



yberca

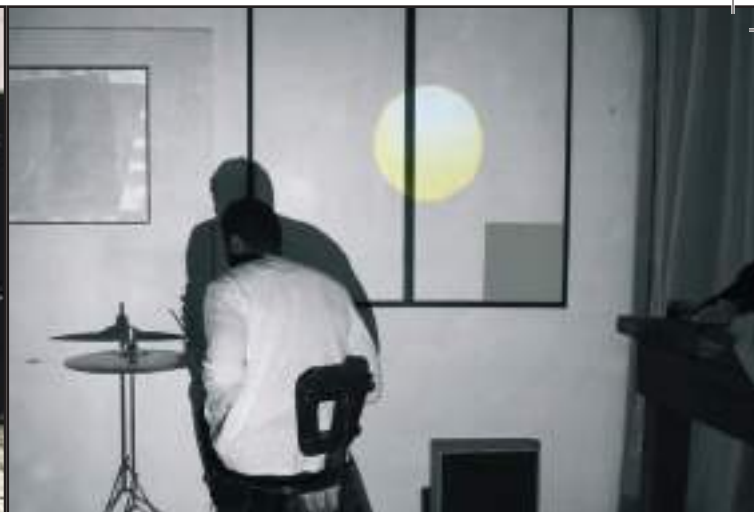
ANNUAL REPORT og_10

MISSION

YERBA BUENA CENTER FOR THE ARTS presents contemporary art from the Bay Area and around the world that reflects the profound issues and ideas of our time, expands the boundaries of artistic practice, and celebrates the diversity of human experience and expression.



PRESS THE DEVIL DANCE GROUP, PART OF THE FIRST ANNUAL LEFT COAST LEANING PERFORMANCE FESTIVAL, CO-CURATED BY CELEBRATED CHOREOGRAPHER MARC BAMUTHI JOSEPH AND YBCA PERFORMING ARTS CURATOR ANGELA MATTOX. PHOTO BY ARTHUR FINK.



STUDIO DOCUMENTATION FROM KAMAU PATTON: *ICONS OF ATTENTION*, PART OF PAUSE II PRACTICE AND EXCHANGE COMMISSIONING AND EXHIBITION SERIES.

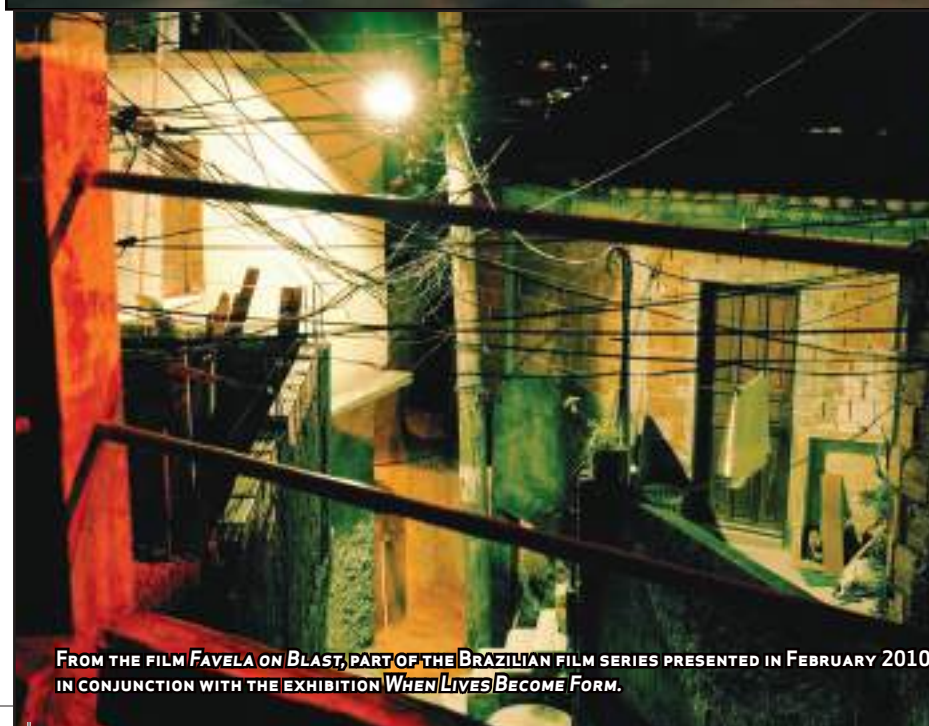


FROM THE FILM *DANCING DAYS*, PART OF THE PINA BAUSCH FILM SERIES PRESENTED IN MAY 2010.



FROM SARA SHELTON MANN AND DAVID SZLASA'S *TRIBES/DOMINION*, PERFORMED IN THE NOVELLUS THEATER AT YBCA IN MAY 2010.

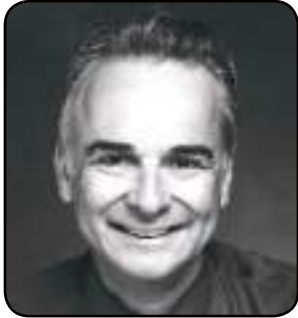
FROM THE EXHIBITION *WHEN LIVES BECOME FORM*, WHICH WAS ON VIEW FROM NOVEMBER 5, 2009–JANUARY 31, 2010. IMAGE: SINGER AND COMPOSER CAETANO VELOSO WEARING P 04 PARANGOLE CAPE 1 (1964), 1968. ARTIST: HÉLIO OITICICA. IMAGE COURTESY OF PROJETO HÉLIO OITICICA.



FROM THE FILM *FAVELA ON BLAST*, PART OF THE BRAZILIAN FILM SERIES PRESENTED IN FEBRUARY 2010 IN CONJUNCTION WITH THE EXHIBITION *WHEN LIVES BECOME FORM*.



“OUR WORK IN 2009_10 vividly demonstrates our commitment to this artistic leadership in our community.” —Ken Foster



LETTER FROM THE EXECUTIVE DIRECTOR

Dear Friends of YBCA,

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

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

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

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

Sincerely,

A handwritten signature in black ink that reads "Kenneth J. Foster". The signature is written in a cursive, flowing style.

Kenneth J. Foster
YBCA Executive Director

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

VISION

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

CORE VALUES

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

INNOVATION AND RISK

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

DIVERSITY AND INCLUSION

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

ENGAGEMENT AND INTERACTIVITY

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

COLLABORATION AND COOPERATION

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

EXCELLENCE AND RIGOR

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

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



ON BEHALF OF THE YBCA BOARD OF DIRECTORS

To Our YBCA Supporters,

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

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

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

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

Petra Schumann
President, YBCA Board of Directors

| YBCA BOARD of DIRECTORS in 2009_10 | | | |
|--|--|----------------|---------------------|
| OFFICERS | | MEMBERS | |
| President, Petra Schumann | | Brenda Adams | Gary Hall |
| Vice-President, Development Co-Chairperson, Chris Stafford | | Stephen Beal | Heather Hartle |
| Vice-President, Development Co-Chairperson, Sarah Woodward | | JD Beltran | Sean Heywood |
| Vice-President, Treasurer & Finance Chairperson, Bruce McDougal | | Diana Cohn | Margaret Jenkins |
| Vice-President & Audit Chairperson, Denise Bradley | | Rob Epstein | Kevin King |
| Vice-President & Marketing Chairperson, Priya Kamani | | Raman Frey | Richard Laiderman |
| Vice-President, Secretary & Governance Chairperson, Jeff Filimon | | Ron Garrity | Theodora Lee |
| | | | Jennifer MacCloskey |
| | | | Sabrina Riddle |
| | | | Helen Sause |
| | | | Stacy Welsh |
| | | | Ken Wilson |
| | | | Jan Zivic |

The photograph captures the exterior of the Yerba Buena Center for the Arts building during the twilight hours. The sky is a deep, dark blue. The building's facade is composed of numerous vertical, metallic slats that create a textured, rhythmic pattern. A large, cantilevered section of the building extends over a glass-enclosed entrance area. The interior of the building is warmly lit, with a prominent orange glow emanating from the glass doors and windows. A single, thick, cylindrical column supports the overhang. In the foreground, a dark, flat surface, possibly a plaza or walkway, is visible. The overall composition is geometric and modern, emphasizing light and shadow.

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

YBCA'S GALLERIES AND FORUM BUILDING. PHOTO: RICHARD BARNES

YEAR AT-A-GLANCE

REGULAR FULL-TIME STAFF
54

REGULAR PART-TIME STAFF
15

ATTENDANCE
128,103

MEMBERS
1,450

COMMUNITY PERFORMANCE RENTALS
64

COMMUNITY ENGAGEMENT EXHIBITION PARTNERS
4

FILM AND VIDEOS SCREENED
122

PERFORMANCES
8 Productions
2 Festivals
2 Co-Productions

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

PUBLIC PROGRAMS
52

YBCA PROGRAMS

VISUAL ARTS

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

PERFORMING ARTS

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

FILM/VIDEO

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

COMMUNITY ENGAGEMENT

A vibrant schedule of educational, social and interactive programming, including artist/curator talks, hands-on workshops, and our popular late-night open houses, allows YBCA's audiences to experience deeper connections with artists and their work.

09_10 THE BIG IDEAS

Each year, YBCA selects several Big Ideas around which to organize its wide-ranging programs. These ideas, which encompass art from all disciplines, are designed to focus an investigation of contemporary art and its relationship to the larger world. Using the Big Ideas as portals, YBCA has established a framework of thought that invites exploration, risk taking, quiet reflection and active engagement.

To engage our friends deeply in the Big Ideas, YBCA's expanded series of Big Idea public soirees, known as Big Idea Nights, are designed to get artists, donors, sponsors, members and the public-at-large talking about art and ideas under one glamorous roof. Centered around universal themes, Big Idea Nights are free to attend and draw connections between contemporary art, audiences and the community around us. In 2009_10 more than 5,000 people attended these dynamic late-night art parties.

WHAT ARE THE BIG IDEAS OF 09_10?

HEROES AND HEROICS

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

BRIDGING THE GAP

One of the most significant ideas of interest to artists in the changing environment is that of cultural distance and questions of how to close gaps of misunderstandings between people, cultures and countries. Is this really as hopeless as it appears? Several artists in our 2009_10 season took up this challenge and shared with us the results of their explorations and investigations.

UNDER THE INFLUENCE

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

“[Big Idea Night] parties take it even further by ACTIVELY ENGAGING THE COMMUNITY which is...so much needed in San Francisco’s art scene.” —YBCA Big Idea Night patron



"BIG IDEA NIGHT BLURS THE LINES BETWEEN OUR SOCIAL WORLD AND ART AMAZINGLY."
—YBCA BIG IDEA NIGHT PATRON

APRIL 2010 BIG IDEA NIGHT FOR THE BIG IDEA UNDER THE INFLUENCE, FEATURING OAKLAND-BASED DANCE/DEEJAY COLLECTIVE THEPEOPLE. PHOTO: WREN COE

09_10 THE DIFFERENCE WE MADE

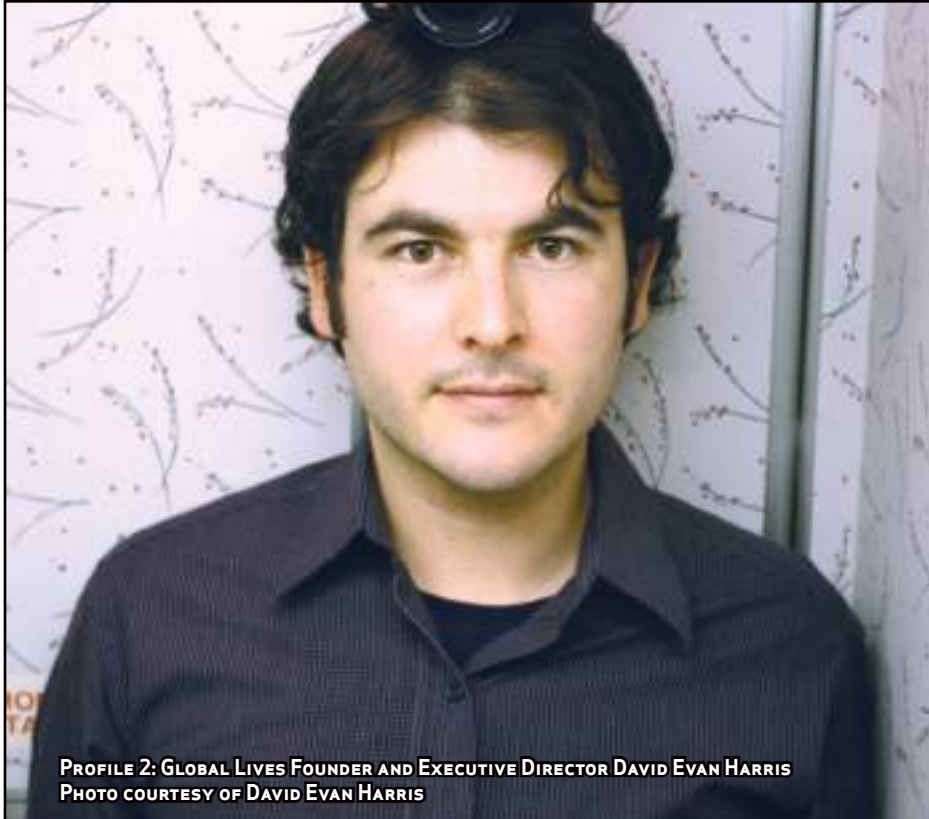
MEASURING IMPACT

In 2009_10, YBCA presented more than 200 artists and arts organizations. These profiles are examples of the profound impact YBCA has had on its presented artists and on Bay Area youth through our award-winning Young Artists at Work (YAAW) program.

- Profile 1:** YAAW Student Vivian Tong
- Profile 2:** Global Lives Founder and Executive Director David Evan Harris
- Profile 3:** *Wallworks* Artist Leslie Shows
- Profile 4:** Film Director Jom Tob Azulay
- Profile 5:** Choreographer Reggie Wilson



PROFILE 1: YBCA YAAWS STUDENT VIVIAN TONG AND HER FAMILY
PHOTO COURTESY OF VIVIAN TONG



PROFILE 2: GLOBAL LIVES FOUNDER AND EXECUTIVE DIRECTOR DAVID EVAN HARRIS
PHOTO COURTESY OF DAVID EVAN HARRIS



PROFILE 3: WALLWORKS ARTIST LESLIE SHOWS
PHOTO COURTESY OF LESLIE SHOWS



PROFILE 4: FILM DIRECTOR JOM TOB AZULAY. PHOTO COURTESY OF WWW.ISTOE.COM.BR



PROFILE 5: CHOREOGRAPHER REGGIE WILSON. PHOTO: ANTOINE TEMPÉ

YOUNG ARTISTS AT WORK (YAAW) is a program providing mentorship, professional arts and job training and a summer-long internship to high school students. Each year, YAAW provides approximately 30 Bay Area youth with a safe outlet for creative expression and a unique opportunity to engage in the world of contemporary art and ideas.



THE YAAW CLASS OF 2009_10

“AFTER I BECAME A YAAW...my family has slowly become more open to contemporary art ...”

—Vivian Tong, YAAW Student



A NOTE FROM VIVIAN TONG, YAAW STUDENT, CLASS OF og_10

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


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

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



A NOTE FROM JOSÉ NAVARRETE, YAAW PERFORMING ARTS EDUCATOR

My experience teaching the YAAW students has been one of my biggest rewards. It has allowed me to witness the tremendous potential of my students, who represent the diversity of rich cultures in the Bay Area. I have been involved with the program for almost four years, during which time I have guided my students through creative movement and critical inquiry into YBCA’s Exhibitions and Performances. As a result of the hard work, dedication and tremendous curiosity, nearly 50% of our students, after the program, have decided to pursue professional careers in the arts. At this stage of their lives, if educators can inspire them to create art by providing a safe zone to be themselves, play, experiment, trust each other and think beyond their own needs, these ingredients can help us to create some of the foremost artists of our time. I am fortunate to work with young artists at this stage of my career because they offer me a fresh, un-jaded perspective of the art world and the world at large, which is invaluable to my own creative process. It also revitalizes my commitment to experience art as a bridge to the community and, most importantly, to our youth.



THE GLOBAL LIVES PROJECT is an international collaboration of filmmakers whose goal is to encourage cultural education and understanding through technology. It had its world premiere exhibition in YBCA's Room for Big Ideas from February 26 to June 20, 2010. The exhibition was part of a four-month residency and showcased Global Lives' series of ten 24-hour videos of daily life from around the planet.

YBCA VISITORS EXPLORING THE *GLOBAL LIVES PROJECT* AT ITS OPENING NIGHT PARTY ON FEBRUARY 25, 2010.

“EXHIBITING THE GLOBAL LIVES PROJECT AT YBCA WAS A HIGHLIGHT OF MY CAREER...”

—David Evan Harris, Community Engagement partner



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

Presenting at YBCA changed my life dramatically. Seeing that such a professional and highly regarded institution can be so deeply committed to challenging the mainstream ideas in the art world and society in general is incredibly inspiring. It has given me an enormous boost—giving me the confidence to approach similar institutions internationally and in other cities in the US, and in many cases getting me meetings that would have been impossible to secure before. I am now taken way more seriously as an artist. I also have become totally obsessive about exhibit build quality and tiny details that I never would have noticed before working with YBCA's incredible staff, who I loved working with. Every single employee at YBCA is a universe of creativity and totally fascinating to engage with.

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



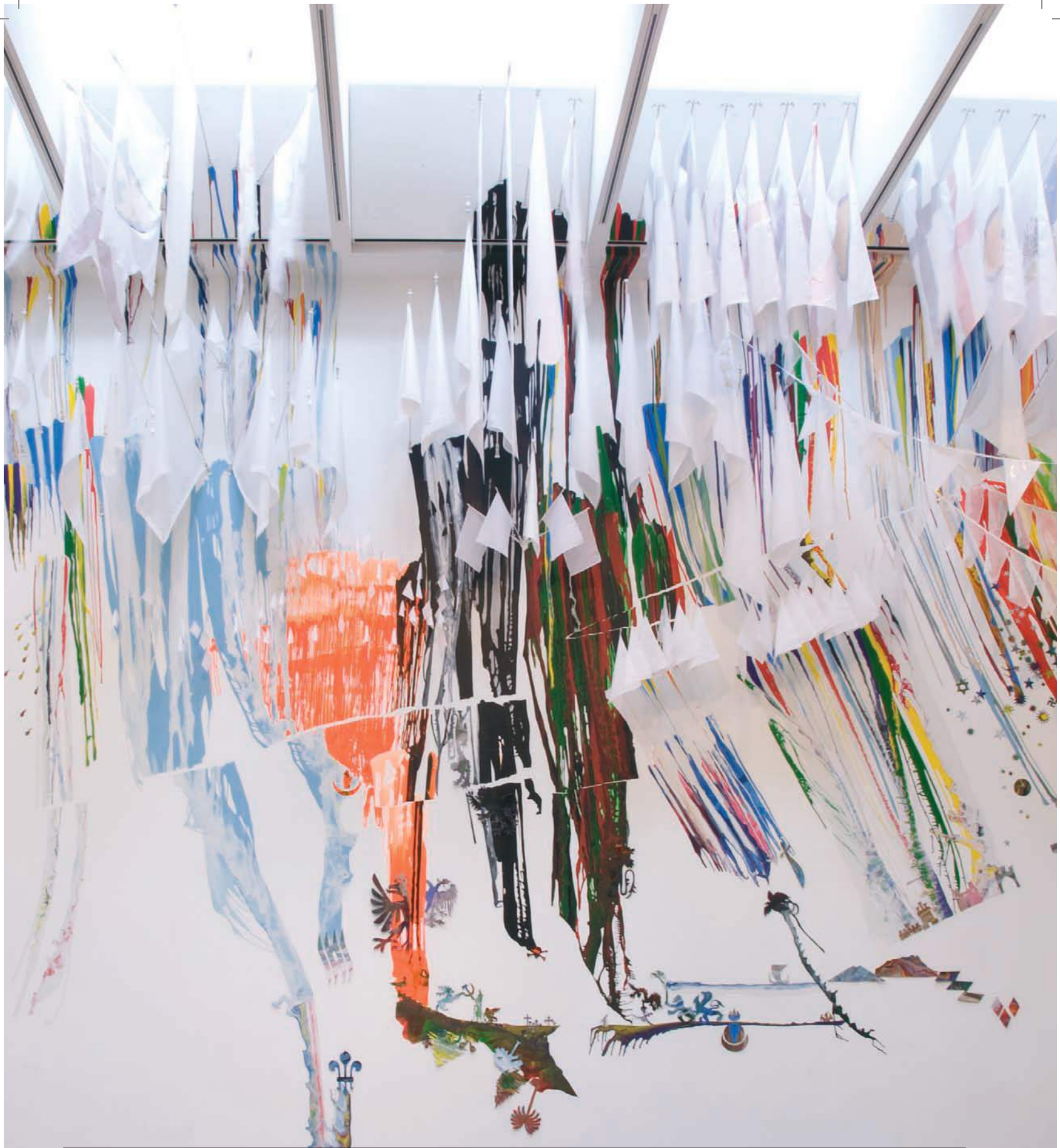
A NOTE FROM JOËL TAN, YBCA DIRECTOR OF COMMUNITY ENGAGEMENT

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

I never got a response.

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

Global Lives Project is the 21st century descendant of *Big Blue Marble*. Acclaimed filmmakers, artists and designers from around the world collected 240 hours of unedited footage from Lebanon, Serbia, China, India, Japan, Malawi, Indonesia, Brazil, Kazakhstan and our very own San Francisco. The raw material was then assembled into detailed video portraits of ten lives and displayed through an interactive installation created by the architectural and design visionaries of Sand Studios and FOURM design+build+educate. By promoting education and empathy, *Global Lives* directly manifests YBCA's Big Idea Bridging the Gap. By examining the ways artists are responding to cultural distance, we can begin to close gaps in understanding between people, cultures and countries. *Global Lives* connects the audience with her/his own subjectivity by provoking the “stuff” of human drama: sameness and difference, integration versus assimilation, tolerance and disgust. *Global Lives'* power to “bridge the gaps” lies in its ability to facilitate audience members to bear witness to our world.



For the *WALLWORKS* exhibition—Betti-Sue Hertz’s debut project as YBCA’s Director of Visual Arts—local, regional and international artists were commissioned to use YBCA’s signature building, designed by acclaimed architect Fumihiko Maki, as a starting point to create new large-scale works directly on the walls of both its galleries and its public spaces.

FROM THE EXHIBITION *WALLWORKS*, WHICH WAS ON VIEW JULY 18–OCTOBER 25, 2009. IMAGE: *DISPLAY OF PROPERTIES*, 2009, ACRYLIC, PAPER, PINS AND FLAGS, 28x43 FT. ARTIST: LESLIE SHOWS. COURTESY OF THE ARTIST AND JACK HANLEY GALLERY. PHOTO: IRA SCHRANK AT SIXTH STREET STUDIO.

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



A NOTE FROM LESLIE SHOWS, COMMISSIONED ARTIST FOR WALLWORKS

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

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



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

Wallworks was the first exhibition that I organized for YBCA and I was looking for artists who were willing to take a risk with their work, who understood the terms of scale and who were working with compelling concepts that included a unique orientation to space and time. What attracted me to Leslie Shows was the depth of her commitment to a form of landscape that transcended surface. I was particularly intrigued with her ability to represent glacial time and frozen space as well as the speed of cultural transformation across data streams. In addition, I found her to be both serious and flexible, two personality traits that not only appealed to me but also would work well within the structures of an exhibition where the work would be created onsite directly on the walls. I was so impressed with Leslie's working method, her ability to think through pictorial problems and her rapport with the volunteers who assisted her with painting, collaging and building her installation.



PETROBRAS

APRESENTA

OS DOÇES BÁRBAROS



YBCA presented this very rare, gorgeously shot documentary about the year-long process of making the classic album *The Sweet Barbarians*, featuring the mid-70s supergroup Os Doços Bárbaros (The Sweet Barbarians) composed of musical legends Caetano Veloso, Gilberto Gil, Maria Bethânia and Gal Costa. The print we screened, with remastered surround sound, includes scenes that were cut by the official censorship of the Brazilian military regime when the film was first commercially released in 1978.

UM FILME DE JOM TOB AZULAY

PATROCÍNIO



PETROBRAS



ancine



DISTRIBUIÇÃO



“...to show my film *Os Doces Bárbaros* at YBCA WAS QUITE A SIGNIFICANT EXPERIENCE for me.”

—Jom Tob Azulay, visiting filmmaker



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

To travel to San Francisco in January 2010 to show my film *Os Doces Bárbaros* at YBCA was quite a significant experience for me. First, because it was the first time I was presenting this film in California where, in a sense, I finished it in 1978 after travelling to LA to complete the editing, sound and titles that gave the film a certain documentary style popular at the time in the US. Secondly, because the film was presented in the context of an exhibition about Tropicalismo, an exhibition first developed in Japan from a Japanese cultural perspective—something that I repute as being the most significant compliment we can receive from non-Brazilians. It was astonishing to discover, especially in terms of what the US calls “Tropicalia” music, that Brazilian music of the 1970s is acquiring a life of its own outside of Brazil, creating dimensions that we don’t find in the same music in Brazil. Last, it was gratifying to prove true—as I had sensed before in screening the film in Brazil—the principle of art criticism asserting that all works of art should be reviewed by each generation. *Os Doces Bárbaros*, at the time it was made, intended simply to be a documentary about the four artist-singer-composers Gil, Gal, Caetano and Bethânia, but now, in this generation, it reveals itself as a documentary about the 1970s, particularly in Brazil.



A NOTE FROM JOEL SHEPARD, YBCA FILM/VIDEO CURATOR

How fun and enlightening it was to have Jom Tob here. I put together the “A Bit of Brazilian Music on Film” series to accompany our *When Lives Become Form: Contemporary Brazilian Art, 1960s to the Present* exhibition. Brazilian musical culture has such a vast, important history that I knew I could only scratch the surface. It was just a little series, but when word got out about it, I learned that there is huge interest in San Francisco in anything Brazilian. All of the screenings sold out. During my research planning the program I accidentally came across Jom Tob’s film, which somehow had never been released in the US. I tracked it down, and was thrilled to discover such a wonderful time capsule. And it starred not one, or two, but four of Brazil’s most famous musicians. And even though we had a terrible technical problem, no one in the audience seemed to care and Jom Tob was utterly gracious about it. We had an extensive Q&A, where he revealed many behind-the-scenes stories, and gave the audience a much deeper sense of the political context in which the film was made. It was a very special night at YBCA.

Under the Big Idea BRIDGING THE GAP, YBCA commissioned Reggie Wilson to further develop *The Good Dance—dakar/brooklyn*, a multi-year collaboration and cultural exchange with Congolese contemporary choreographer Andréya Ouamba and his Dakar, Senegal-based company 1^{er} Temps, which we presented in the Novellus Theater at YBCA.



REGGIE WILSON AND ANDRÉYA OUAMBA PERFORMING IN *THE GOOD DANCE—DAKAR/BROOKLYN*. PHOTO BY ANTOINE TEMPÉ.

“I GREATLY VALUE AND APPRECIATE my link, connections, conversations and support from Angela, Ken and Yerba Buena Center for the Arts.” —Reggie Wilson, commissioned choreographer

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



The support of YBCA Executive Director Ken Foster and YBCA Performing Arts Curator Angela Mattox has been invaluable to the development of my work and to its thoughtful presentation and dissemination in the western parts of the United States. They have been tireless champions and advocates of the work, providing contextualization, appreciation and deep understanding of its process, meaning and value.

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



A NOTE FROM ANGELA MATTOX, YBCA PERFORMING ARTS CURATOR

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

Reggie Wilson is one of those bold and provocative artists whose singular vision reflects YBCA's values. I wanted to invest in *The Good Dance* because I believe Reggie Wilson brilliantly uses form and content to illuminate racial and gender identity issues with complexity and subtlety. I believe he raises important questions about tradition, diasporic cultures and ritual, complicated ideas that he further mines by putting them in dialogue with contemporary forms. I specifically wanted this international collaboration with Senegalese choreographer Andréya Ouamba to be a part of the Big Idea Bridging the Gap, and to be viewed within the context of multiple collaborative endeavors presented during the 09_10 season.

09_10 ARTISTIC STATEMENT

As a multidisciplinary contemporary arts center, YBCA strives to be a vibrant and provocative institution of civic engagement that embraces the challenge of creating and presenting art for a contemporary world. Our artistic program is centered on the exploration of the critical ideas of our time—ideas that are generated by and commented upon by artists – local, regional, national and international. In this way, we strive to center art and artists in the larger public discourse and engage our audiences in the complex issues of the contemporary world.

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

1. We are interested in artists whose work reflects, explicates, investigates, provokes and questions the profound issues of our time and of all time. We are especially interested in work that subverts, questions and provokes current assumptions, pushing the spectator to revisit and rethink his/her own assumptions about art, identity and the world.
2. We are primarily interested in the work of living artists.
3. We are interested in artists whose work is exploring and altering the boundaries of art practice in the contemporary world. We seek out those who question and subvert the ongoing assumptions of current artistic practice and, by their work, extend the current artistic parameters, creating new artistic knowledge.
4. We recognize that the aspects of identity—age, ethnicity, race, gender, sexual orientation, etc.—are constitutive of the work of every artist. We acknowledge and celebrate those identities, their nuances and their complexities even as we seek out work that resonates with multiple audiences and constituencies.
5. A significant cohort of artists live and work in the Bay Area, and we are committed to supporting the best of these artists in furthering their work and placing them in dialogue with their national and international counterparts.
6. We believe that the work of artists from countries and cultures other than the United States and regions other than the Bay Area is significant to our audiences. To that end, we aggressively seek out the work of these artists and strive to place them in a context that provokes new understandings for our audiences.

IMAGES ON OPPOSITE PAGE, CLOCKWISE

1) FROM THE EXHIBITION *WALLWORKS*. ARTIST: EDGAR ARCENEUX; **2)** SAN FRANCISCO MIME TROUPE, COMMUNITY ENGAGEMENT PARTNER IN THE ROOM FOR BIG IDEAS FROM NOVEMBER 5, 2009–JANUARY 21, 2010; **3)** SAN FRANCISCO-BASED CHOREOGRAPHER/PERFORMANCE ARTIST SARA KRAFT PERFORMING *HyperREAL* IN THE YBCA FORUM IN MARCH 2010. PHOTO: LYDIA DANILLER AND AUSTIN FORBORD; **4)** FILM STILL FROM *TROPICAL VULTURE*, PART OF THE PAUSE II PRACTICE AND EXCHANGE COMMISSIONING AND EXHIBITION SERIES. ARTISTS: SAN FRANCISCO-BASED GEORGE KUCHAR AND MEXICO CITY-BASED MIGUEL CALDERÓN, WHICH WAS ON VIEW IN GALLERY 3 FROM NOVEMBER 21, 2009–JANUARY 10, 2010; **5)** VIDEO STILL FROM THE EXHIBITION *RENÉE GREEN: ENDLESS DREAMS AND TIME-BASED STREAMS*. PHOTO COURTESY OF RENÉE GREEN/FREE AGENT MEDIA AND ELIZABETH DEE GALLERY; **6)** DWAYNE CALIZO OF SAN FRANCISCO'S MAMA CALIZO'S VOICE FACTORY, COMMUNITY ENGAGEMENT PARTNER IN THE ROOM FOR BIG IDEAS FROM AUGUST 1–OCTOBER 25, 2009. PHOTO COURTESY OF THE ARTIST.

COMMISSIONED ARTISTS 09_10

YBCA supports exemplary artistic production by commissioning new works for exhibitions and performance that share YBCA's values for experimentation, risk-taking and pushing the boundaries of art forms. In 2009_10 YBCA commissioned 38 new art works.

LOCAL

VISUAL ARTS

Renée Green
George Kuchar
Kamau Patton
Leslie Shows

PERFORMANCE

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

COMMUNITY ENGAGEMENT

Global Lives Project
Mama Calizo's Voice Factory
Sisters of Perpetual Indulgence
San Francisco Mime Troupe
Yak Films

NATIONAL

VISUAL ARTS

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

PERFORMANCE

Reggie Wilson/Fist & Heel
Performance Group

GLOBAL

VISUAL ARTS

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

PERFORMANCE

Dijana Milosevic, Serbia
Andréya Ouamba, Senegal & DRC
Guangdong Modern
Dance Company, China



09_10 OTHER ARTISTS PRESENTED

LOCAL

PERFORMANCE

Ambrose Akinmusire
David Arend
Chris Brown
Sherwood Chen
Kev Choice
Wendy Farina/T.I.T.S
Guillermo Galindo
Chinaka Hodge
Sean San Jose
Abbey Kerins
Dennis Kim
Kihnoua (Larry Ochs, Dohee Lee & Scott Amendola)
Nicole Klaymoon
Eric Koziol
Lisa Mezzacappa
Amy X Neuburg & The Cello ChiXtet
Kanoko Nishi
Jackeline Rago
Shemoel Recalde
Joshua Roberts
Amy Seiwert
Amara Tabor-Smith
Holcombe Waller
Kim West/T.I.T.S.
Theresa Wong
Mary Elizabeth Yarbrough/T.I.T.S.

FILM/VIDEO

Elise Baldwin
Jill Hoffman-Kowal
Kadet Khune
Bob Levis
Curt McDowell
Erin Palmquist
Mark Pauline
Joe Rees
Jackie Sharp
Chick Strand

COMMUNITY ENGAGEMENT

Aybee
Aztec Parrot
DJ Black
Cuban Cowboys
Dedan
Diamond Dagers
Meklit Hadero
Honey Soundsytem
Hottub
Kid Kameleon
Kool Kyle
Kulintronica
Bryon Malik
thePeople
Mohini Rustagi
Marcus Shelby
Shrine & Star
Weyouth
Satya Yuga
Norman Zelaya

NATIONAL

PERFORMANCE

Mason Bates
Ronald K. Brown/EVIDENCE
Steve Connell
Rennie Harris/PureMovement
Steve Hogan
Jennifer Johns
Bill T. Jones/Arnie Zane Dance Company

Tim Miller
Sekou (tha misfit)
Lauren Whitehead

FILM/VIDEO

Aaron Aites
Maria Beatty
A. Benjamin
James Benning
John Campbell
Casey Clark
Audrey Ewell
Dave Fleischer
Paul Glickler
Jim Henson
Joe E. Jeffreys
Stanton Kaye
William Klein
Harmony Korine
Owen Land
Jim McBride
Norman Z. McLeod
Jesse Mksic
Justine Nagan
Dennis Nyback
Arthur Penn
Wesley Pentz
Nicholas Ray
Michael Ritchie
Nicholas Rossier
Ben Russell
Gus Van Sant
Susan Sontag
Jeff Sumerel
Joseph S. Valle
Vena Verago
James Westby
Luke Woodward
Donald Wrye

COMMUNITY ENGAGEMENT

MearOne
Mezklah

GLOBAL

VISUAL ARTS

Lina Bo Bardi, Italy & Brazil
Isabela Capeto, Brazil
Lygia Clark, Brazil
Neville D'Almeida, Brazil
Rogério Degaki, Brazil
Ronalda Frago, Brazil
Lucia Koch, Brazil
André Komatsu, Brazil
Leonilson, Brazil
Marepe, Brazil
Cildo Meireles, Brazil
Vik Muniz, Brazil
Jum Nakao, Brazil
Ernesto Neto, Brazil
Rivane Neuenschwander, Brazil
Ruy Ohtake, Brazil
Tomie Ohtake, Japan & Brazil
osgemeos, Brazil
Helio Oiticica, Brazil
Lygia Pape, Brazil
Mira Schendel, Switzerland & Brazil
Ana Maria Tavares, Brazil
Erika Verzutti, Brazil

PERFORMANCE

Tanya Tagaq Gillis, Canada
Akram Khan, UK
Gregory Maqoma, South Africa
DV8 Physical Theatre, UK
Juana Molina, Argentina

FILM/VIDEO

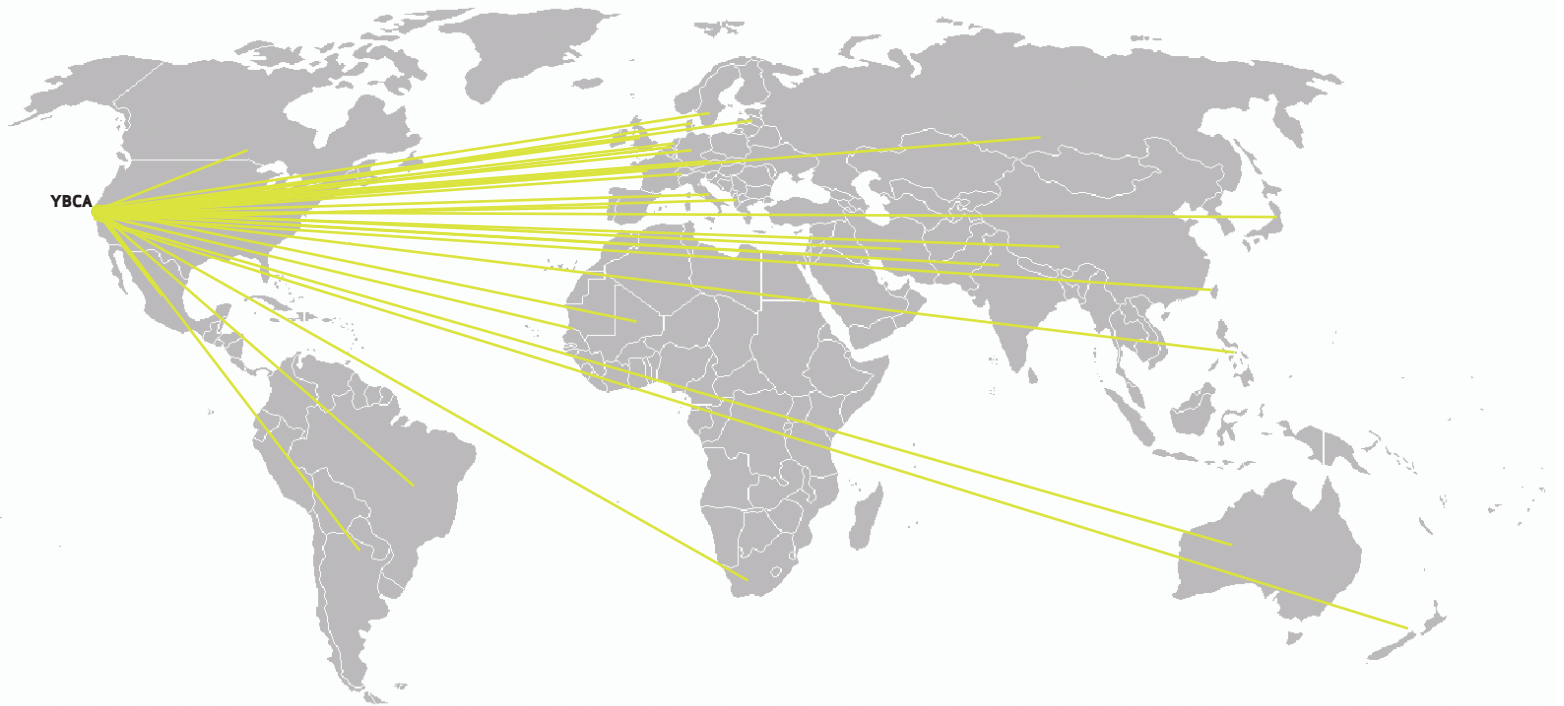
Chantal Akerman, Belgium
Lisandro Alonso, Argentina
Dario Argento, Italy
Asia Argento, Italy
Jom Tob Azulay, Brazil
Guto Barra, Brazil & US
Signe Baumann, Latvia & US
Pina Bausch, Germany
Jennifer Lyon Bell, Netherlands
Gael García Bernal, Mexico
Catherine Breillat, France
John L. Brocq, UK
Jane Campion, New Zealand & Australia
Veronia Chen, Argentina
Norman Cohn, Canada & US
Hellmuth Costard, Germany
Marie-Hélène Cousineau, Canada
Dylan Wynn Davies, UK
Manoel de Oliveira, Portugal
Claire Denis, France
Gustav Deustch, Austria
Béco Dranoff, Brazil
Marguerite Duras, France
Mike Hallett, UK
Leandro HBL, Brazil
Rainer Hoffman, Germany
Hou Hsiao-Hsien, Taiwan
Kon Ichikawa, Japan
Madeline Piujug Ivalu, Canada
Farah Khan, India
Jan Kounen, Netherlands & France
Zacharias Kunuk, Canada
Claude LeLouch, France
Jorgen Leth, Denmark
Zhao Liang, China
Anne Linsel, Germany
Erika Lust, Sweden
Lucrecia Martel, Argentina
Humberto Mauro, Brazil
Brillante Mendoza, Philippines
Mira Nair, India & US
Gaspar Noé, Argentina & France
Juri Ozerov, former Soviet Union
Michael Pflueghar, Germany
Hamid Rahmanian, Iran & US
David Ridgen, Canada
Erik Rosenlund, Sweden
John Schlesinger, UK
Abderrahmane Sissako, Mali & France
Ran Slavin, Israel
Joel Stern, Australia
Jack Stevenson, Denmark & US
Jacques Tati, France
Koji Wakamatsu, Japan
Wim Wenders, Germany
Mai Zetterling, Sweden
Moshe Zimerman, Israel
Danni Zuvella, Australia

COMMUNITY ENGAGEMENT

Daz-I-Kue, UK

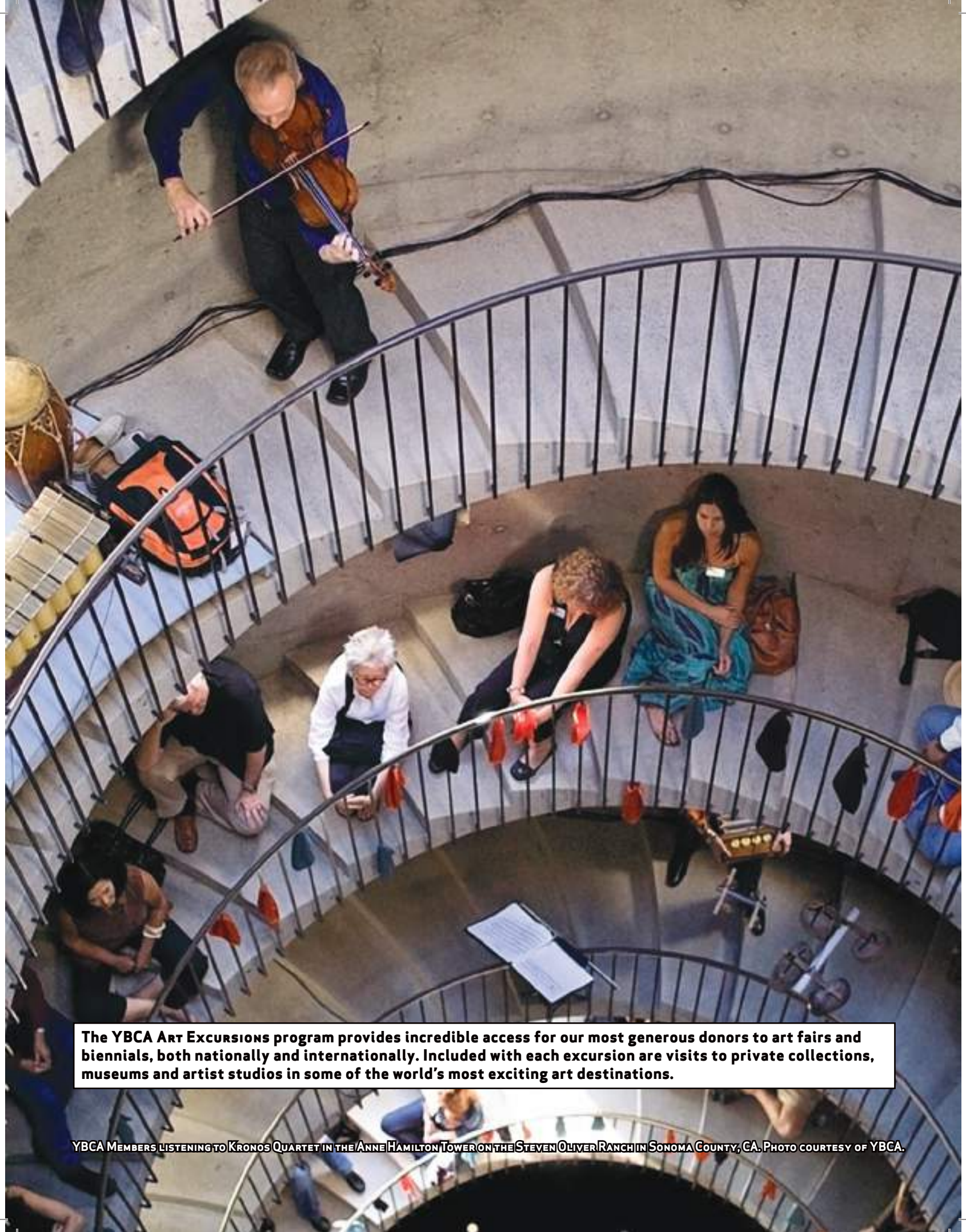
FROM THE BAY AREA AND BEYOND 09_10

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



33 COUNTRIES REPRESENTED AT YBCA DURING 2009_10

- | | | | | |
|-----------|------------------------------|-------------|---------------------|----------------|
| Argentina | Denmark | Iran | New Zealand | Sweden |
| Australia | Democratic Republic of Congo | Israel | Philippines | Switzerland |
| Austria | France | Japan | Portugal | Taiwan |
| Belgium | Germany | Latvia | Senegal | United Kingdom |
| Brazil | India | Mali | Serbia | United States |
| China | Iran | Mexico | South Africa | |
| Canada | Italy | Netherlands | former Soviet Union | |



The YBCA ART EXCURSIONS program provides incredible access for our most generous donors to art fairs and biennials, both nationally and internationally. Included with each excursion are visits to private collections, museums and artist studios in some of the world's most exciting art destinations.

YBCA MEMBERS LISTENING TO KRONOS QUARTET IN THE ANNE HAMILTON TOWER ON THE STEVEN OLIVER RANCH IN SONOMA COUNTY, CA. PHOTO COURTESY OF YBCA.



STREET ARTIST IN LYON DURING THE 2009 LYON BIENNIAL.

2009-10 GIFTS TO THE OPERATING FUND

YERBA BUENA CENTER FOR THE ARTS warmly thanks the following generous contributors for making our 2009_10 programs possible. We also gratefully acknowledge the San Francisco Redevelopment Agency for its ongoing support.

GIFTS OF \$100,000 AND ABOVE

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Asian Art Museum*

GIFTS OF \$5,000 AND ABOVE

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Étant Donnés: The French American Fund for Contemporary Art,
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The James Irvine Foundation

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Wachovia Foundation Matching Gifts Program

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GIFTS OF \$300 AND ABOVE

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Microsoft Matching Gifts Program

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Yvette Chalom
Austin Conkey
Thomas and Mary Foote
Dayna Goldfine and Dan Geller
Matthew Goudeau
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Joe Olivo and Jeff Wiggins
Dr. Michael Pivovarovoff
Mathieu Reeves
Judy and Gerald Sullivan
Jean and Jeffrey Weiss
Terry Wright

* Denotes gifts in-kind



ARTIST KAMAU PATTON WITH A GALLERY VISITOR IN HIS SITE-SPECIFIC, COMMISSIONED INSTALLATION *ICONS OF ATTENTION*, ON VIEW FROM JANUARY 30–MARCH 7, 2010.



PATRONS LOOKING AT LESLIE SHOWS' SITE-SPECIFIC, COMMISSIONED WALL INSTALLATION FOR *WALLWORKS*, ON VIEW JULY 18–OCTOBER 25, 2010.



PATRONS INTERACTING WITH ARTIST LYGIA PAPE'S *RODA DOS PRAZERES (WHEEL OF DELIGHTS)*, 1968, PART OF THE EXHIBITION *WHEN LIVES BECOME FORM*, ON VIEW FROM NOVEMBER 5, 2009–JANUARY 31, 2010.



PATRON AT THE OPENING NIGHT PARTY OF RENÉE GREEN'S FIRST MAJOR SOLO EXHIBITION IN THE US, *ENDLESS DREAMS AND TIME-BASED STREAMS*, ON VIEW FROM FEBRUARY 19, 2010–JUNE 20, 2010.

ADMINISTRATION

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 Executive Assistant **Wren Coe**
 Receptionist/Accounting Clerk **Lucy Horns**

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Scott Rowitz
 Comptroller **Claire SunSpiral**
 Staff Accountant **Nalinee Siroros**

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 Asst. Ticket Services Manager **Joremel Angeles**
 Senior Sales & Information Associates
Juanita Lam, Sarah Patten
 Sales & Information Associates
Bernard Capistrano,
Britney Valerio,
Contessa Trujillo,
Gabriel Ottoson-Deal,
Jennie Brummer,
John Villegas,
Bobby Dinh,
Norissa Kyin

COMMUNITY ENGAGEMENT

Director of Community Engagement **Joël Tan**
 Community Engagement Associate **Nick Colin**
 Youth Arts Manager **Darren de Leon**
 Performing Arts Educator **José Navarrete**
 Visual Arts Educator **Matthew Sweeney**

DEVELOPMENT

Sr. Director of Development **Charles Ward**
 Manager, Institutional Support **Sandie Arnold**
 Manager, Major and Planned Gifts
Natalia Soriano
 Membership Manager **Emily Lakin**
 Development Associate **Amanda Verwey**

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Events Director **Lisa Elliott**
 Audiences Services Manager **Kati Voluntine**
 Events Manager **Jesse Lindow**
 Events Coordinator **Kealan Cunningham**

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 Facilities Lead **Leo Diaz**
 Facilities Technician **Ronald Rengifo**
 Security Supervisor **Ernesto Salinas**
 Security Shift Lead **Martins Ukpabi**
 Security Guards
Marcie Williams, Munaf Maru
Querubin Rodriguez, Thelma Yambao

FILM/VIDEO

Film/Video Curator **Joel Shepard**
 Film/Video Curatorial Assistant **Calvin Souther**
 Screening Room Technician **Douglas Katelus**

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 Sr. Human Resource Generalist **Brenda Stone**

INFORMATION TECHNOLOGY

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 Information Systems Manager **Alex Herreria**
 Desktop Administrator **Rafael Miranda**

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 Marketing Manager **Philip Mayard**
 Public Relations Manager **Kimberly Kuni Harding**
 New Media Manager **James Im**
 Webmaster **Chris Brown**
 Graphic Designer **crystal am nelson**
 Marketing and Public Relations Assistant
Jackie Hasa
 Media Producer **Isaías Rodríguez**

PERFORMING ARTS

Performing Arts Curator **Angela Mattox**
 Performing Arts Manager **Isabel Yrigoyen**
 Performing Arts Coordinator **Roko Kawai**

PRODUCTION

Technical Director **José María Francos**
 Production Manager **Jodi Feder**
 Theater Head Electrician **Thomas White**
 Theater Audio Engineer **Cedric Lathan**
 Forum Technician **Guy Brenner**

VISUAL ARTS

Director of Visual Arts **Betti-Sue Hertz**
 Adjunct Curator **Julio César Morales**
 Curatorial Assistant **Thien Lam**
 Exhibitions Designer **Gabriel Harrison**
 Senior Preparator **Patrick Gillespie**
 Registrar **Anne Marie Purkey Levine**
 Assistant Registrar **Tara Hadibrata**

*As of June 2010

09_10 FINANCIALS

STATEMENT OF FINANCIAL POSITION AS OF JUNE 30, 2010

| ASSETS | |
|--|---------------------|
| CURRENT ASSETS: | |
| Cash and cash equivalents | 5,165,278 |
| Contributions and grants receivable | 480,903 |
| Other receivables | 31,321 |
| Prepaid expenses | 185,203 |
| Deposits | 4,124 |
| TOTAL CURRENT ASSETS | 5,866,829 |
| Contributions and grants receivable, net of current portion and allowance for doubtful accounts of \$386,624 | 1,522,468 |
| LONG-TERM INVESTMENTS: | |
| Cash and cash equivalents | 471,096 |
| Marketable securities | 3,119,952 |
| TOTAL LONG-TERM INVESTMENTS | 3,591,048 |
| Fixtures and equipment, net | 510,729 |
| TOTAL ASSETS | \$11,491,074 |
| LIABILITIES AND NET ASSETS | |
| CURRENT LIABILITIES: | |
| Accounts payable and accrued expenses | 2,811,673 |
| Deposits and refundable advances | 592,936 |
| Other deferred income | 37,500 |
| TOTAL LIABILITIES | 3,442,109 |
| NET ASSETS: | |
| Unrestricted | 2,163,938 |
| Temporarily restricted | 4,023,812 |
| Permanently restricted | 1,861,215 |
| TOTAL NET ASSETS | 8,048,965 |
| TOTAL LIABILITIES AND NET ASSETS | \$11,491,074 |

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

| | Unrestricted | Temporarily Restricted | Permanently Restricted | Total |
|---|---------------------|------------------------|------------------------|---------------------|
| REVENUE AND SUPPORT | | | | |
| Support from San Francisco Redevelopment Agency | 3,391,927 | 163,073 | - | 3,555,000 |
| Contributions | 885,686 | 214,936 | - | 1,100,622 |
| Box office ticket sales and gallery admissions | 298,064 | - | - | 298,064 |
| Subsidized community programs | 916,960 | - | - | 916,960 |
| Commercial rentals | 2,492,589 | - | - | 2,492,589 |
| Raffle ticket sales | 7,846,169 | - | - | 7,846,169 |
| Naming revenue | - | 101,831 | - | 101,831 |
| Investment income | 157,735 | 1,522 | - | 159,257 |
| Investment income (endowment) | 187,888 | - | - | 187,888 |
| Box office service charges | 108,455 | - | - | 108,455 |
| Marketing and advertising sales | 74,727 | - | - | 74,727 |
| Traveling exhibition fees | 40,000 | - | - | 40,000 |
| Other income | 39,159 | - | - | 39,159 |
| Net assets released from restrictions | 1,198,282 | (1,198,282) | - | - |
| TOTAL REVENUE AND SUPPORT | \$17,637,641 | (\$716,920) | | \$16,920,721 |
| EXPENSES | | | | |
| PROGRAM SERVICES: | | | | |
| Performing Arts | 1,582,404 | - | - | 1,582,404 |
| Visual Arts | 2,212,278 | - | - | 2,212,278 |
| Film/Video | 515,070 | - | - | 515,070 |
| Community Engagement | 793,127 | - | - | 793,127 |
| Subsidized community programs | 1,409,855 | - | - | 1,409,855 |
| Commercial rentals | 1,797,159 | - | - | 1,797,159 |
| TOTAL PROGRAM SERVICES | 8,309,893 | | | 8,309,893 |
| SUPPORTING SERVICES: | | | | |
| General administration and operations | 1,003,681 | - | - | 1,003,681 |
| Fundraising | 775,265 | - | - | 775,265 |
| House raffle | 6,369,334 | - | - | 6,369,334 |
| TOTAL SUPPORTING SERVICES EXPENSES | 8,148,280 | | | 8,148,280 |
| TOTAL EXPENSES | \$16,458,173 | | | \$16,458,173 |
| Increase in net assets | 1,179,468 | (716,920) | - | 462,548 |
| Net assets, beginning of year | 984,470 | 4,740,732 | 1,861,215 | 7,586,417 |
| NET ASSETS, END OF YEAR | \$2,163,938 | \$4,023,812 | \$1,861,215 | \$8,048,965 |

PHILANTHROPEDIA RECOMMENDED YBCA as one of the top five places to donate to in 2010 for arts and culture in the Bay Area.



ARTIST MAKOTO AIDA INSTALLING MOMUMENT FOR NOTHING III FOR THE WALLWORKS EXHIBITION.

09_10 OUR VOLUNTEERS

THANK YOU TO OUR 09_10 VOLUNTEERS

Martha Abbene
Carmen Acevedo
Joel Adelman
Richard Adler
Linda Akiyama
Lyla Albert
Kris Albert
Ashley Allison
Marina Alyea
Pauli Amornkul
Joyce Appelbaum
Jeanette Arevalo
Nicole Askeland
Corine Assouline
Mayuko Ayabe
Shwetika Bajjal
Abi Basch
Victoria Bautista
Allegra Bautista
Elisabeth Beard
Rhoda Becker
Milton Becker
Lawrence Becker
Elaine Becker
Bill Beiersdorfer
Nicola Belen
Ruth Belikove
Lorraine Bellesi
Scott Bendure
Margot Bennett
Trudy Berger
J A Bickers
Kathryn Blake
Jaqueline Blanding
Babette Bloch
Patricia Bourne
Kelly Bowker
Ben Bradley
Lynn Breger
Kathleen Brennan
Liz Brent
Jessica Brion
Eleanor Bronner
Jim Brossard
Ashley Brown
Ann Brownfox
Robert Burnside
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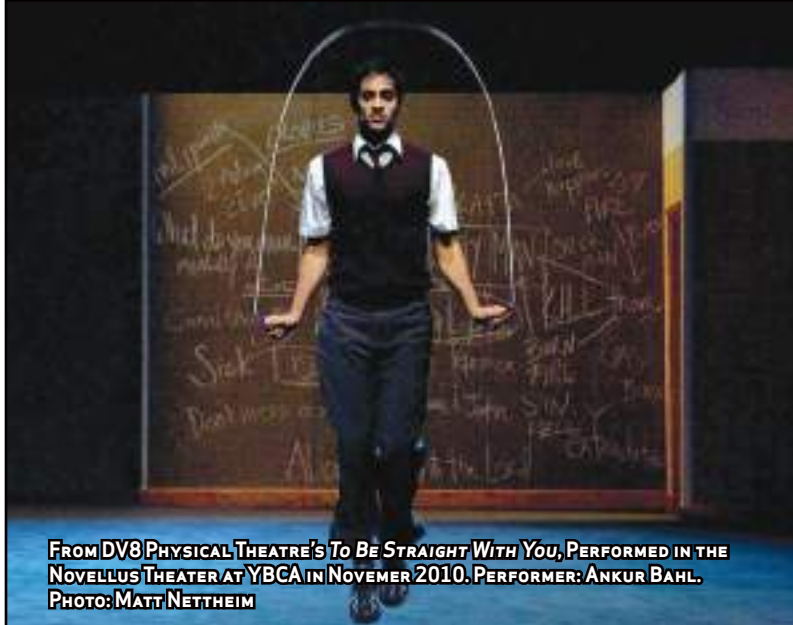
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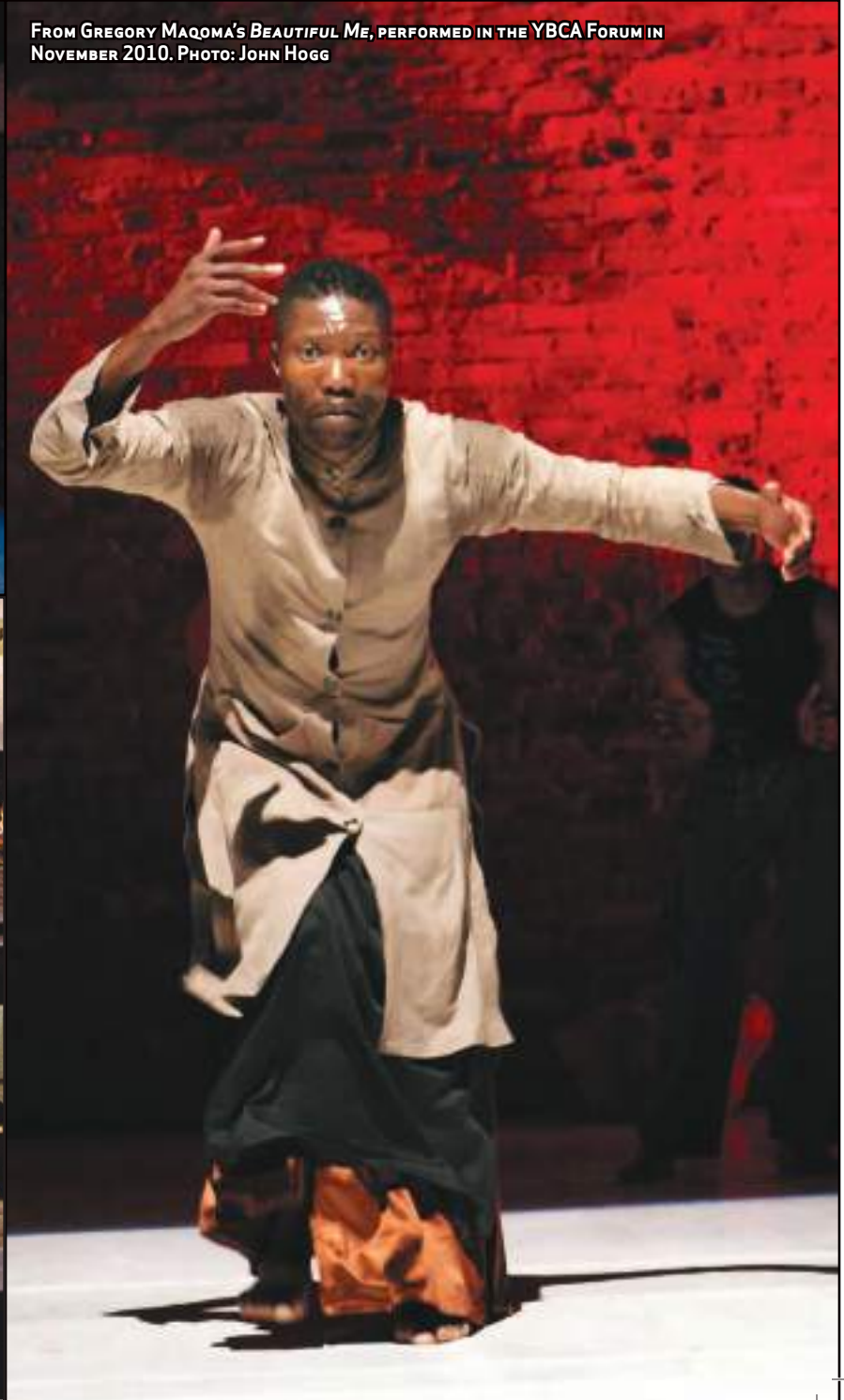
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Susan Woods
Marita Yanisch
Marci Yellin
Anne Yoon
Arthur Young
Kristina Yuen
Helen Yuen
Alyce Zahorsky
David Zeff
Qinghua Zuo
Elisabeth Zurlinden



FROM THE FILM *HEADLESS WOMAN*, DIRECTED BY LUCRETIA MARTEL, PART OF THE STRAND RELEASING I FILM SERIES PRESENTED IN JULY 2009.



FROM DV8 PHYSICAL THEATRE'S *TO BE STRAIGHT WITH YOU*, PERFORMED IN THE NOVELLUS THEATER AT YBCA IN NOVEMBER 2010. PERFORMER: ANKUR BAHL. PHOTO: MATT NETTHEIM



FROM GREGORY MAQOMA'S *BEAUTIFUL ME*, PERFORMED IN THE YBCA FORUM IN NOVEMBER 2010. PHOTO: JOHN HOGG



FROM THE FILM *PLAYTIME*, PART OF THE JACQUES TATI FILM SERIES PRESENTED IN JANUARY 2010.

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