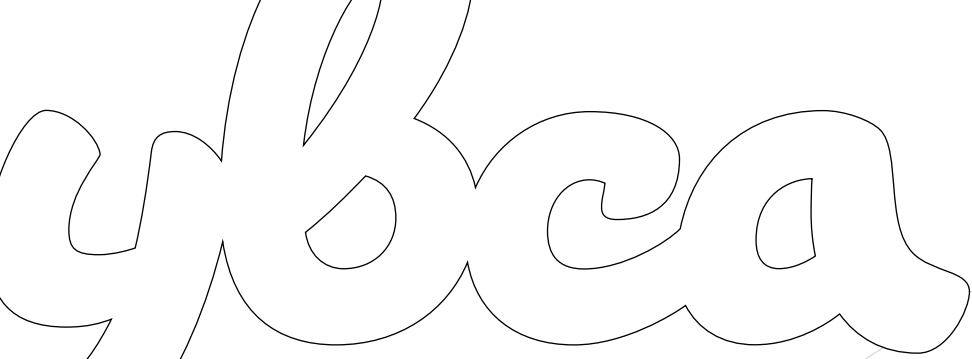


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ANNUAL REPORT



2008



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ANNUAL REPORT

LETTER FROM EXECUTIVE DIRECTOR

Dear Friends:

The 2007-08 season at YBCA has once again proven to be one of significant accomplishment.

As you will see by looking through this annual report, our artistic endeavors continue unabated. While it is always difficult to select only a few highlights from any given season, I would certainly be remiss if I did not point to exhibitions such as *The Missing Peace: Artists Consider the Dalai Lama*, *Anna Halprin: At the Origin of Performance* and *Dark Matters: Artists See the Impossible*, as true achievements for YBCA. Bill T. Jones/Arnie Zane Dance Company, Faustin Linyekula and Ilkhom Theatre brought us extraordinary performance from around the world and Marc Bamuthi Joseph, a Bay Area artist with whom we have a long-standing relationship, opened his new piece, *the break/s*, here at YBCA and it has gone on to an extensive national tour. We are very proud of Marc and the work he has done and look forward to continuing to work with him to develop new performances. In film, the Human Rights Watch International Film Festival continues to be an important part of our program as does the full range of programs that make us the only repertory film house in the city of San Francisco.

At YBCA, our Community Engagement program is deeply involved in connecting art and the community. I am proud to say that this year, Community Engagement, in collaboration with our Marketing Department, received a four-year \$750,000 grant from the Wallace Foundation to develop new audiences for YBCA. We were one of only eleven organizations in the Bay Area to receive this grant and are honored not only to have our efforts recognized but also to be given the resources to further develop and expand that work. Over the next few years you will see a much more aggressive effort on our part, both online and in person, to connect art and audience.

Not to be overlooked, the financial figures that are here will demonstrate the fiscal responsibility that is the hallmark of our work at YBCA. We take very seriously the responsibility invested in us not only by the San Francisco Redevelopment Agency but also by the foundations, individuals and corporations who believe in the work that we do and make their contributions accordingly. I am particularly proud to note a major gift from the Novellus Systems, Inc. to name the theater at YBCA. This is an amazing gift that will come to us over the next ten years and will be invested in programs at YBCA.

I can say without hesitation that the staff of YBCA are dedicated, committed and enthusiastic about the work that we do. Without their extraordinary effort, we would not be able to accomplish as much as we do. Similarly, we are blessed with an active and engaged Board of Directors whose passion for YBCA is as thorough and important as that of the staff. Together, we make great things happen.

Finally, it is the artists and the audiences who are the heart and soul of YBCA and who make us the vibrant and exciting arts center that I believe we are.

As we look ahead, we see many challenges on the horizon, but I feel confident that, with your support, YBCA will continue to grow and develop. I hope you will continue to be with us in the years ahead.

Sincerely,

Kenneth J. Foster
Executive Director

MISSION STATEMENT

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.

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THE BIG IDEAS

Artists today are reflecting our crazy world back to us – trying to capture our attention, make us think, force us to care. We searched the world and scoured the Bay Area for artists with something to say and then we listened to them. When we sat back and thought about all the artists and programs we were considering for the 07_08 season, we began to see some common themes running through the works. We talked. We thought. We debated. Out of these conversations we culled three Big Ideas that seem to be top of mind for artists today. Curating around these Big Ideas allows us to draw connections and associations between the works and the art forms. We hope it will help you do the same. An expanded series of public programs this season are designed to get us talking about art and ideas – get us thinking about the world today and about what these artists are trying to tell us.



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/Big Idea 2: Making Peace /P.12

/Big Idea 3: Identity Shifts /P.19

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BIG IDEA 1: REALITY CHECK

The contemporary world is one of harsh realities but also one of illusion, shape-shifting and downright obfuscation. Software plays smoke and mirrors with reality, making the fake appear flesh; while the media edits “truth” in questionable ways, politicians excel at dissembling and geneticists tinker with reality at its core. In the arts, reality can be even more elastic—and more compelling. The post-modern era dethroned the authoritarian voice, investing in individuals the power to create their own meaning in art and in their lives. Creative, high-tech tools are now in the hands of the DIY millions. The proliferation of realities is eye-opening. It can also be numbing, making us sit back, take a breath and wonder, “What’s real?” The artists in this series play with every angle of this pressing question.

VISUAL ARTS:

DARK MATTERS: ARTISTS SEE THE IMPOSSIBLE Jul 28 – Nov 11, 2007 // First Floor Galleries

A group exhibition of hi-tech installations, photography, video and conceptual projects that uncover the unexpected, the invisible and the hidden. Delving into the obscure and often sinister, the works allow us to experience what we only suspect exists. Projects include the internet-eaves dropping installation *Listening Post* by Ben Rubin and Mark Hansen; surveillance projects by artist/experimental geographer Trevor Paglen; and multi-channel panoramic videos by Bull.Miletic. Additional works by Sergio Prego, Walid Raad, Kambui Olujimi, Alison Sant, Richard Johnson, Richard Barnes, Alex Schweder and Charles Mason.

JOACHIM SCHMID: PHOTOWORKS 1982 – 2007 Jul 28 – Oct 14, 2007 // Terrace Galleries

A self-described “professional looker,” Berlin-based artist Schmid has scoured archives, the streets around photo booths, and internet webcam sites for the raw materials out of which he crafts his sly and sardonic works. He invites us to re-“see” photography, questioning the nature of authorship and the role of the photographer. This mid-career survey includes his signature series *Bilder von der Strasse* (*Pictures from the Street*) to more recent multi-channel digital photo installations. Exhibition accompanied by an artist booklet and a monograph. Organized by the Tang Museum at Skidmore College, Saratoga Springs, New York and The Photographers’ Gallery, London.

BIOTECHNIQUE Oct 26 – Jan 6, 2008 // Terrace Galleries Curated by Philip Ross

Northern California hosts more life sciences companies than anywhere else in the world. *BioTechnique* showcases a visually rich assortment of organisms, semi-living objects, and intricate life support systems, shining light on the technologies that are changing the global economy and the earth itself. The product of biological techniques—the artworks in the exhibition have been “grown” rather than manufactured. Shown alongside these artworks are artifacts made by industrial technologists, ecological researchers and biological engineers, in an enlightening exhibition that explores the increasingly fuzzy line between the technological and the natural.

Screw Netflix: Movies Not Available on DVD

Get off your couch and away from your computer. Seeing films projected in a theater does not even resemble the experience of watching a video at home. Think about it—would you rather see a painting or look at a picture of painting? This series will showcase films which have not been released on DVD, and will all be presented on 35mm film.

FILM/VIDEO:

LOVE STREAMS

By John Cassavetes

Jul 12, 2007 // Screening Room

Cassavetes' final personal film is a masterpiece and summation of his entire life's work. He and wife Gena Rowlands star as two damaged siblings, and the film follows their struggle to find some kind of peace in their lives. (*Love Streams* is YBCA Film/Video Curator Joel Shepard's all-time favorite film.) (1984, 141 Min)

URGH! A MUSIC WAR

By Derek Burbridge

Jul 14, 2007 // Screening Room

This lost, waiting-to-be-a-cult-classic features 30 non-stop punk and new wave performances, including Echo and the Bunnymen, Gary Numan, 999, X, The Cramps, OingoBoingo, PereUbu and tons more. (Please note: There is only one known release print of this film in existence, which Warner Bros. rates as a "C+.") (1981, 96 Min)

THE LAST DAYS OF DISCO

By Whit Stillman

Jul 19, 2007 // Screening Room

Kate Beckinsale and Chloë Sevigny star in this unjustly neglected film by Whit Stillman (Metropolitan, Barcelona). Set in the early 80s, two recent college grads scrape together a living in a Manhattan and spend their nights at an exclusive disco. The Jane Austen of the urban yuppie demi-monde, Stillman's witty and cutting dialogue illustrates these two women's uncertain passage into adulthood. (1998, 113 Min)

FREEBIE AND THE BEAN

By Richard Rush

Jul 21, 2007 // Screening Room

The definitive 70s low-brow (and rather meanspirited) Hollywood comedy. A whacked-out James Caan and a neurotic Alan Arkin chase a mobster, trashing much of San Francisco in their wake. This cop buddy action film is relentlessly anarchic, sexist, racist and homophobic — and it was a box office smash. (1974, 113 Min)

NOTHING LASTS FOREVER

By Tom Schiller

Jul 26, 2007 // Screening Room

Director Tom Schiller (a Saturday Night Live alum who directed many of the show's popular short films), made his feature filmmaking debut with this fantastic retro-futuristic fantasy. Set in a New York ruled by the Port Authority, Zack Galligan quits his job at the traffic department and embarks on a series of surreal adventures in search of the meaning of life. Along the way he encounters a hysterical Bill Murray as the entertainment director of a bus to the moon. (1984, 82 Min)

SHE'S GOTTA HAVE IT

By Spike Lee

Jul 28, 2007 // Screening Room

Over twenty years ago, Spike Lee directed this landmark film on a tiny budget. And with it, he (and colleagues Jim Jarmusch and others) kicked off a new wave of American "independent film," a term now drained of all meaning and mostly co-opted by Hollywood. It's long past time for a fresh look at this hilarious, though sometimes technically ragged, comedy. Nola Darling (Tracy Camila Johns), a charismatic young woman, refuses to be dominated by any man. After interviewing a series of losers, Nola selects three paramours: Greer, Mars (Lee), and Jamie—a narcissist, a kook and a sincere and caring believer in true love. Her independence and their clashing personalities combine to create a refreshing look at perceptions and conventions of sex and relationships in the modern world. (1986, 84 Min, 35mm)

BOYS IN THE BAND

By William Friedkin

Aug 2, 2007 // Screening Room

No one ever shows this in San Francisco, and, well, it isn't hard to see why. From a historical distance, the film has ridiculous stereotypes and a narrow view of gay life. On the other hand, it is a lively, engaging and quite funny relic with some extraordinary performances, and was the first Hollywood film entirely about homosexuality. The famous gay birthday party sequence is unforgettable. (1970, 118 Min)

UNHOLY ROLLERS

By Vernon Zimmerman

Aug 4, 2007 // Screening Room

"A masterpiece of calculated bad taste, this is an exuberant, preposterously exaggerated celebration of the roller derby lifestyle. Director Vernon Zimmerman called it *Gun Crazy* on wheels...and Claudia Jennings is terrific as the frenetic queen of the derby circuit. The editor was a young Martin Scorsese." —*Chicago Reader* (1972, 88 Min)

DRIVE, HE SAID

By Jack Nicholson

Aug 9, 2007 // Screening Room

Jack Nicholson's forgotten directorial debut combines his love of basketball with ragged, nihilistic angst. The film stars William Tepper, who discovers that his dream of basketball stardom means nothing in the emotional upheaval and societal decay of America in the early 70s. Bruce Dern is brilliant as his hard-assed coach. (1971, 90 Min)

PRIVILEGE

By Peter Watkins

Aug 11, 2007 // Screening Room

In the near future, a pop star is being manipulated by the government in an attempt to control the youth and lull them into conformity with church and state. When he withdraws after realizing he is being manipulated, his fans turn against him and he becomes an enemy of the state. A box office disaster upon its original release, *Privilege* is a compelling interrogation of media and

politics, and was later championed by counter-culture heroes like Patti Smith. (1967, 103 Min)

PAYDAY

By Daryl Duke

Aug 16, 2007 // Screening Room

Another early 70s lost masterpiece, this is a raw and brutally engrossing story of an outlaw country singer on the road. Rip Torn, in perhaps his best role ever, turns in a superb and totally out-of-control performance as Maury Dann who has a voracious appetite for music, pills, booze and women. The Saul Zaentz Company has graciously allowed us to screen the only existing (and pristine) archival print. (1973, 103 Min)

TWILIGHT'S LAST GLEAMING (DIRECTOR'S CUT)

By Robert Aldrich

Aug 18, 2007 // Screening Room

Perhaps more timely now than upon its original release, this tense thriller stars Burt Lancaster as a renegade Air Force general who takes over a nuclear missile silo in an attempt to force the US President to reveal the true motivation behind the Vietnam War. "A breathtakingly explicit indictment of Vietnam policy and how war makes a fool of democracy." —*Film Comment* We are presenting Robert Aldrich's personal archive print. (1977, 143 Min)

SUPERTRASH PEEPSHOW

A Slide Show and Screening By Jacques Boyreau

Oct 4, 2007 // Screening Room

Tonight we present a one-of-a-kind slideshow and talk previewing *Supertrash*, a new book of vintage artwork from trash films and other forms of disreputable pop culture. The curator tells us we will "discover secret schools of design such as Abstract Beatnikism, Xerox Pop and SharpTrash. Also covered will be themes of 'comicbooklook' and 'pulp envy.'" Confused? Well, we are too, but we promise an unforgettable evening. Followed by a 35mm screening of the 1973 ultra-rarity *Fleshpot on 42nd Street* by Andy Milligan, a tawdry, nihilistic portrait of Times Square scum.



PERFORMANCE:

KASSYS
KOMMER
Sep 14 – 5, 2007 // Forum

The Bay Area debut of this groundbreaking Dutch theater company, in a humorous and poignant multimedia performance. The first half of *KOMMER* is a play about friends who gather in mourning, struggling comically to comfort each other. The second half continues as a film that follows the actors out of the theater to return to their quiet, lonely lives. Known for their quirky humor, stylized theatrics and nuanced physicality, KASSYS zeroes in on the tiny to say big things about the human condition.

BILL T. JONES ARNIE ZANE DANCE COMPANY
Chapel/Chapter
Oct 18 – 21, 2007 // Forum

You've never seen Bill T. Jones quite this way before—the world-renown dance company will perform up close and in the round in YBCA's intimate Forum. In *Chapel/Chapter*, Jones asks, "How can we reconcile what we see in the media with our personal experience of the world?" Through song and joyful movement Jones invites the "real world" into a freely imagined, contemplative space; both courtroom and sanctuary, a place of judgment and refuge. With original score by funk/classical/rock violinist Daniel Bernard Roumain.

FAUSTIN LINYEKULA / LES STUDIOS KABAKO
Festival of Lies
Nov 8 – 10, 2007 // Forum

The contemporary dance visionary returns to YBCA with an extraordinary dance theater experience: part installation, part party, part community event. In *Lies*, Linyekula, from the Democratic Republic of Congo, evokes the ruins of his native land. Amid a street-fair atmosphere actors tell stories of daily life, lies of a country misled. Meanwhile, a band plays, the audience eats and drinks, dancers create and destroy landscapes of urban detritus and propaganda fills the air. Linyekula forces mutually exclusives together in an evening jam-packed with beauty...and deception. Come early or late, minutes or hours, and immerse yourself in this one-of-a-kind performance event.



PUBLIC PROGRAMS:

ARTISTS INSIGHT: MAKING THE INVISIBLE VISIBLE: TREVOR PAGLEN AND RENÉ DE GUZMAN IN CONVERSATION
Aug 21, 2007 // Screening Room

The realities of foreign wars are constantly concealed or complicated by a barrage of media entertainment outlets. How does one go about trying to see the invisible? What does a visual language of the disappeared look like? Join *Dark Matters* exhibition artist, activist and experimental geographer Trevor Paglen in a presentation of his work. Explore the visibility of the unseen, including Paglen's *The Black Sites Series*, which unveils top secret military and internment facilities in the United States and Afghanistan. A question and answer session follows with René de Guzman.

ARTISTS INSIGHT: PERFORMING ARTS PRESENTING: FROM THEORY TO PRACTICE WITH KENNETH FOSTER
Sep 11, 2007 // Screening Room

Join YBCA executive director Kenneth Foster for a reading and signing of his new book, *Performing Arts Presenting: From Theory to Practice*. Published by the Association of Performing Arts Presenters, this comprehensive book establishes the performing arts presenter's role in creating connections between art, artists audiences and community for artists who want to conduct their own investigations for underground projects.

YBCALIVE!: DARK MATTERS – ARTIST AS INVESTIGATOR: STRATEGIES & TACTICS
Sep 26, 2007 // Screening Room

Artists are invited to join *Dark Matters* exhibition artist, activist and experimental geographer Trevor Paglen and investigative journalist AC Thompson in a tour/presentation that offers hi-tech, innovative strategies for gathering information kept secret by the government. This hands-on workshop will focus on the process, research and discovery tactics for artists who want to conduct their own investigations for underground projects.

BILL T. JONES IN CONVERSATION

Oct 19, 2007 // Forum

Join renowned choreographer Bill T. Jones in pre-show conversation with YBCA Executive Director Kenneth Foster as they explore the sacred, the holy and what happens when we question the relationship between being a "passive observer" of the media and the "uneasy distance" created by the disturbing news events we experience daily.

WILLIAM JONES & KEVIN KILLIAN IN CONVERSATION

Oct 26, 2007 // Screening Room

Join filmmaker William Jones and poet, playwright and critic Kevin Killian for a post-screening conversation about his films *Tearoom* and *Massillon*. A reception follows in the YAWW Lounge.

COMMUNITY CONVERSATIONS: BIOTECHNIQUE – WHO OWNS THE GARDEN?: BIOETHICS AND THE ART OF DESIGN

Oct 30, 2007 // Screening Room

Join artist/horticulturalist George Gessert, artist Amy Franchesini and curator Marina McDougall in a discussion about the history and politics of owning something that is alive. Franchesini is the founder of Futurefarmers, an art collective devoted to the design and implementation of interdisciplinary, multimedia work that is relevant to its environmental and special and temporal contexts. Gessert is a writer, artist and plant breeder who focuses

on the intersection of art and genetics and specializes in facilitating and exhibiting new plant hybrids. McDougall is a curator, garden planner and writer on the culture of scientific research.

TECHNEBIOTICS

Nov 2, 2007 // California College of the Arts

Part science fair, part county fair, this interactive afternoon event will feature multiple live demonstrations and do-it-yourself workshops on a wide range of biological techniques and processes. Artists, scientists and educators will demonstrate how to spool DNA, extract and cultivate stem cells, construct a home distiller or a hydroponic garden, hybridize plants and more. See laboratory equipment alongside traditional horticultural methods and enjoy hands-on interactivities with each display.

FAUSTIN LINYEKULA/LES STUDIOS KABAKO ON FILM

Nov 10, 2007 // Screening Room

In conjunction with the Bay Area premier of Fautin Linyekula's *Festival of Lies*, YBCA and Dance/Screen present two films on contemporary African dance: *Kwenda Vutukua Kinshasa/Back to Kinshasa* (2004), a compelling, impressionistic view of choreographer Faustin Linyekula by Luli Barzman; and *Movement (R)evolution: Africa, Dance and the 21st Century* (2006), an extraordinary view of contemporary African dance featuring nine trendsetting contemporary African choreographers by Joan Frosch and Alla Kovgan.

BIOAESTHETICS

Nov 26, 2007 // California College of the Arts

The Graduate Fine Arts Department of the California College of the Arts hosts a panel presentation and discussion on the aesthetic language and landscapes of complexly regulated biological systems. Oron Catts, groundbreaking artist and founder of SymbioticA, the world's first collaborative art and science laboratory, will present the early history of tissue culture laboratories and the guiding ideas that have given them form. Richard Doyle, Professor of English/Science Technology & Society at Pennsylvania State University will give a presentation entitled "LSDNA."

GET SMALL

Dec 4, 2007 // Screening Room

What vast landscapes and dynamic dramas are hidden in the universe that exists beyond what the naked eye can see? *BioTechnique* guest curator Philip Ross moderates an evening of short films about life under the microscope. Featuring work of contemporary microscopists from around the Bay Area, state-of-the-art computer simulations of cell-sized interactions, and a not-to-be-missed presentation of *A Protein Primer*, an "epic on the cellular level," in which a 1970s scientist and his students re-enact a choreographed depiction of protein formation.



VISUAL ARTS:

**THE MISSING PEACE:
ARTISTS CONSIDER THE DALAI LAMA**
Dec 1 – Mar 16, 2008 // First Floor Galleries

Works by more than 80 artists from more than 25 countries in a landmark exhibition that offers up art as a lens through which we experience our common humanity. Artists, established and emerging, have been invited to create works that capture the essence of His Holiness and his mission of peace. The exhibition, which has been attracting large crowds at every tour venue

from Los Angeles to New York, has an explicitly moral and educational purpose: to promote engagement with questions of values and ethics. Artists include Laurie Anderson, Richard Avedon, Sanford Biggers, and Chuck Close, Richard Gere, Bill Viola and many more. Curated by Randy Rosenberg and organized by the Committee of 100 for Tibet and The Dalai Lama Foundation.

**ANNA HALPRIN:
AT THE ORIGIN OF PERFORMANCE**
Jan 18 – Apr 5, 2008 // Terrace Galleries

Pioneer of postmodern dance, Halprin is known for the “task,” the idea that everyday activities and gestures were worthy of exploration—like Marcel Duchamp and John Cage, she showed us the extraordinary in the ordinary. Diagnosed with cancer in 1972, Halprin decided to dedicate her art to life, working with cancer and AIDS patients to integrate creativity into daily existence through what she calls

the life-art process. Join us for an audio/visual installation and celebration of Anna Halprin’s work. A catalog available in French accompanies the exhibition. Organized by the Museum of Contemporary Art, Lyon.

projecting buddha

In conjunction with the exhibition *The Missing Peace: Artists Consider the Dalai Lama*, the International Buddhist Film Festival with YBCA presents a program of films from around the world that explore fear and liberation, confusion and compassion.

FILM/VIDEO:

IN SEARCH OF KUNDUNBY

By Michael Wilson
Feb 14, 2008 // Screening Room

The making of Martin Scorsese's 1997 film *Kundun* was an historic event, the first feature film treatment of the life of the Fourteenth Dalai Lama. The film documents this emotion-filled encounter of Scorsese and his Italian and American team with the Tibetans who portrayed the key figures in the tumultuous recent history of Tibet. Features compelling interviews with Scorsese, His Holiness the Dalai Lama and screenwriter Melissa Mathison. Q&A with director following the screening. (1997, 85 min)

SATYA: A PRAYER FOR THE ENEMY

By Ellen Bruno
Feb 17, 2008 // Screening Room.

In a deeply personal and lyrical style, *Satya: A Prayer for the Enemy* presents the testimony of Tibetan Buddhist nuns who have survived imprisonment and torture for speaking out against the Chinese occupation of Tibet. Q&A with director and activist Ellen Bruno following the screening. (2000, 28 min)

— With —

CHASING BUDDHA

By Amiel Courtin-Wilson

A hard-edged, kindhearted, former feminist street drifter and left wing activist, the director of this film is now a Tibetan Buddhist nun who works with addicts, misfits and prisoners. Venerable Robina is founder and executive director of the Liberation Prison Project. *Chasing Buddha* is a vibrant and kinetic work by a then teenage Amiel Courtin-Wilson, her nephew. (2000, 52 min)

ROOTS OF INFINITY

By Ken-Ichi Oguri
Feb 21, 2008 // Screening Room

North American premiere. Nearly twenty years ago, the director spent over a year making this remarkable documentary of a Tibetan village in Nepal. With indelible images of the full cycle of life in a traditional Buddhist community—birth, marriage, livelihood, religion and death—this film offers an intimate view of a world that no longer exists anywhere, as modernity and dislocation take their toll. (1991, 85 min)

COMPASSION IN EXILE

By Mickey Lemle
Feb 24, 2008 // Screening Room

Filmed on location in India, *Compassion In Exile* is Mickey Lemle's masterful portrait of the Fourteenth Dalai Lama. Includes rare archival footage from Tibet, and interviews with His Holiness the Dalai Lama, his brother and sister and Robert Thurman and Heinrich Harrar (author of *Seven Years in Tibet*). (1991, 62 min)

— With —

KING OF THE HILL "WON'T YOU PIMAI NEIGHBOR" EPISODE

Written and produced by John Altschuler and Dave Krinsky

The nickname for this episode of the long-running hit animated FOX television series *King of the Hill* is "He Ain't Heavy, He's My Buddha," and we learn more about Buddhism in this 22-minute piece than in many a full-length feature work. It's a skillful and sweetly funny send-up of the *Kundun* story of the identification of the infant Dalai Lama. Writer/Producer John Altschuler is expected to attend for a Q&A after the screening. (2000, 22 min)

MEDITATE AND DESTROY

By Sarah Fisher
Feb 28, 2008 // Screening Room

Author Noah Levine (*Dharma Punx*, *Against the Stream*) uses his personal experience and punk-rock sensibilities to connect with young people within juvenile halls and urban centers around the country. *Meditate and Destroy* provides an intimate and dynamic portrait of this unconventional Buddhist teacher and counselor. Q&A with director Sarah Fisher following screening. (2007, 80 min)

— With —

WHAT ABOUT ME?

By Gesar Mukpo

What About Me? is a key Buddhist teaching from Shambhala spiritual director the Sakyong, Jamgon Mipham Rinpoche, in the form of an original music video directed by Gesar Mukpo. Both are recognized Tibetan tulkus (incarnate lamas) and sons of the late Tibetan Buddhist teacher Chogyam Trungpa Rinpoche. (2006, 5 min)

PEACE IS EVERY STEP

By Gaetano Kazuo Maida
Mar 2, 2008 // Screening Room

A portrait of Vietnamese Zen teacher, author and activist Thich NhatHanh explores his efforts to heal the wounds of war among war and peace veterans and survivors. Includes rare archival footage from Vietnam produced by him in the 1960s for his School of Youth for Social Service.

— With —

THE ANNIVERSARY

by Ham Tran

The Anniversary is a short dramatic work from Vietnamese-American director Ham Tran (*Journey From the Fall*). The film offers a metaphoric vision of child's play, war, and forgiveness for victors and victims alike.

DEMONS IN THE DETAILS: TEN POEMS IN BASILICATA WITH JOHN GIORNO

By Antonello Faretta
Mar 6, 2008 // Screening Room

North American Premiere. *John Giorno* is a provocative and passionate poet-performer long associated with the New York-based art scene of musicians and artists including William Burroughs, Andy Warhol, Laurie Anderson, Patti Smith and Allen Ginsberg. This new film captures him in his ancestral home in Italy, performing poems that deeply connect to the heart themes of Buddhism.

— With —

INSIDE THE CUP

by Isaiah Seret

Khyentse Norbu is a renowned Tibetan Buddhist teacher. He also makes movies. *Inside The Cup* explores the making of his first feature, about soccer-obsessed Tibetan monks, and offers a provocative case for a Buddhist philosophy of "life as cinema."

HUMAN RIGHTS WATCH INTERNATIONAL FILM FESTIVAL

March 13 – 30, 2008 // Screening Room

The festival, which is a leading venue for distinguished films with human rights themes, showcases the heroic stories of activists and survivors from all over the world. The films help to put a human face on threats to individual freedom and dignity, and celebrate the power of the human spirit and intellect to prevail.

THE GREATEST SILENCE: RAPE IN THE CONGO

By Lisa F. Jackson
Director in person

Since 1998 a brutal war has been raging in the Democratic Republic of Congo, where over 4 million people have died. And there are the uncountable casualties: the many tens of thousands of women and girls who have been systematically kidnapped, raped, mutilated and tortured by soldiers from both foreign militias and the Congolese army. In the film these brave women speak-out, uncovering wrenching testimony from dozens of survivors. This film gives them dignity, a face and a voice that will finally break the silence that surrounds their plight.

HOT HOUSE

By Shimon Dotan

Shot inside various Israeli prisons, *Hot House* provides a unique opportunity to observe events of historic proportions, while shattering the two dimensional stereotypes and the often polarizing commentary presented by the mainstream media on the Israeli-Palestinian conflict. *Winner of the Special Jury Prize, Sundance Film Festival 2007.

CITY OF PHOTOGRAPHERS

By Sebastián Moreno Mardones

During Augusto Pinochet's long regime, a motley crew of photojournalists shot and framed Chile's people and their turmoil from many points of view. In the middle of bloody riots and protests, these fearless photographers learned their craft and created many of the now legendary images that helped focus world attention on the Pinochet regime's repressive tactics.

THE UNFORESEEN

By Laura Dunn

A powerful meditation on the destruction of the natural world and the American Dream falling victim to the cannibalizing forces of unchecked development.

ENEMIES OF HAPPINES

By Eva Mulvad and Anja Al-Erhayem

Enemies of Happiness centers on Malalai Joya, who became one of Afghanistan's most famous and infamous women for challenging the power of warlords in the country's new government and for running in the country's first democratic parliamentary election.

RETURNING HOME

By Andy Abrahams Wilson
Mar 19, 2008 // Screening Room
Director in person

A dance documentary in which Anna Halprin, pioneer of postmodern dance, in collaboration with performance artist Eeo Stubblefield, uses movement as a means of connecting the individual to nature, and art to real life.



PERFORMANCE:

COMPANY EA SOLA

Drought and Rain, Volume 2

Feb 6 & 7, 2008 // Novellus Theater at YBCA

Born in Vietnam and trained in Paris, choreographer/performer Ea Sola creates vital contemporary works grounded in the traditional culture, music, dance and history of Vietnam. YBCA brings them to the Bay Area for the first time with a new evening-length version of a seminal work that gave birth to the contemporary performing arts in Vietnam in 1995. This multidisciplinary work refracts the war through the memories of the next generation and spotlights the unique clash between local and Western culture in modern day Vietnam. Featuring dancers from Hanoi Opera Ballet, live music composed by Nguyen Xuan Son played on traditional instruments and performed by two opera singers and four musicians.

BANG ON A CAN

Bang on a Can Marathon and All-Stars Concert

Feb 9 // Novellus Theater at YBCA

Composers Michael Gordon, David Lang and Julia Wolfe created *Bang on a Can* in 1987 to bring groundbreaking artists from different musical communities together for more-than-imagined mind-bending jams. At a *Bang on a Can Marathon*, anything can happen. Past marathons have featured jazz punk, Siberian throat singing, and a piece scored for a hundred tubas. Artistically inclusive and audience-friendly, *Bang on a Can* has delighted New York City for twenty years. YBCA is thrilled to bring them to San Francisco. The FREE all-day festival, features some of the All-Stars jamming with a SF's best musicians in small groups. The culminating concert features the entire roster of All-Stars along with headliners Iva Bittova and Don Byron.

SHEN WEI DANCE ARTS

Map; Re

Mar 6 – 8, 2008 // Novellus Theater at YBCA

Choreographer Shen Wei is the rare genius who uses classical techniques to challenge contemporary thinking, and integrates artistic disciplines with startling simplicity. His vision is epic and large-scale and in an era of cynicism and grit, the company stands apart as optimistic and unapologetically beautiful. To the haunting chants of an exiled nun, dancers breeze across a Mandela made of confetti, which is destroyed to make way for a moment of stirring stillness.

INKBOAT

c(H)ord

Apr 24 – 26, 2008 // Novellus Theater at YBCA

Local choreographer Shinichi Iova-Koga, who founded the internationally collaborative troupe *inkBoat*, has earned a devoted following for his hybrid performance style—a synthesis of traditional and experimental dance, Japanese Butoh and physical theater. His environments are fractured and filmic, delicate and decayed, lighthearted and rough. For *c(H)ord*, Iova-Koga has collaborated with Seattle's Joshua Kohl of the big band *Degenerate Art Ensemble* to create a singularly stunning exploration of alienation and community. Performers hang from the rafters or slip out from billowing cocoon-like dwellings in a work that reflects on tradition, family and the past. Visual, evocative, provocative, *c(H)ord*, features a cast from Japan, Finland, Germany, Korea and the US.

PUBLIC PROGRAMS:

YBCALIVE!: HOLIDAY MEDITATION FOR WORLD PEACE

Dec 20, 2007 // Grand Lobby

Inspired by *The Missing Peace* exhibition and the Dalai Lama's request for harmony among people across religious, racial, gender and national lines, we invite you to join us in a holiday group meditation on world peace. Enter a contemplative space with Tibetan singing bowls played by musician Monk Siddiq (from the Warner Bros. release *The Fountain*) then participate in a group meditation ritual lead by *Making Peace* installation artist Derick Ion (whose work is on view in the Room for Big Ideas).

YBCALIVE!: FREESTYLE MOVEMENT — THE ART OF PEACE WITH ENSO CALLIGRAPHY ARTIST KAZUAKI TANAHASHI

Jan 5, 2008 // YAAW Lounge

Celebrate the art of peace through the practice of Enso painting. "Enso" is a Japanese word meaning "circle symbol." As one of the most prevalent themes in Zen calligraphy, Enso symbolizes enlightenment, strength and the universe and is an "expression of the moment." Traditionally painted with black sumi ink, Enso was revolutionized by calligraphy artist Kazuaki Tanahashi who was the first to bring color to the art form. Join Tanahashi and Minette Lee Mangahas in a group workshop on the practice of Enso painting and the art of peace. A question and answer session will follow.

YBCALIVE!: FREESTYLE MOVEMENT— AWARENESS FORM WITH THE LOTUS SPEECH MANDALA

Jan 19, 2008 // YAAW Lounge

Join meditation master Osel-Rangzom Tsele and Dr. Laura Koo, co-founders of Lotus Speech Mandala, in the dynamic moving meditation practice of Awareness Form, which synthesizes traditional forms of tai chi, qigong and yoga. This unique and powerful form is fun to practice and produces profound results for body, mind and spirit. Osel will be teaching the Buddha of Infinite Light, Life and Love (Amitabha, Amitayus and Avalokiteshvara) empowerment.

ARTISTS INSIGHT: THE WORLDS OF ANNA HALPRIN

Jan 31, 2008

YBCA and dance critic/historian/author Janice Ross present reminiscences and readings from her biography *Anna Halprin: Experience as Dance*. Experience "the Worlds of Anna Halprin" come alive in our galleries as Bay Area artists David Bernstein, Wayne Hazzard, Rhodessa Jones and Sots Hoffman blend passages from the biography with personal glimpses into period where Halprin's work and their lives intersected. A book signing by Halprin and Ross will follow.

YBCALIVE!: FLASHBACKS: ANNA HALPRIN AND BAY AREA ARTS IN THE 1960S

Feb 16, 2008 // Forum & Grand Lobby

For nearly six decades, postmodern dance legend Anna Halprin has been dedicating her life to art and her art to life. Join Halprin and some of her closest associates as they come together in a symposium/happening to pay tribute to over fifty years of dance innovation. The day begins with a Flashbacks Panel hosted by dance critic/historian/author Janice Ross that includes key figures Charles Amikhianian, Lawrence Halprin and Simone Forti sharing memories from the early years of Halprin's illustrious career. Then participate in a re-enactment of the *Blank Placard Happening*, a performance piece originally presented by the San Francisco Dancer's Workshop and Anna Halprin in 1968 and 1970. An informal Q&A and book signing by Halprin and Ross will follow.

YBCALIVE!: FREESTYLE MOVEMENT— MEDITATION IN MOTION WITH BEANDREA DAVIS, CYT

Feb 23, 2008 // YAAW Lounge

Gain access to self-awareness and creative expression through the healing flow of writing and yoga. Together in a supportive, non-judgmental environment, we'll practice writing and yoga as forms of meditation. Periods of writing practice will be interwoven with deep breathing, yoga postures and seated meditation, with an emphasis on letting the words flow through a place deeper than the rational mind. Yoga movement will encourage opening the body with compassionate awareness and deep listening. Appropriate for all levels of experience in writing and yoga.





BIG IDEA 3: IDENTITY SHIFTS

Who are you? This question has a whole different meaning in the opening years of the 21st Century. Race, gender, nationality—once concrete identifiers, are now, to some degree, open to interpretation and we’ve greeted these shifts with both celebration and dismay. The rise of religious extremism, the conflict between cultural identity and national borders, the rejection by many of traditional gender roles and labels, has plunged the world into a clash between embracing strict boundaries or celebrating fluidity and complexity. So we ask, “Who am I and where do I belong?” Is it more liberating to destroy definitions or embrace them? By disrupting the status quo and exploring deeply their sense of self, the artists in this series ask us to rethink how we know who we are, and what we think we can be.

VISUAL ARTS:

THE WAY THAT WE RHYME: WOMEN, ART & POLITICS

Mar 29 – Jul 13, 2008 // First Floor Galleries

Organized by YBCA, *The Way That We Rhyme* showcases the politically charged work of a new generation of women. Emphasizing performativity, collaboration and coalition building, the works are influenced by the feminist ideologies and activist movements of the past,

while also speaking loudly and clearly to the issues facing women right now. Adhering to the notion that there is strength in numbers, the show culls together work from women of differing backgrounds and disciplines to highlight the common goals of their practices.

TRACING ROADS THROUGH CENTRAL ASIA

Apr 18 – Jul 13, 2008 // Terrace Galleries

A new generation of artists from Central Asia and surrounding regions are creating work that is notable for its powerful imagery, original language and a profound political awareness. Co-curated by Elena Sorokina, the exhibition explores the complex relationship between the process of nation building and the political nature of historical

memory in the work of a handful of artists from the region's newly developing countries. The works on view focus on the social and geoeconomic issues facing these countries and their people, illustrating how societies change and individuals survive.

FILM/VIDEO:

HELVETICA

By Gary Hustwit

Oct 5 – 7, 2007 // Screening Room

Helvetica is a remarkable new film about typography, graphic design and global visual culture. It looks at the proliferation of one typeface (which just celebrated its 50th birthday) as part of a larger conversation about the way type affects our lives. (2007, 80 min, Digital Betacam)

BAKUSHI: THE INCREDIBLE LIVES OF ROPE-MASTERS

By Ryuichi Hiroki

Oct 19 – 20, 2007 // Screening Room

From one of Japan's most celebrated independent filmmakers, this film quietly explores the "art of erotic bondage" of female models by sadomasochistic masters who have turned rope-knotting into fine art. The centuries-old game of bondage and ritual chastising exists in several cultures, but the ceremonial detail and the stunning precision is as Japanese as flower arranging and pouring tea. (2007, 94 min, 35mm)

TEAROOM AND MASSILLON: THREE NIGHTS WITH WILLIAM E. JONES

Oct 26 – 28, 2007 // Screening Room

Much of William E. Jones' work explores the margins of sexual representation. Jones will present a film he discovered but did not direct, in addition to one of his own recent works. Given the increasing reluctance of many gay & Lesbian film festivals to show experimental cinema, this opportunity to experience Jones' unique vision is all the more vital.

TEAROOM

By William E Jones

Oct 26 – 27, 2007 // Screening Room

Tearoom consists of footage shot by police during a crackdown on public sex. In the summer of 1962, the Mansfield Ohio Police Department photographed men in a public restroom under the main square of the city. The cameramen hid in a closet and watched the activities through a two-way mirror. The film they shot was used as evidence against the defendants, all of whom were found guilty of sodomy, which at that time carried a mandatory minimum sentence of one year. Jones discovered the footage while he was researching this case for a documentary project. The unedited, silent scenes were so powerful that the director decided to present the footage with minimum intervention. *Tearoom* is a radical example of film presented “as found” for the purpose of circulating historical images that have otherwise been suppressed. (1962/2007, 56 min, Betacam SP, silent)

MASSILLON

By William E Jones

Oct 28, 2007 // Screening Room

Jones returns to his hometown to construct an unconventional and moving autobiography. Challenging some of the most entrenched notions of filmmaking, *Massillon* tells its story without a single human actor, by combining stunning cinematography with a seductive voice-over narration. (1991, 70 min, 16mm)

RED STATE CINEMA: RURAL AUTEURS

Representations of rural areas in cinema tend to be the condescending and downright mean. This series will present films made by and about Southern rural artists with unique, individual voices.

POOR WHITE TRASH II

By S.F. Brownrigg; Introduced by David Szulkin
Nov 1, 2007 // Screening Room

S.F. Brownrigg is an extraordinary, unsung filmmaker from Texas. Though his films were marketed with sleazy titles and distributed mostly on the drive-in circuit, they are deeply personal and meticulous Southern Gothic psychodramas. David Szulkin, Brownrigg’s biographer (and author

of the stunning Wes Craven’s *Last House on the Left*), will personally introduce and discuss the film, a claustrophobic, sweaty tale of a lost woman trapped by an incestuous, murderous backwoods family. (1974, 90 min, 35mm)

BLOOD OF JESUS

By Spencer Williams

Nov 4, 2007 // Screening Room

Blood of Jesus is a classic example of the “race film” genre by African-American directors and casts, shown and marketed exclusively to an African-American audience. This visionary morality tale is about a woman who is accidentally shot to death by her husband. Facing death, she must choose between Hell, represented as urban life, and Zion, represented as pastoral, rural America. Preceded by *Pitch a Boogie Woogie* (1948), a rare all-black-cast musical short from Greenville, North Carolina. (1941, 56 min, 16mm; plus short)

CHILD BRIDE

By Harry Revier

Nov 7, 2007 // Screening Room

The most shocking and licentious exploitation film of the 1930s, *Child Bride* is a grossly fabricated illustration of the illicit ills of child marriage. Down in Appalachia, on Thunderhead Mountain, inbred, uneducated girls are swapped among coarse middle-aged menfolk. The people are portrayed as living in a sequestered world, out of step with modern values and customs. (1938, 62 min, 16mm)

DIRTY COUNTRY

By Joe Pickett & Nick Prueher

Nov 9, 2007 // Screening Room

Meet Larry Pierce: a small-town factory worker and family man who happens to be the raunchiest country music singer in America. Without the time or money to pursue a legitimate career in country music, Larry is content to lead an ordinary life and moonlight as a dirty country singer. But when he is forced into early retirement at his factory job of 30 years, Larry faces an uncertain future. That is, until a young band with dirty songs of its own shows up at his door and offers to take Larry onstage. (2007, 75 min, Digital Betacam)

THE TRUE MEANING OF PICTURES: SHELBY LEE ADAMS' APPALACHIA

By Jennifer Baichwal

Nov 11, 2007 // Screening Room

This film is a fascinating introduction to the work of renowned photographer Shelby Lee Adams. Born in Eastern Kentucky, Adams has devoted his life to making portraits of families living in Appalachia, those who have been misrepresented in the media and derogatorily referred to as “hillbillies.” The film also delves into the controversy that surrounds Adams’ work amongst those who question his ethics. Preceded by the short *Mountain Farmer*, directed by Shelby Lee Adams and Mimi Pickering, which documents a visit to an elderly farmer in the hills of Kentucky. (2002, 71 min, Digital Betacam; plus short)

PHIL CHAMBLISS: THE ARKANSAS AUTEUR

Nov 15 – 16, 2007 // Screening Room

Phil Chambliss in person.

What if Fellini had lived in a trailer in rural Arkansas? His films might look something like the work of Phil Chambliss. With the help of friends and his co-workers at the gravel pit, this self-taught “folk art filmmaker” has created, for over 25 years, an alternate reality where deer hunting is the sport of choice and phones only work when under water. These totally unique and often hilarious films depict life in the Arkansas outback and convey a strong sense of place and authentic regional flavor. Direct from Calhoun County, Arkansas, Chambliss will appear in person to discuss his work. The program (repeated twice) will feature *Shadow of the Hatchet Man*, about a rampaging killer and an inept sheriff, complete with spaghetti western motifs and lesbian overtones; and surprise shorts. For our November programs, we wish to acknowledge Mike Mashon, Library of Congress; Joe Hunsberger and Todd Wiener, UCLA Film & Television Archive; John London; and Brian Gordon, Nashville Film Festival.

REICH 'N' ROLL REVISITED: A RESIDENTS RETROSPECTIVE

The Residents are perhaps the most disorienting, mysterious and inventive music and visual arts act of our time. Originally from Louisiana, they moved to

San Francisco in the early 1970s and formed Ralph Records. The Residents cloak their lives and music in a haze of obscurity; the band’s members never identify themselves by name, always appearing in public in disguise—usually tuxedos, top hats and giant eyeball masks—and refuse to grant media interviews. Their profoundly influential recordings and performances combine experimental sound and cryptic visuals, creating a riddle of Sphinx-like proportions. Though the “eyeballs” are officially retired, The Residents are still active in many multimedia projects. This retrospective features most of their groundbreaking music videos and films, some unseen and unreleased until now.

PROGRAM ONE: PREVIOUS MILLENNIUM

Dec 6, 2007 // Screening Room

Introduced by a Representative of The Residents

Program One includes the following shorts: *The Third Reich 'N' Roll* (1976), *Hello Skinny* (1980), *One-Minute Movies* (1980), *Man's World* (1984), *Earth VS Flying Saucers* (1985), *Don't Be Cruel* (1990), *Harry the Head* (1990), *Stars & Stripes Forever* (1986), *Vileness Fats Edit* (1974), *Birth* (1979), *Arctic Hysteria* (1979) and *Festival of Death* (1979).

PROGRAM TWO: CURRENT MILLENNIUM

Dec 7, 2007 // Screening Room

Program Two includes the following shorts: *Ten One-Minute Movies* (2005), *Fifteen More Movies* (2005), *Benny* (2005), *Teddy* (2001), *Viva Las Vegas* (2006), *Mutts with Mustaches* (2006), *Walking Women* (2006), *Constantinople* (2000), *Burn Baby Burn* (2000), *Kick a Picnic* (2000), *He Also Serves* (2000) and *The Gingerbread Man* (2000).

PROGRAM THREE: LIVE VIDEO

Dec 8, 2007 // Screening Room

Program Three includes live performance videos from *The Mole Show*, 13th Anniversary, *Cube E*, *Freak Show*, *Disfigured Night*, *Wormwood*, *Icky Flix*, *Demons Dance Alone* and *The Way We Were* (1973–2005).

SILENT LIGHT: CARLOS REYGADAS IN PERSON

Dec 13 – 14, 2007 // Screening Room

Last year, YBCA was honored to host Mexican filmmaker Carlos Reygadas and screen his two feature films, *Japon* and *Battle in Heaven*. Reygadas is one of the most gifted, intense and provocative filmmakers of the present moment. Reygadas will join us again for two premiere screenings of his newest film, *Silent Light* (*Stellet Licht*), which won the Jury Prize at the 2007 Cannes Film Festival. An inciting and visually arresting work, it centers on the indiscretions committed by the patriarch of a Mennonite family living in rural Mexico. Reygadas has once again combined breathtaking landscapes and hypnotic performances to produce a masterpiece. (2007, 144 min, 35mm)

ZIDANE: A TWENTY-FIRST-CENTURY PORTRAIT

By Douglas Gordon & Philip Parreno
Feb 1 – 7, 2008 // Screening Room

A startlingly original and audacious portrait of one of the greatest players in the history of soccer, Zinedine Zidane. Seventeen synchronized cameras were used, each focusing on Zidane in real time, from the first kick of the ball to the moment he was given a red card and ejected from the game. The match, between Real Madrid (Zidane's team) and Villarreal, was played on April 23, 2005, and was witnessed by eighty thousand screaming fans. Zidane himself recounts, in voiceover, what he can and cannot remember from his matches. Magnificently edited and accompanied by a majestic score from Scottish rock heroes Mogwai, this is perhaps the best sports films ever made, but also one of the finest studies of man in the workplace, an ode to the loneliness of the athlete and the poise and resilience of the human body. (2006, 92 min, 35mm)

FLYING: CONFESIONS OF A FREE WOMAN

By Jennifer Fox
Part I: Mar 5 & 7, 2008; Director in person
Part II: Mar 8 & 9, 2008 // Screening Room

Critically acclaimed filmmaker Jennifer Fox's new film begins where *Sex and the City* leaves off—except it's real. A seasoned New Yorker struggling to juggle work, relationships and her new found desire to have a child, Fox decides to turn the camera on herself and her girlfriends. Not satisfied, she takes off across the globe to investigate how other women live. Employing a new technique called "passing the camera", she journeys into the homes and bedrooms of women in 17 countries, capturing secret conversations about love, freedom, children, men and sex. Filmed over five years, this epic modern-day road movie asks the questions: What do women really want? Why is sexual freedom so precarious? Does choice equal happiness, let alone freedom? What does it mean to be "free?" *Flying* is presented in two three-hour sections.

DAY IS DONE

By Mike Kelley
May 29, 2008 // Screening Room

A major new video work by Los Angeles artist Mike Kelley, *Day is Done* is a twisted semi-musical that examines American subcultures. It is composed of 31 sketches, each a reconstruction of photographs found in high school yearbooks, with such familiar events as dress-up days, memorial speeches, religious spectacles and fashion shows. Kelley disrupts the traditional structures of such events to construct a dizzying daisy chain of performances resulting in an institutional landscape populated by dancing Goths, singing vampires, hick storytellers, horse dancers and the Virgin Mary. (2005/6, 169 min, video)





PERFORMANCE:

URBAN BUSH WOMEN/COMPAGNIE JANT-BI CREATIVE EXCHANGE

Beauty Of Little Things

Apr 3 – 5, 2008 // Novellus Theater at YBCA

This unique project is setting the performance world abuzz for two acclaimed dance companies—one all-male and one all-female—and two powerhouse choreographers. Germaine Acogny, the “mother of contemporary African dance,” joins forces with Brooklyn-based, BESSIE Award – winning choreographer, Jawole Willa Jo Zollar, of Urban Bush Women. Acogny’s all-male troupe, Jant-Bi, performed at YBCA in 2005 to widespread

acclaim. Urban Bush Women has, since 1984, brought the stories of disenfranchised people to light through dance inspired by African-American traditions. This groundbreaking collaboration brings artists from Africa together with the children of the Diaspora on a work that explores the crossroads between culture and ethnicity, history and modernity.

ILKHOM THEATER

Ecstasy with the Pomegranate

May 15 – 17, 2008 // Forum

A visual street theater of metaphor and clownery, the internationally acclaimed Ilkhom Theatre of Uzbekistan began as a renegade theater under the strict Soviet regime. Now citizens of an independent republic, their work is no less subversive. *Ecstasy with the Pomegranate* is inspired by the iconographic 1930s “Bacha Boys” paintings by Alexandr “Mumin” Nikolayev. Bacha, danced by young boys and men, was Turkistan’s only traditional dance form. When the Soviets invaded they

obliterated all Islamic traditions, effectively erasing Bacha. Under Stalin, Mumin memorialized the form in sensual, spiritual paintings and *Ecstasy* reenacts these extraordinary images, capturing a male eroticism once embraced by a culture that now outlaws homosexuality. Beautiful, funny, experimental, *Ecstasy* revives history to illuminate contemporary issues of identity.

IDENTITY SHIFTS: BAY AREA RESPONSE

May 8–10, 2008 // Forum

Once again, YBCA offers up shared evenings of extra ordinary local performance artists. This time, we've asked them to develop work that respond to our visual art exhibition, *The Way That We Rhyme*, on view in our galleries from March 29–July 13, that examines the politically charged work of a young generation of women who use creativity as a form of empowerment and to bring about social change. Artists include: Jane Chen and Kazumi Kusano; Jennifer Locke; Gigi Otaluar-Hormillosa; Paige Starling/Blindsight; Jacinta Vlach/Liberation Dance Theater.

MARC BAMUTHI JOSEPH

the break/s

Jun 19–21, 2008 // Novellus Theater at YBCA

YBCA has long been committed to supporting the work of electrifying storyteller Marc Bamuthi Joseph. We're proud to present Joseph's newest multimedia journey through verse, contemporary dance and video that interweaves his personal story with the history of hip-hop. Inspired by *Can't Stop Won't Stop* by Jeff Chang, the critically acclaimed book about hip-hop music history, Joseph digs into the politics surrounding the creation myth of this provocative music form. With two turntables, live feed, a digital video jockey and a spoken-word virtuoso, *the break/s* is one gigantic live mix. Featuring collaborations with Chay Yew, Eli Jacobs-Fantauzzi, Brian Freeman and Danny Hoch.





PUBLIC PROGRAMS:

THE WAY THAT WE RHYME IN MOTION

Mar 29, 2008 // Galleries and Forum

Join us for a full day of events and evening performances to accompany the exhibition *The Way That We Rhyme*. Our gallery hours will be extended to 8 pm to accommodate a marathon schedule of exhibition tours, panel discussions, film screenings, workshops and interactive performances by the likes of such leading ladies as Vaginal Davis, MK Guth, Stephanie Syjuco and others, culminating in a one-night only performance with Nao Bustamante and Julie Atlas Muz.

ARTISTS INSIGHT: URBAN BUSH WOMEN IN CONVERSATION

Apr 5, 2008 // Novellus Theater at YBCA

Join us for a pre-show conversation with Jawolle Willa Jo Zollar of Urban Bush Women and YBCA Executive Director Kenneth Foster.

ARTISTS INSIGHT: CENTRAL ASIA

Apr 13, 2008 // Silk Road House, 944 University Ave, Berkeley, CA

A new generation of artists from Central Asia are making moves on the international art scene. Join curator Elena Sorokina in a conversation with artists from *Tracing Roads through Central Asia* as they share the recent success of artists from the region. Delve deeper into the emerging themes and issues around creative expression in Central Asia with artists Gulnara Kasmalieva and Muratbek Djumaliev, who will share details about their practice in Bishkek; scholar Zhanara Naunuzbayeva will present her research on the history of "contemporary art" in Kazakhstan.

ARTISTS INSIGHT: SHINICHI IOVA-KOGA IN CONVERSATION

Apr 15, 2008 // Screening Room

Join local choreograph Shinichi Iova-Koga in conversation about inkBoat's most recent work *c(H)ord*. Explore themes of tradition, family and the past; and learn more about Iova-Koga's process of collaboration with Seattle music director, Joshua Kohl of the big band Degenerate Art Ensemble and a cast of nine performers hailing from Japan, Finland, Germany, Korea and the U.S.

THE COUNTERFEIT CROCHET WORKSHOP

Apr 19, May 10, May 24, Jun 14, 2008 // Galleries

Participate in the Counterfeit Crochet Ring organized by Stephanie Syjuco whose work is featured in *The Way That We Rhyme*. Syjuco and friends will teach visitors how to crochet their own luxury brand accessories.

COMMUNITY CONVERSATIONS: WOMEN, ART & POLITICS – WOMEN IN HIP-HOP SUMMIT

May 10, 2008

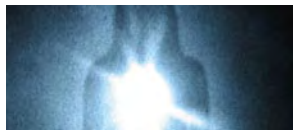
This event convenes key community stakeholders to create and drive a "town hall" conversation that addresses women in hip-hop.



OTHER SPECIAL YBCA PROGRAMS



Shen Wei, *Map;Re*



Bill Viola, *Bodies of Light*, 2006



Useless. Dir. Jia Zhang-Ke



Gabriela Morawetz, *Regarde*, 2005

VISUAL ARTS

FREEDOM OF ART

Feb 12 – 20, 2008 // Grand Lobby

Famed poet and painter Lawrence Ferlinghetti claims "it's an insult" that his eleven paintings were removed recently from a San Francisco office building. These paintings will be installed in YBCA's lobby to honor and celebrate freedom of expression, an undeniable American privilege. The largest expressionist paintings were painted on tarps from 1992 to 1993 and include some insignificant nudity and an abstract Christ figure. "It feels like we're regressed to the 50s," Ferlinghetti said, pointing out that this fall a New York-based radio station refused to air a recording of Allen Ginsberg reading *Howl* because it feared fines from the FCC.

FILM/VIDEO

MUPPETS™, MUSIC & MAGIC: JIM HENSON'S LEGACY

In conjunction with The Jim Henson Legacy and the Jane Henson Foundation, we conclude our tribute to one of the world's most inspired and innovative film and puppetry artists, Jim Henson. A visionary TV producer and a world-class puppeteer who created indelible characters like Kermit the Frog, Henson brought a unique combination of childlike wonder and adult sophistication to his groundbreaking work for children and adults alike.

EMMET OTTER'S JUG BAND CHRISTMAS— THE JIM HENSON LEGACY VERSION

Jul 1, 2007 // Screening Room

Get into the Christmas mood in July. This is the heart-warming story of Ma Otter and her son who both secretly enter a talent contest to win money for each other's Christmas presents. They are challenged by the rowdy Riverbottom Gang and their wild hard-rock band, The Nightmare. Note: This is a special version of this classic, which contains the Kermit scenes cut out of the DVD release!

THE ART OF PUPPETRY AND STORYTELLING

Jul 1, 2007 // Screening Room

Go behind the scenes to witness the magic of the Muppets in this compilation of rare footage of the variety of

puppetry created by Jim Henson. See a classic episode of *The Muppet Show*, with Harry Belafonte singing an African song with puppets derived from traditional masks. Another kind of puppetry is used in *The Storyteller: The Heartless Giant*, in which an evil giant—who has hidden his heart so he will feel no emotion—tricks young prince Leo into releasing him from his dungeon

DOG CITY AND THE STORYTELLER

Jul 1, 7:30 2007 // Screening Room

Dog City features one of Henson's most fully realized puppet universes—an entire 1940s film noir city populated by wise-cracking dogs. Followed by *The Storyteller: The Soldier and Death*, which recounts the tale of a soldier being given three magic objects he uses to outwit otherworldly creatures.

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HONOR OF THE KNIGHTS (HONOR DE CAVALERIA)

By Albert Serra

Sep 13, 15 & 16, 2007 // Screening Room

We're thrilled to premiere *Honor of the Knights*, the most radical and important Spanish film in many years. "Albert Serra debuts with this reinterpretation of the delusional adventures of Don Quixote and Sancho Panza, replacing monstrous windmills and regal farm girls with quiet ruminations on the lyricism of nature and the existence of God. Taking an earthbound perspective on Quixote's flights of fancy, the film discovers a grounded humanity and serene beauty where past interpretations have found only futility and disillusionment. Captivating landscapes offset by the iconic duo's wry conversations further transpose the knight-errant's aimless wanderlust into an unforgettable cinematic and existential experience." (LA Film Festival). In Catalan with English subtitles. (2006, 110 min, 35mm)

IN SEARCH OF MOZART

By Phil Grabsky

Sep 28 – 30, 2007 // Screening Room

In Search of Mozart is by far the most comprehensive film ever made about this genius. The composer is brought to life through stories, excerpts from letters, through tours of present-day locales important to his story, and fascinating commentary. The film is seamlessly interwoven with selections from over seventy of Mozart's sublime works. (2006, 128 min, Digital Betacam)

ODD REELS NIGHT

Jan 10, 2008 // Screening Room

"To kick off 2008, let's try an experiment. I own a small collection of 35mm feature films, mostly 60s and 70s trash. Over the years, I've acquired a bunch of individual reels from films—but not the complete films. So, tonight, we'll show a 90-minute movie—except it will be composed of four or five different films. The titles we'll mash together include *Snuff*, *Love Camp 7*, *Sexy Proibitissimo* and other oddities. I have no idea if this is going to work, so we're reducing the admission price to an el cheapo \$5 for all seats...so, wtf, take the plunge!"—Joel Shepard, Film/Video Curator

JOY DIVISION

By Grant Gee

Jan 18, 2008 // Screening Room

This fantastic new documentary is a perfect complement to *Control*, the recent fictionalized account of the life of Ian Curtis and his band Joy Division. In 1976 after attending a Sex Pistols concert, four young men from ruined, post-industrial Manchester founded Joy Division. Though the group achieved only modest success during their career, they have proven to be one of the most inventive and influential bands of their era. Featuring interviews with surviving band members, the film examines their story through never-before-seen live performance footage, personal photos and newly discovered audio tapes. Courtesy of The Weinstein Company. Q&A with Tom Atencio, co-producer and New Order's North American manager. (2007, 93 min, Digital Betacam)

STATE OF THE WORLD US Premiere

Jan 24 – 25, 2008 // Screening Room

An exceptional lineup of international directors—including Apichatpong Weerasethakul, Chantal Akerman and Pedro Costa—contribute to this ambitious and layered omnibus project. Six of the most provocative and fascinating filmmakers from around the globe were invited to contribute a short film, on the theme of global change. The result is an incredible panorama of the world's have-nots, and an indelible snapshot of the present moment in world cinema. (2007, 105 min, 35mm)

NO BORDERS, NO LIMITES: 1960S NIKKATSU ACTION CINEMA

Presented for the first time in the US, this series of super-stylized action films celebrates the golden age of Japan's oldest and boldest film studio, Nikkatsu. Influenced by both Hollywood and the French New Wave, these films reflect the Westernization that swept away old values, while teaching an entire generation a new Japanese meaning of cool. All films are presented on 35mm film with new digital subtitles. Series organized by Outcast Cinema with Yerba Buena Center for the Arts.

A COLT IS MY PASPORT

By Takashi Nomur

Apr 10, 2008 // Screening Room

A cool-headed killer (iconic Seijun Suzuki favorite Joe Shishido) is desperate to get out of town after pulling off a hit with his partner. The film is brilliantly stylish and noir-inspired—a true undiscovered classic. Its lean direction and wind-swept, empty locales play perfectly with Shishido's panache and toughguy cool. (1967, 84 min)

ROUGHNECK

By Yas Uharu Hasebe

Apr 11, 2008 // Screening Room

In this tough yakuza (Japanese gangster) film, Akira Kobayashi plays Yuji, a hoodlum who becomes involved with an ototobun (younger gang brother) trying to go straight. Yuji soon takes up with a hot springs geisha, the lover of a local boss, whose gang is facing stiff competition from an outside rival. (1969, 86 min)

GANGSTER VIP

By Toshio Masuda
Apr 11, 2008 // Screening Room

After spending three years in prison for stabbing a hit man from a rival gang, Goro comes out disenchanted with yakuza life. When he decides to abandon gangster life entirely, tragedy intervenes and he sets out for revenge. (1968, 93 min)

RED HANDKERCHIEF

By Toshio Masuda
Apr 12, 2008 // Screening Room

A perfect distillation of all that was Nikkatsu noir. Big-shot cop Mikami (Yujiro Ishihara) fatally shoots a witness during a drug investigation and moves to the country to forget his tainted past. Years later, he returns to Yokohama to unravel the truth about the unsolved case and his shady ex-partner, now married to the woman he loves. (1964, 98 min)

GLASS JOHNNY: LOOKS LIKE A BEAST

By Koreyoshi Kurahara
Apr 12, 2008 // Screening Room

Inspired by Federico Fellini's *La Strada* and a sharp departure from the Nikkatsu action norm, *Glass Johnny* stars Joe Shishido as a bicycle track tipster whose mission in life is to make a winner out of a struggling rider and become rich as a result. Before he can achieve this, he becomes the unwilling savior of a pure-hearted, simple-minded prostitute (Izumi Ashikawa) on the run from her pimp. (1962, 108 min)

THE VELVET HUSTLER

By Toshio Masuda
Apr 13, 2008 // Screening Room

A pop art-colored romance between two doomed loners set amidst go-go dancing kids, tough yakuza and American soldiers on leave from the Vietnam War. Hiding out in Kobe, life spices up for reckless gangster Goro (Tetsuya Watari) when he meets a gorgeous rich girl investigating her fiancé's disappearance. (1967, 97 min)

WE'RE A HAPPY FAMILY: FILMS ABOUT BAD PARENTS

From funny to ghastly, this two-part series looks at films about dysfunctional parents. If you thought your family was bad, wait until you see these.

FRANK AND CINDY

By G.J. Echternkamp
Apr 3, 2008 // Screening Room
Filmmaker in person

This brutally honest documentary starts off as a portrait of Frank—a drunken, oafish has-been relegated to pulling weeds and peeing in cans in the basement. But Frank isn't the only one with issues. Enter Cindy, the filmmaker's mother, whose daydreams have devolved into white lies, drug-abuse, put-downs and procrastinations. We watch as desperation, humor and a little self-reflection start to bring this unusual family closer together.

THE SAD, THE FUNNY AND THE DARK SIDE OF PARENTING

Apr 19, 2008 // Screening Room

Archivist and raconteur Dennis Nyback appears in person to present three rare, ultra-bizarre vintage films about bad parents. First up is the slapstick *Mr. and Mrs. Gump* (1928) in which the Gumps toss their son around and use him as a human tow rope for their motor home. Much darker is *The Case of the Kitchen Killer* (1974), directed by high school students, in which a child is rejected by his parents with lethal results. The program finishes with the weird and miserable *The Summer We Moved to Elm Street* (1966) about a nine year-old girl and her alcoholic father.

SHADOWS OF FORGOTTEN ANCESTORS

By Sergei Parajanov
May 8 – 10, 2008 // Screening Room

A masterpiece of modern cinema, finally available in a new 35mm print. To describe the film simply as a love story between a son and daughter of two feuding families does not convey this achievement in cinematic folklore. Infused with Ukrainian folk music, religious symbolism, dazzling colors and dizzying camerawork, the film is a chaotic and lyrical tour de force. (1964, 97 min, 35mm)

I'LL BE YOUR MIRROR: RARE FILMS BY PHILIPPE GARREL

Though barely known in the US, Philippe Garrel is widely considered a filmmaking genius and "the Rimbaud of French cinema." We present two of his most intense works, both in new 35mm prints. *J'entends plus la guitare* is a dramatized version of his traumatic love affair with his muse, musician Nico, made three years after her death. And *Le lit de la vierge*, a minimalist, psychedelic retelling of the Christ story shot in Brittany, Morocco and Rome under the influence of LSD. As a companion screening, we present Andy Warhol's raw *The Velvet Underground* and *Nico: A Symphony of Sound*, live at the Factory in 1966.

J'ENTENDS PLUS LA GUITARE (I DON'T HEAR THE GUITAR ANYMORE)

(1991, 98 MIN, 35MM)
May 15- 16, 2008 // Screening Room

LE LIT DE LA VIERGE (THE VIRGIN'S BED)

(1968, 114 MIN)
May 18, 2008 // Screening Room

THE VELVET UNDERGROUND AND NICO: A SYMPHONY OF SOUND

By Andy Warhol (1966, 67 MIN, 16MM)
May 15-16, 2008 // Screening Room

HOMOCCULT & OTHER ESOTERICA

Curated By Daniel McKernan & Richie Rennt
May 17, 2008 // Screening Room
Daniel McKernan in person.

Satan, queers and psychedelic wild boys unite! For extreme tastes, this gay-themed shorts program examines artists and filmmakers dealing with sex, violence, the occult, magic, erotic rituals and other mystic esoterica. It includes works by and about Peter Christopherson, Ron Athey, Breyer P-Orridge, Todd Verow and many others.

WITCHCRAFT WEEKEND

A weekend of occult and witchcraft-themed films, from the deranged to the sublime.

WITCHCRAFT THROUGH THE AGES

By Benjamin Christensen
May 23, 2008 // Screening Room

An assault on the eyes, this film is a portrait of witchery, possession and sadism. Using animation, creature effects, nightmarish sets, reenactments of satanic rituals and intense sexual imagery, it weaves a tale both darkly humorous and quite disturbing. Narration by William S. Burroughs. (1922/1968, 77 min, 35mm)

THE WITCHMAKER

By William O. Brown
May 24, 2008 // Screening Room

Though not without some schlocky elements, *The Witchmaker* is considered by some to be the finest witchcraft film ever made. Psychic investigators go into the bayou where several murders have been committed. They find themselves in peril from a coven of witches headed by a man called Luther the Berserk. (1969, 97 min, 35mm)

SNOW WHITE AND THE SEVEN DWARFS

Produced By Walt Disney
May 25, 2008 // Screening Room

"Mirror, mirror on the wall..." Disney's unforgettable classic tells the story of a jealous evil queen who tries to kill her beautiful stepdaughter, Snow White.

DAY OF WRATH

By Carl Theodor Dreyer
May 25, 2008 // Screening Room

Filmed during the Nazi occupation of Denmark, *Day of Wrath* is a harrowing drama about the church's persecution of women for witchcraft in the 17th century. The film has immense power and an overwhelming sense of torment, yet the filmmaker never loses sight of the eroticism inherent in the concept of witchcraft. (1943, 97 min, 35mm)

NEW WORKS BY JIA ZHANG-KE

Jia Zhang-ke is perhaps China's most important contemporary film-maker, and the leading figure of what is known as the "Sixth Generation." We present his two newest films, both local premieres.

USELESS

Jun 5 & 8, 2008 // Screening Room

In his haunting and compassionate new film, Jia examines the spiritual life of the Chinese clothing industry—the largest exporter of garments in the world. First an assembly line in Canton, where under the thunderous noise of sewing machines women work silently. Next we meet acclaimed Chinese designer MaKe, launching her handmade anti-fashion clothing line in Paris. Finally we spend a dusty afternoon in Fenyang in a tiny tailor's shop. (2007, 82 min, digital video)

DONG

Jun 5 & 8, 2008 // Screening Room

A companion piece to his recent film *Still Life*, in *Dong* ("east" in Mandarin) Jia beautifully explores the possibilities of documenting life and art. Against the stunning backdrop of the Three Gorges, the film follows one of China's leading painters, Liu Xiao-dong, as he paints two portraits: one of laborers at the Three Gorges dam and one of young female models in Bangkok. As with much of his other work, Jia examines fantasy, landscape and the underlying realities of ordinary people caught in a whirlwind of rapid change. (2006, 66 min, digital video)

BITTER PILLS: MICHAEL HANEKE MADE-FOR-TELEVISION

Long before his well-known films like *Funny Games*, *Cache* and *The Piano Teacher*, Austrian filmmaker Michael Haneke made films for television—and they're often as ruthless and compelling as his later work. YBCA presents four of these features, never before seen in San Francisco. In a style at once musical and mathematical, Haneke's films treat themes of alienation and social collapse; the exploitation and consumption of violence; the bourgeois family as the incubator of fascist impulse; individual responsibility and collective guilt; and the ethics of the photographic image.

FRAULEIN

Jun 12, 2008 // Screening Room

After ten years in a Russian prisoner-of-war camp, a German soldier returns home to find his desperately lonely wife in an affair with a former French POW; his daughter pregnant by an American soldier; his rebellious son obsessed with rock and roll and James Dean; and his

brother a shallow materialist who has sold out the legacy of their father's reputable construction business. In this melodrama stripped of sentiment, Haneke creates a bitter but riveting portrait of postwar Germany, with its eerily repressed normalcy and its gleaming, amnesiac future of consumer goods proffered by its former enemy. (1984, 113 min, digital video)

LEMMINGS

Jun 14 & 15, 2008 // Screening Room

Lemmings is a two-part drama about the fate of Haneke's own generation that came of age after World War II. Each part is a complete film in itself; it is not absolutely necessary to see both films to understand the work.

LEMMINGS (PART 1): ARCADES

is a dramatic and withering portrait of Austria's second "lost generation" teenagers who grew up in monstrously repressive bourgeois families, forbidden to speak of wartime collaboration and defeat, indoctrinated with an unquestioning obedience to family, state and God, as well as taught that kindness is weakness and their own sexuality is shameful and abject. Contemptuous of their parents' impotence and hypocrisy, they rebel in destructive ways. (113 min, digital video)

LEMMINGS (PART 2): INJURIES

is a Sophoclean tragedy, where the sins of fathers and mothers—depicted with such frightening clarity in *Lemmings (Part 1)*—have been passed on to their children, now living in loveless marriages and bringing unwanted children of their own into the world. It is a world in which despair and longing are met with cold indifference, disdain or enfeebled gestures of kindness, and the fleeting comforts of prayer, pills, alcohol, illicit affairs, television and misdirected rage only lead to further injury. (107 min, digital video)

THE REBELLION

Thu, Jun 19, 2008 // Screening Room

With its silent-era aesthetic of sepia tones and muted color tints, and its interweaving of realism and fantasy, Haneke's haunting adaptation of Joseph Roth's expressionistic 1924 novel is an homage to the great Weimar cinema of G. W. Pabst and F. W. Murnau. In a heartbreaking performance, Branko Samarovski plays Andreas Pum, a soldier who loses his leg during the Great War

and becomes an organ-grinder to earn a few coins a day. To this loyal citizen of the State, the veterans and firebrands who march in protest against society's neglect are lazy, insubordinate "heathens." But when an ugly tram incident condemns Pum to a life of penury and loneliness, his soul is awakened to the bitter waste of a life spent in duty to God and Empire. -- *Bitter Pills* program notes by Josh Siegel, Museum of Modern Art

YOGA, INC.

By John Philp

Jun 21 – 22, 2008 // Screening Room

Yoga, Inc. is a witty and cautionary tale of the world of contemporary yoga. World Yoga Champion Esak Garcia and his guru Bikram Choudhury want yoga accepted into the Olympics. Bikram, the "Bad Boy of Yoga," has also copyrighted his yoga style, demanding teachers play by his rules or stop teaching. Now yoga chains ("McYoga?") are popping up everywhere, putting smaller studios out of business. Can yoga survive with its good karma intact? (2007, 73 min, digital video)

MYSTERIOUS OBJECTS: THE SHORT FILMS OF APICHATPONG WEERASTHAKUL

It's no secret to devotees of world cinema that Apichatpong Weerasethakul is one of the most radically original filmmakers. But his output extends beyond his feature films. From the beginning, he's produced a steady stream of experimental shorter works—films, videos and installations, some of which abandon narrative entirely—an output he's maintained even as he keeps creating features. This captivating and unpredictable body of work, very little of which has been accessible until now, sheds new light on Weerasethakul's artistic identity.

PROGRAM ONE

Jun 26, 2008 // Screening Room

Royal anthem, light reflections, the sounds of Bangkok...Program includes *The Anthem*, *Windows*, *Makee and the Boy*, *Like the Relentless Fury of the Pounding Waves* and *Thirdworld*.

PROGRAM TWO

Jun 29, 2008 // Screening Room

Inner and outer space, ghosts, a visit to Nong Khai and more. Program includes *Worldly Desires*,

0116643225059, *Ghost of Asia*, *My Mother's Garden* and *Luminous People*. The Film/Video department wishes to acknowledge the assistance of Yann Kerloc'h, Memento Films International; Karin Oehlenschläger, Goethe-Institut Boston; Jed Rapfogel, Anthology Film Archives.

PERFORMANCES

THE TOSCA PROJECT: A MOVEMENT-THEATER WORKSHOP PRESENTATION CREATED BY CAREY PERLOFF AND VAL CANIPAROL Oct 26 – 28, 2007 // Forum

Developed with an extraordinary company of actors and dancers, *The Tosca Project* is a breathtaking blend of theater, movement and music inspired by the rich history of Tosca Café, the famed nightclub located in San Francisco's North Beach district that has been a favorite of opera singers, Beat poets, Russian émigrés and other eclectic characters since the 1920s. This is a rare opportunity to view a unique interdisciplinary collaboration-in-progress in its early stages of development. Presented by American Conservatory Theater and Yerba Buena Center for the Arts.

THE WAY THAT WE RHYME IN MOTION PERFORMANCES FEATURING NAO BUSTAMANTE AND JULIE ATLAS MUZ Mar 29, 2008 // Forum

Nao Bustamante and Julie Atlas Muz are conceptual performance pioneers whose interdisciplinary approaches make for challenging and entertaining experiences. Julie Atlas Muz (Miss Exotic World and Miss Coney Island 2006) presents *Fecunditatis* – the best of her short format work in a performance dedicated to spring, rebirth and the violence of creation. Behold a new genre, post-mortem dance, a mix of populist trash, high art, high kicks, drag, jazz, dance and, yes, body politics. Muz continues to celebrate the ever-political lineage of naked ladies in public spaces as set in motion by Lady Godiva. Nao Bustamante is an internationally known performance and video artist whose work encompasses performance art, sculpture, installation and video.

PUBLIC PROGRAMS

CAMPARI TALKS: FROM THE SALON TO THE MOSHPIT: CREATING SPACES OF ASSEMBLY
Nov 17, 2007 // Screening Room

This panel brings together a selection of women artists, musicians and curators to discuss the legacy of feminist art and critique, especially as it affects the work of a younger generation of artists working locally and internationally. Panelists JD Samson, of the band Le Tigre, Emily Roysdon, an artist, writer and member of the collective LLTR, and San Francisco-based curator and educator Jill Dawsey will talk about the process of building collaborative networks of support that feed their own individual creative practices as well as those of their friends and peers. The panel is organized and moderated by Associate Visual Art Curator Berin Golonu.

07_08 FILM/VIDEO CO-PRESENTATIONS

Weekly screenings by SF Cinematheque, October to June. Year-round monthly screenings by California Newsreel and SF Jewish Film Festival.

ADDITIONAL COLLABORATIONS

The Arab Film Festival; Bay Area Video Coalition; Cabinet; Film Arts Foundation, Kino 21, and AIASF; Madcat Women's International Film Festival; San Francisco Presents; Screen 360; Southern Exposure.

07_08 COMMUNITY ENGAGEMENT

YBCA's Community Engagement is a dynamic, multi-faceted education and outreach department that explores and contextualizes YBCA's Big Ideas to the broadest possible audience. Our educational and public programs work collaboratively with YBCA curators and community groups to illuminate the social relevance of contemporary art. Through these programs we create a culture of inquiry and curiosity and respond to the diverse needs in our communities, from local to global.

YOUNG ARTISTS AT WORK (YAAW) PROGRAM

In '07-'08, we trained 26 young artists from diverse backgrounds. As part of their "art as activism" training, our youth artists served a total of over 500 students through various internship sites at:

AIM HIGH

The mission of Aim High is to provide underserved urban youth with challenging, innovative and highly supportive educational programs, most notably in our exemplary summer school collaboration where YAAW students taught art classes.

MISSION CULTURAL CENTER FOR LATINO ARTS (MCCLA)

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

STREETSIDE STORIES

In collaboration with YAAW, Streetside Stories, a literacy arts nonprofit, helped over 100 students to share their life stories, connect with the arts and improve their literacy skills. Through the power of storytelling, Streetside Stories values and cultivates young people's voices, fostering educational equity and building community, literacy and arts skills.

CHINATOWN BEACON CENTER

One of the 8 neighborhood-based Beacon Centers formed in San Francisco, the Chinatown Beacon Center's summer programs are based upon a youth development model which promotes youth leadership, arts and recreation, academic enrichment, career development and health.

MUSEUM OF CHILDREN'S ART

Oakland's Museum of Children's Art provides opportunities for children to learn and develop skills through art, by teaching and advocating for hands-on arts education for children and educators with an emphasis of reaching out to children from low-income communities

P.O.D.E.R. (PEOPLE ORGANIZING TO DEMAND ENVIRONMENTAL AND ECONOMIC RIGHTS)

PODER and the Chinese Progressive Association created the Common Roots Youth Organizer Program for low-income Chinese and Latino youth. Through Common Roots, youth leaders develop cross cultural solidarity, learn critical thinking skills, enhance their leadership and organizing skills, and make significant artistic and policy contributions to organizing campaigns. Together, we prepare new leaders for movements for environmental and economic justice and immigrant rights.

YOUNG ARTISTS AT WORK CURATORIAL TEAM

This year we developed a curatorial training class for our YAAWs. The curators-in-training were hand-picked and with the support of staff and consulting curator and artist Jaime Cortez, they are organizing an exhibition of regional and national artists. Entitled *Through Future Eyes: The Endurance of Humanity*, the exhibition is slated to open in April of 2009. Six internships were extended an additional 11 months to accommodate the curatorial training program. Together, the curators-in-training will study, select and present contemporary artists whose work will inspire both general YBCA audiences and peer artists.

THE BIG IDEAS PROJECT – THREE VIEWS

Sep 6, 2007 – June 29, 2008 // Room for Big Ideas

The Room for Big Ideas (RBI), located on the first floor of our Galleries and Forum Building, is an interactive space where visitors can learn more about YBCA's programs and the Big Ideas. Through a proposal process, local artists were invited to create original interpretations of the 07_08 Big Ideas using the concept of Tibetan Buddhist Thangka paintings as inspiration. We are proud to present three interactive installations by artists Ali Dadgar, Derick Ion and Jennifer K. Wofford on view in the RBI.

WHAT'S THE BIG IDEA?

Nov 10, 2007, Feb 9 & May 10, 2008 // Galleries, Forum, Screening Room

A FREE all-day for everyone highlighting the Big Ideas. YBCA invites visitors to learn more about contemporary

art with an open house festival of exciting events. Enjoy visual art, music, performances, hands-on workshops, interactive exhibits, guided tours, film screenings and food and drink! Get an introduction to the diverse programming that YBCA offers every day.

GUIDE-BY-CELL AND PERFORMANCE-BY-CELL

Your YBCA experience can start at home, your office, or anywhere! Guide-by-Cell and Performance-by-Cell make it possible for you to instantly watch or download video/audio recordings from artists, artistic directors, curators and scholars about our programs using your cell phone, computer or digital audio/video player. Whether you are in the galleries or at home, call in to hear from artists and their collaborators.

ART SAVVY WORKSHOPS

YBCA presents a ground breaking, interactive, hands-on program that provides a safe environment for arts patrons to talk about contemporary art with others who are just as curious as you are. Tour our galleries, participate in a post-tour discussion and deepen your connection with contemporary art through using methods created by Visual Thinking Strategies, one of the most respected art education programs in the country.

FREEDOM OF ART: A CELEBRATION WITH LAWRENCE FERLINGHETTI AND FRIENDS

Feb 12, 2008 // Forum

Live dangerously by viewing Lawrence Ferlinghetti's paintings which were recently removed from the lobby of a private building in downtown San Francisco because of their content. The evening's program will include a reading of Allen Ginsberg's Howl with literary luminaries Jack Hirschman, Deborah Major, Janice Mirikitani and Khalil Anthony.

FINANCIAL AND ACTIVITY STATEMENTS / GIFTS TO OPERATION FUND / FACILITY RENTALS



Faustin Linyukela, *Festival of Lies*



Sergio Prego, *Black Monday*, 2006



Ilkhom Theater, *Ecstasy with the pomegranate*



Robert Parke-Harrison, *the Scribe*, 2005

**Yerba Buena Center for the Arts
Statement of Financial Position
As of June 30, 2008**

| ASSETS | 2008 |
|--|--------------------|
| CURRENT ASSETS: | |
| Cash and cash equivalents | \$2,497,232 |
| Contributions and grants receivable, net of allowance for doubtful accounts of \$21,708 | 557,179 |
| Other receivables | 27,097 |
| Prepaid expenses | 220,414 |
| Deposits | 49,516 |
| TOTAL CURRENT ASSETS | 3,351,439 |
| Contributions and grants receivable, net of current portion and allowance for doubtful accounts of \$628,028 | 2,276,518 |
| LONG-TERM INVESTMENTS: | |
| Cash and cash equivalents | 326,747 |
| Marketable securities | 3,496,010 |
| TOTAL LONG-TERM INVESTMENTS | 3,822,757 |
| Fixtures and equipment, net | 336,189 |
| TOTAL ASSETS | \$9,786,902 |
| LIABILITIES AND NET ASSETS | |
| CURRENT LIABILITIES: | |
| Accounts payable and accrued expenses | \$553,467 |
| Deposits and refundable advances | 268,975 |
| TOTAL LIABILITIES | 822,442 |
| NET ASSETS: | |
| Unrestricted | 1,643,355 |
| Temporarily restricted | 5,459,891 |
| Permanently restricted | 1,861,215 |
| TOTAL NET ASSETS | 8,964,461 |
| TOTAL LIABILITIES AND NET ASSETS | \$9,786,902 |

**Yerba Buena Center for the Arts Statement
of Activities and Changes in Net Assets for
the year ended June 30, 2008**

| | 2008 | | | Total |
|---|--------------------|---------------------------|---------------------------|--------------------|
| | Unrestricted | Temporarily Restricted | Permanently Restricted | |
| REVENUE AND SUPPORT | | | | |
| Support from San Francisco Redevelopment Agency | \$3,391,927 | \$163,073 | \$- | \$3,555,000 |
| Contributions | 1,143,581 | 1,276,220 | - | 2,419,801 |
| Box office ticket sales and gallery admissions | 345,195 | - | - | 345,195 |
| Subsidized community programs | 981,850 | - | - | 981,850 |
| Commercial rentals | 1,120,614 | - | - | 1,120,614 |
| Special events | 10,323 | - | - | 10,323 |
| Naming revenue | 272,727 | 2,127,545 | - | 2,400,272 |
| Investment income | (103,325) | 51,146 | - | (52,179) |
| Investment income (endowment) | - | (123,850) | - | (123,850) |
| Box office service charges | 119,399 | - | - | 119,399 |
| Marketing and advertising sales | 152,585 | - | - | 152,585 |
| Traveling exhibition fees | 72,412 | - | - | 72,412 |
| Other income | 35,514 | - | - | 35,514 |
| Net assets released from restrictions | 942,568 | (942,568) | - | - |
| TOTAL REVENUE AND SUPPORT | 8,485,371 | 2,551,566 | - | 11,036,937 |
| EXPENSES | | | | |
| PROGRAM SERVICES | | | | |
| Performing arts | 1,495,128 | - | - | 1,495,128 |
| Visual arts | 1,845,749 | - | - | 1,845,749 |
| Film/video | 433,734 | - | - | 433,734 |
| Community engagement | 570,498 | - | - | 570,498 |
| Subsidized community programs | 1,589,017 | - | - | 1,589,017 |
| Commercial rentals | 916,467 | - | - | 916,467 |
| TOTAL PROGRAM SERVICES | 6,850,593 | - | - | 6,850,593 |
| SUPPORTING SERVICES | | | | |
| General administration and operations: | | | | |
| Facilities | 477,837 | - | - | 477,837 |
| General and administration | 516,505 | - | - | 516,505 |
| Fund-raising | 680,556 | - | - | 680,556 |
| TOTAL SUPPORTING SERVICES EXPENSES | 1,674,898 | - | - | 1,674,898 |
| TOTAL EXPENSES | 8,525,491 | - | - | 8,525,491 |
| Increase in net assets | (40,120) | 2,551,566 | - | 2,511,446 |
| Net assets, beginning of year | 1,683,475 | 2,908,325 | 1,861,215 | 6,453,015 |
| NET ASSETS, END OF YEAR | \$1,643,355 | \$5,459,891 | \$1,861,215 | \$8,964,461 |

GIFTS TO OUR OPERATION FUND

Yerba Buena Center for the Arts warmly thanks the following generous contributors for making our 2007-2008 programs possible. We also gratefully acknowledge the San Francisco Redevelopment Agency for its ongoing support.

*Gifts In-Kind

GIFTS OF \$50,000 & ABOVE

Corporations, Foundations & Government

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The William and Flora Hewlett Foundation
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Sarah and David Woodward

GIFTS OF \$2,500 - \$4,999

Corporations, Foundations & Government

Bloomingdale's
The Onion *
The Rocket Fund for Equality of
Horizons Foundation
Royal Norwegian Consulate General
WESTAF, Tour West

Individuals

Stephen Beal
Kenneth J. Foster and Nayan Shah
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