 31, 2013; 700,000,000: "In Search of Shelter," <http://ciesin.columbia.edu/publications.html>; \$40,055, \$54,394: quickfacts.census.gov; 58, 42: Anti-Eviction Mapping Project; \$55,221, \$77,485: quickfacts.census.gov; \$105,027: Theatre Bay Area report, 2014; 30, 58: UC Berkeley Center for Community Innovation, June 2015; 62, 24: Anti-Eviction Mapping Project; 4: OECD, United States Profile, May 21, 2015; \$178,000, \$263,000: Silicon Valley Institute for Regional Studies; 2: Brookings Institute, March 17, 2015; \$28,638,201, \$13,643,045: PBS.com, Frontline Enterprise Journalism Group, January 6, 2015; \$74,000,000: OaklandPoliceBeat.com, April 9, 2014; \$3,500,000, 18: SFgate.com, July 13, 2014; 88, 922, 4,367: Public Policy Institute of California; 11.5, 5.2, 4.7, 3.8: *U.S. News and World Report*, January 5, 2015; 21, 25, 27: Pew Research Center, January 9, 2015; 4,700,000, 8,300,000: Pew Research Center, August 20, 2014; \$62,900,000: Christies.com; 1,201: <https://elephrame.com/textbook/BLM>.

PARTICIPANT BIOS

3.9 ART COLLECTIVE, featuring works by Rodney Ewing and William Rhodes, is an association of African American artists, curators, and art writers who came together to draw attention to San Francisco's dwindling population of black residents. **RODNEY EWING** dedicates his work to the intersection and merging of body and place, memory and fact, in order to examine human interactions and cultural conditions and create a narrative that requires us to be present and profound. **WILLIAM RHODES** is an artist and founder of 3.9 Art Collective. Through his work he explores themes of hidden knowledge, iconography, and variation in meaning depending on cultural context. threepointninecollective.com, rodneyewing.com, williamrhodesart.com

INDIRA ALLEGRA explores practices of documentation through poetics and text/ile performance. In 2015 she received the Windgate Craft Fellowship, which is awarded to artists who represent the future of contemporary craft. indiraallegra.com

ANTI-EVICTION MAPPING PROJECT is a data visualization, data analysis, and digital storytelling collective documenting the dispossession of San Francisco Bay Area residents in the wake of the Tech Boom 2.0. antievictionmap.com

BAY AREA SOCIETY FOR ART & ACTIVISM is a diverse and intergenerational community celebrating the ways artists and activists engage with issues of social justice, hope, freedom, history, democracy, love, labor, class, the environment, and more. artandactivism.org

CAT BROOKS. Artist. Mother. Communicator. Organizer. Activist. Strategist. Innovator. **BLACK LIVES MATTER** is a tactic to (re)build the black liberation movement, affirming the lives of black queer and trans folks, disabled folks, black-undocumented folks, folks with records, women, and all black lives along the gender spectrum. **ANTI POLICE-TERROR PROJECT** is dedicated to building a sustainable and replicable model for eradicating police terror from communities of color across the country. catbrooks.net, blacklivesmatter.com, antipoliceterrorproject.org

CULTURESTRIKE believes that cultural work is key to creating systemic change. It empowers artists to dream big, disrupt the status quo, and envision a truly just world rooted in shared humanity. culturestrike.org

DIGNIDAD REBELDE is a graphic arts collaboration between the Oakland-based artists Jesus Barraza and Melanie Cervantes, who believe that art can be an empowering reflection of community struggles, dreams, and visions. **JESUS BARRAZA** is an interdisciplinary artist who, through his work and the work of Dignidad Rebelde and Justseeds' Artists Cooperative, is helping to keep graphic art activism alive. **MELANIE CERVANTES** is a Xicana activist-artist who translates the hopes and dreams of justice movements into images that agitate and inspire. She is best known for her political screenprints and posters. dignidadrebelde.com

LESLIE DREYER is an interdisciplinary artist and organizer who creates tactical performance-interventions, media spectacles, and unsanctioned installations from within movements fighting for a right to the city and an equitable future. lesliedreyer.com

THE GUANTANAMO BAY MUSEUM OF ART AND HISTORY was created to remember the human rights abuses that occurred while the prison was in operation, and provide a framework for combating human rights abuses that persist today. guantanamo baymuseum.org

JEREMY MENDE is an artist and designer whose work involves creating interpretive opportunities that indicate our connection to, and responsibility for, a collective society. mendedesign.com

TUCKER NICHOLS is an artist and author. His work has been featured in museums nationally and internationally, and his drawings have been published in *McSweeney's*, *The Thing Quarterly*, and *The New York Times*. tuckernichols.com

OREE ORIGINOL is an Oakland-based artist working across painting, printing, and digital media who is committed to the social transformation of marginalized communities and promoting justice for people killed by police. oreeoriginol.com

PERSIA is a San Francisco-based drag queen and former performer at the now shuttered legendary Mission District gay Latino nightclub Esta Noche. **DADDIE\$ PLASTIK** is an Oakland-based group comprised of Tyler Holmes, VainHein, San Cha, and others. dragmoments.tumblr.com

PITCH INTERACTIVE is a data visualization studio whose work spans illustrations, physical installations, projections, console game user interfaces, software applications, websites, and textiles. pitchinteractive.com

ADRIENNE SKYE ROBERTS operates at the crossroads of art, education, and social justice organizing, working in resistance to the prison industrial complex and in collaboration with people directly impacted by incarceration. adrienneskyeroberts.com

FAVIANNA RODRIGUEZ is an interdisciplinary artist and cultural strategist whose work addresses sexual freedom, migration, inequality, gender justice, and ecology. favianna.tumblr.com

RUBY MOUNTAIN, aka Krystle Ahmadyar, is a vocalist and songwriter who calls upon her training in Jazz, experimental electronic, and Afghan folk music to create compositions of love, resiliency, and social justice. soundcloud.com/rubymountain

Founded in 2001, **STAMEN** has a reputation for its expertise in creating compelling interactive design and data visualization projects, and for research that has a way of finding applications in the real world. stamen.com

PROGRAMS

OPENING NIGHT PARTY

FRIDAY, MARCH 11, 7–10PM
GRAND LOBBY & DOWNSTAIRS GALLERIES
\$12 advance / \$15 at the door
Free for YBCA members & YBCA:You

Celebrate the openings of *Take This Hammer: Art + Media Activism from the Bay Area* and *Samara Golden: A Trap in Soft Division*. Enjoy a signature cocktail inspired by Samara Golden's installation, meet artists and activists involved in *Take This Hammer*, and watch the Great Tortilla Conspiracy as they screen print onto tortillas to create edible works of art.

CULTURESTRIKE COLLABORATION WITH YOUNG ARTISTS AT WORK (YAAW) PROGRAM MARCH 1–31

CultureStrike develops a ten-session curriculum based on their cultural strategy of addressing Environmental Justice issues through the practice of art-making. The curriculum combines political education in issues of climate change and climate justice via arts practices, and artist capacity development. All collaborating instructors selected by CultureStrike reflect their commitment to racial, sexual, gender, and immigrant status diversity. The Young Artists at Work (YAAW) program is a paid, year-long, multi-disciplinary arts-as-activism residency for Bay Area high school youth at YBCA.

TAKE THIS HAMMER: CURATOR AND ARTISTS IN CONVERSATION

THURSDAY, APRIL 14, 6–9PM
DOWNSTAIRS GALLERIES
\$10 / \$8 YBCA Members / YBCA:You FREE

Join Christian L. Frock and Kevin B. Chen for a conversation with artists from *Take This Hammer*. Gather in Gallery 2, in the midst of the exhibition, to hear insights about arts and media activism.

YBCA OPEN HOUSE FOR OPEN ENGAGEMENT

FRIDAY, APRIL 29, 2–3PM
DOWNSTAIRS GALLERIES
FREE with gallery admission, for Open Engagement participants, and YBCA:You

YBCA welcomes Open Engagement 2016—POWER to the galleries for an open house tour of *Take This Hammer* by curator Christian L. Frock.

TAKE THIS HAMMER: ACTION SKILL SHARE

THURSDAY, MAY 19, 7–9PM
GRAND LOBBY
Free & Open to the public

Join YBCA for an evening of refining activist skills via tactical workshops and clinics organized by Kevin B. Chen, featuring Bay Area political, arts, and media activist organizations, along with people's choice contests and live music.

TAKE THIS HAMMER: TEN BAY AREA WRITERS RESPOND

TUESDAY, JUNE 7, 7–9PM
DOWNSTAIRS GALLERIES
\$10 / \$8 YBCA Members / YBCA:You FREE

Ten Bay Area writers are invited to tour the exhibition and respond with original writing. The program features readings and poetry performances by a diverse group of emerging and established writers, including Adriana Camerena, Roxanne Dunbar-Ortiz, Kevin Killian, Toni Mirosevich, Truong Tran, Andrew Wilson, and more. Facilitated by Kevin B. Chen, YBCA Chief of Program and Pedagogy Marc Bamuthi Joseph, and Associate Director of Program and Pedagogy Chinaka Hodge.

HOW TO BE (OR NOT TO BE) AN ACTIVIST

APRIL 5, MAY 3 & JULY 5, 7PM
FREE with gallery admission

In conjunction with the *Take This Hammer* exhibition, YBCA presents three free screenings of extraordinary portraits of activist movements around the world, curated by Film/Video Curator Joel Shepard.

TUESDAY, APRIL 5, 7PM

Everyday Rebellion
By the Riahi Brothers
(2013, 118 min., digital)

TUESDAY, MAY 3, 7PM

How to Change the World
By Jerry Rothwell
(2015, 110 min., digital)

TUESDAY, JUL 5, 7PM

How to Survive A Plague
By David France
(2012, 110 min., digital)

Yerba Buena Center for the Arts (YBCA) is one of the nation's most innovative contemporary arts centers. Founded in 1993, YBCA's mission is to generate culture that moves people. Through powerful art experiences, thoughtful and provocative content, and deep opportunities for participation, YBCA is committed to creating an inclusive culture that awakens personal and societal transformation. YBCA presents a wide variety of programming year-round, including performing arts, visual arts, film/video, and civic engagement. YBCA venues include the Forum, Screening Room, Galleries, and the Yerba Buena Center for the Arts Theater. For tickets and information, call 415.978.ARTS (2787).

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