



An exhibition exploring the plight of political and economic refugees in the San Francisco Bay Area—examining sanctuary city, homelessness, and the flight of the creative class

re:home

Making Heimat in SF

Sponsored by the Goethe Institute, *re:home* is a continuation of the conversation sparked by the Venice Biennale 2016 German Pavilion and exhibition *Making Heimat. Germany, Arrival Country*. The show was developed by the Deutsches Architekturmuseum (DAM) in response to the 2015 controversy surrounding German Chancellor Angela Merkel's policy of accepting nearly 1 million migrants and refugees as part of Germany's "Willkommenskultur," or culture of welcoming. Merkel's opponents within Germany and across Europe have regularly attacked her for this 'open door' policy—focusing on the logistics of housing and feeding the thousands arriving at the border every day—forcing her to reverse course in subsequent years.

re:home will explore how the concept "Heimat" (Homeland) invokes contemporary regional struggles—including the tension between national immigration policies and 'sanctuary cities,' homelessness, and the flight of the creative class in the San Francisco Bay Area. *re:home* examines these various crises, exploring not only what it means to be a political refugee, but also the modes of displacement endured by being an economic refugee.

In the 2016 exhibition, eight theses on the 'Arrival City'—or one that is conducive to immigration—were developed in collaboration with Doug Saunders, author of *Arrival City: How the Largest Migration in History Is Reshaping Our World*. What conditions must be met in 'Arrival Cities,' from an urban planning and architectural perspective,

for refugees to integrate successfully? The exhibition aims to reflect upon and critique the lights and shadows of San Francisco as an 'Arrival City,' and more importantly, present and model ways in which it might become a more effective one.

Curated by Amy Kisch of AKArt Advisory + Collect For Change™, Candace Huey of re.riddle, and Suzanne Zuber, *re:home* hopes to bring the communities of the Bay Area—and beyond—together on these increasingly important challenges.

The exhibition is accompanied by a Community Action Center, in which attendees can connect with various non-profit and civic entities working on the forefront of the issues reflected in the show. To further democratize access to the artwork and concepts within *re:home*, a Pop-Up shop of prints, artist editions, and books that are price-accessible, will be presented in conjunction with the exhibition, as well as a lending library featuring books focused on the relevant topics.

Portions of proceeds from select works offered in the *re:home* exhibition and Pop-Up Shop will go to organizations selected by each of the participating artists. Throughout the exhibition, programming, performances, and special events will be held in collaboration with various organizations, institutions, galleries, collectives, corporate entities, individuals, and foundations.

re:home

Sanctuary City + Homelessness + Flight of the Creative Class



San Francisco was perhaps the first in the U.S. to become a 'Sanctuary City,' when it passed the "City and County of Refuge" Ordinance in 1989, prohibiting City employees from using City funds or resources to assist Immigration and Customs Enforcement (ICE) in the enforcement of federal immigration law. Such policies work to reduce fear among undocumented immigrants, encouraging them to report crimes, use health services, and enroll their children in school—basic rights that help integrate immigrant populations within the social and economic fabric of the city. Over the past two years, mayors from Oakland, San Francisco, San Jose, and Berkeley—reaffirming a commitment to immigrants—have fought President Trump's immigration policies and orders to cut off federal funding to the nation's 'sanctuary cities.'



In San Francisco alone, there are approximately 7,500 people living on the streets. In 2016, San Francisco had the third highest percentage of its total population experiencing homelessness, at 0.80 percent, after the District of Columbia (1.23 percent) and Boston (0.93 percent). Santa Clara County and San Francisco also had the second and third highest rates of unsheltered populations, respectively. The emergence of tent encampments, greater concentrations of people living on the street in certain neighborhoods, property-crime, and increased public drug-use have made homelessness and activities commonly associated with it, more visible and disconcerting. These migrant encampments are emblematic of an increasing population of economic refugees in the SF Bay Area.



Reflective of the state of San Francisco's economic refugees, are not only its homeless populations, but its artists as well. The lack of affordable housing has led to the flight of the creative class—displaced into self-built, but often unsafe structures. On December 2, 2016, a fire at the Ghost Ship warehouse in Oakland killed 36 people—becoming the deadliest structure-fire in California since the 1906 earthquake and fire killed hundreds in SF. The catastrophe devastated Oakland's creative community, which lost dozens of artists and musicians. Among the questions raised by the blaze, are if Oakland authorities are failing to conduct proper inspections of buildings, and whether Oakland and other cities should—against the backdrop of a housing crisis—crack down on people, often artists, who live in warehouses without permission.

re:home

Venue of Minnesota Street Project



The venue selected for *re:home* reflects one dynamic model for preventing the flight of the Bay Area creative class. Located in San Francisco's historic Dogpatch district, Minnesota Street Project offers economically sustainable spaces for art galleries, artists and related non profits. Inhabiting three warehouses, the Project seeks to retain and strengthen San Francisco's contemporary art community in the short term, while developing an internationally recognized arts destination in the long term. Founded by entrepreneurs and collectors Deborah and Andy Rappaport, Minnesota Street Project was inspired by the couple's belief that philanthropic support for the arts today requires an alternate model—one suited to the innovative nature of Silicon Valley and the region as a whole. Their vision of a dynamic, self-sustaining enterprise that shares its economic success with arts businesses and professionals aims to encourage heightened support for the arts from newcomer and established patrons alike.

re:home

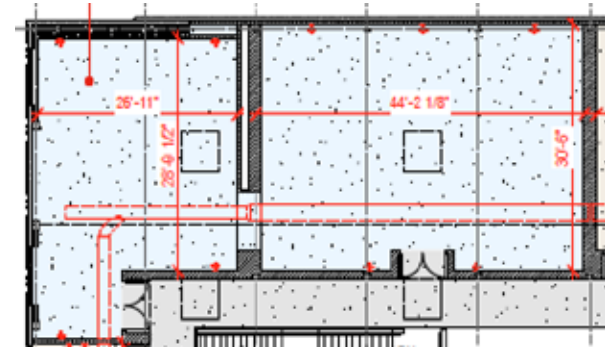
Proposed Exhibition

re:home will explore the concepts of immigration, homelessness, and flight of the creative class, through the lens of 'home' as it pertains to the San Francisco Bay Area. The exhibition will include visual art, installations, new media, and sound art activated throughout the gallery space along with performances and interventions.

Spanning two rooms, the show will include one room dedicated to visual art, and another which will serve as a Community Action Center, in which audiences and artists alike will be able to connect to, and obtain information from, organizations working on the issues explored in the exhibition—such as Kids In Need of Defense (KIND), Oakland International High School, Lava Mae, San Francisco-Marin Food Bank, Creative Capital, and Headlands Center for the Arts, among others. Select entities may hold 'office hours' where attendees can meet with immigration and housing lawyers, or lawyers for the arts, to seek advice on a particular issue.

Within the Community Action Center, investigations into the urban planning, architectural, and social conditions of the San Francisco Bay Area will be highlighted—such as Panoramic's MicroPAD® homeless housing solution. A new media and video station will offer a survey of the focal issues of the exhibition, with interventions by artists, authors, activists, and other community members—such as Ana Teresa Fernández's public art project *DREAM*; Marc Bamuthi Joseph's *Pehlotah*; and KQED Arts' *Uprooted: Artists Respond to San Francisco's Black Exodus*, among others.

A *re:home* Pop-Up Shop will further democratize access to the artwork and concepts of the exhibition, offering prints, books, artist editions, and zines that are price-accessible—with portions of proceeds from select works going to relevant organizations selected by each of the participating artists.



re:home Artist Marina Abramović



Marina Abramović is a New York-based performance artist born in Belgrade. Spanning almost five decades, her pioneering work explores the relationship between performer and audience, the limits of the body, and the possibilities of the mind.

In July 2018, Abramović created a poster for Italy's Barcolana sailing regatta, showing the artist waving a large white flag reading "We're all in the same boat." Founded in 1969, the regatta, which takes place off the coast of Trieste October 5–14, is one of the world's biggest sailing events with some 2,000 boats. Each year, the Barcolana commissions a different artist to make a poster for the event. Abramović's effort, a collaboration with the coffee brand Illy, represents the regatta's 50th edition.

The poster has created significant controversy with Trieste's deputy mayor, Paolo Polidori, member of the far-right Lega party. Polidori has taken umbrage at what he sees as a resemblance to Communist imagery of China's Mao Zedong, and its perceived pro-immigrant message. He also interprets the meaning of the posters to be one that condemns the Lega party's recent decision, announced by foreign minister and party leader Matteo Salvini, to close Italian ports to migrant rescue ships. Polidori called for a ban on the use of the poster and demanded that it be removed from all invitations and promotional materials for the regatta. If his demands aren't met, the city council would withdraw its €30,000 funding from the event. According to Barcolana, the poster's message is meant to "stress a simple but crucial aspect: even on different boats, when we compete for the best result, we sail on the same planet, which needs to be guarded and protected daily."

re:home Exhibition Artist Mark Baugh-Sasaki

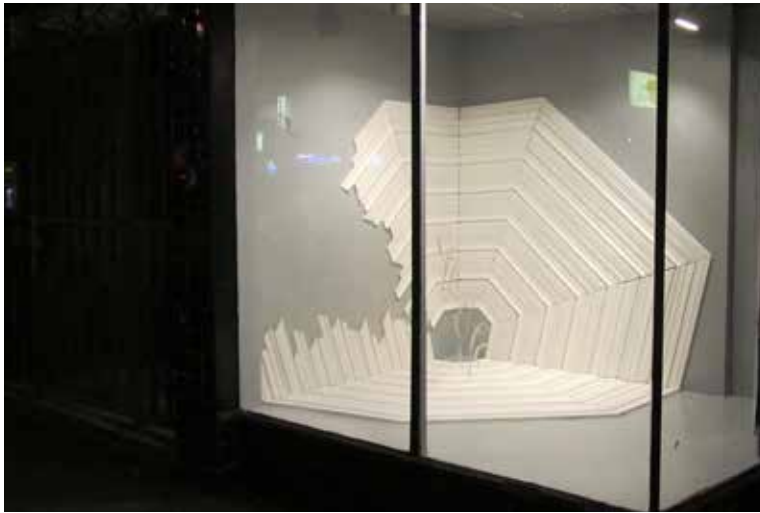


Mark Baugh-Sasaki's recent work is focused on Tule Lake Segregation Center, where his Japanese father at age 14 was imprisoned, along with other family members. His 700-pound angled wood frame of a single-family barrack used in the internment camps is the visual language, Baugh-Sasaki says, "of the Japanese incarceration, its landscape and its embedded histories." It addresses the "nuanced and complicated relationship" of links between human events, experiences, and landscapes with the shaping of personal identity and the connection to surroundings. The floor of the skeletal frame of the barrack installation is covered with earth collected from Tule Lake.

The segregation center in Northern California became the largest of 10 War Relocation Authority camps in California, Arizona, Arkansas, Colorado, Idaho, Utah and Wyoming which were used to imprison more than 120,000 Japanese and Japanese Americans beginning in 1942.



re:home Exhibition Artist Randy Colosky + Alison OK Frost



Randy Colosky takes utilitarian materials and concepts, and through unorthodox transformation, recontextualizes their content to create works that are optical, material, and conceptual. By utilizing aspects of science, history, and humor to form the language of his work, he strives to set up a polarity of what is familiar and unfamiliar as a way to engage the viewer. In parallel with his art practice, he has undertaken multiple activist projects over the last 20 years, which include working on environmental air testing with Global Community Monitor in West Oakland, CA; working with incarcerated youth via the publication *The Beat Within*; and counseling individuals with addiction at Harbor Lights in San Francisco.

Alison OK Frost is an Oakland, CA-based artist, born in Los Angeles. She paints in watercolor, a medium typically associated with picturesque landscapes, to interpret disturbing images from news-sources, found snap shots, and movie stills. Frost's watercolors depict absurdly dystopic yet commonplace images, such as homeless encampments, workers in HazMat suits and disaster scenes—all incongruously painted, with a beautiful delicacy that produces odd tensions between content and artistic process. She currently teaches through the Continuing Education department at City College of San Francisco and at Saint Mary's College High School in Berkeley.

re:home Exhibition Artist Rodney Ewing



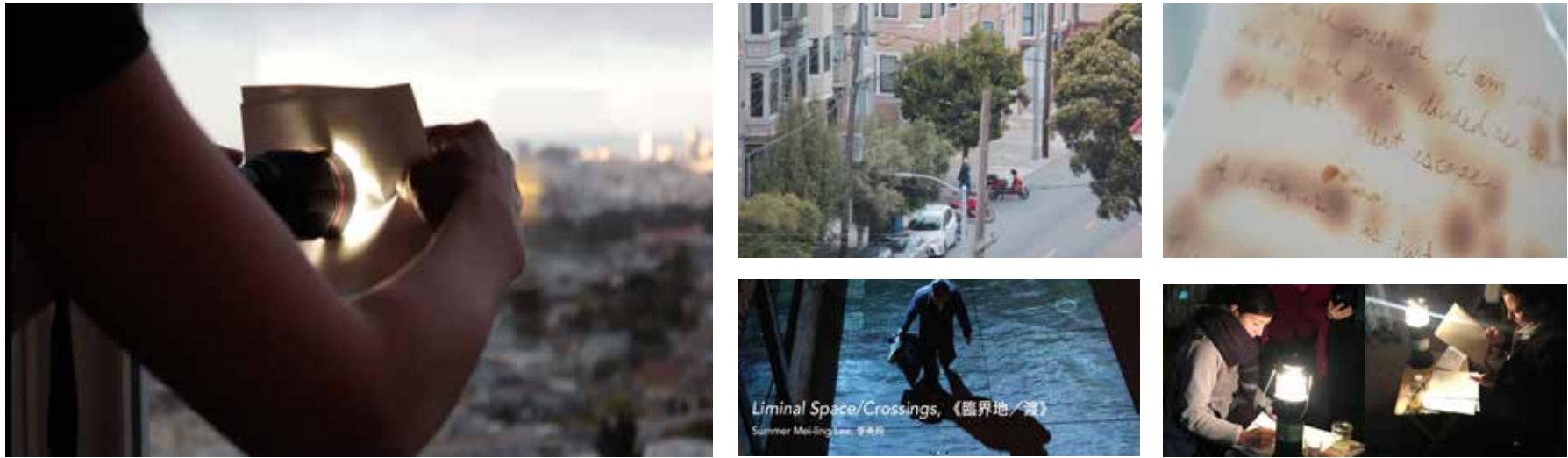
San Francisco-based Rodney Ewing's *Untethered, Stories of the Fillmore* focuses on images from the early to mid 20th-century, when the Fillmore District of San Francisco was a Japanese neighborhood, through the Japanese Internment during World War II. As the Japanese left, the area became a thriving African American neighborhood and musical epicenter known as Harlem of the West—ultimately terminating with the Redevelopment Period that displaced the entire community and destroyed thousands of San Francisco's oldest homes. This body of work is an investigation into local history, racism, displacement, and destruction of community.

Ewing's recent SFAC Public Art Commission, *Human Beings: Sanctuary City*, focuses on the individual accounts and memories of those who have sought refuge in America. Working with local immigration organizations and personal connections, the artist met individuals from China, India, Mexico, Pakistan, and the Ukraine. He honors their heritage by including the colors of their home country flags on the works, with select images featuring a reconstruction of the "ten card," an institutional ID system used to record fingerprints to enable government agencies to confirm identities. "This process of documentation does not allow for an accurate or intimate history of the individual," says Ewing. To remedy this, Ewing overlays the subject's personal narratives over the cards to "present an opportunity for each person to define themselves in a way that's significant to them. These stories create a platform for the viewer that removes the issue of immigration from a monolithic politicized narrative, to a specific one that requires them to be present and empathetic."



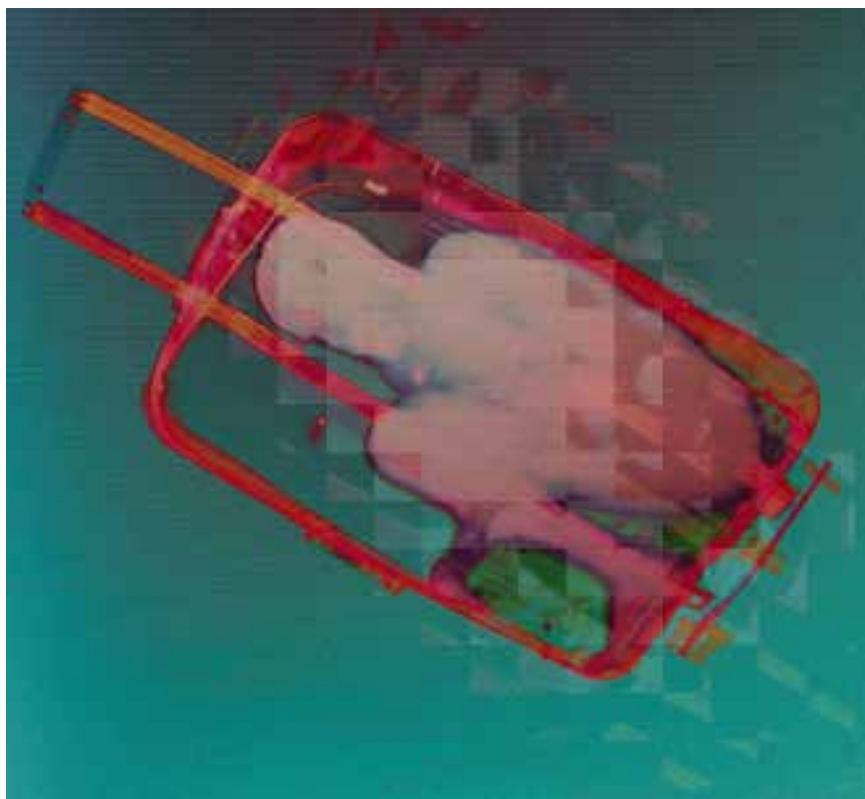
re:home Exhibition Artist

Summer Mei Ling Lee + Laura Boles Faw



For the exhibition *re: home*, Summer Lee and Laura Boles Faw propose a two-part installation/performance as a continuation of their series of collaborative performances and installations on the theme of displacement, communication, and the flight of the creative class from SF. The first component is an installation built of the hundreds of correspondences using invisible ink the artists have sent to each other since Boles Faw left for the East Coast this year, after 13 years as an artist and educator in the Bay Area. Suspended in mid-air between two walls, the letters become fragmented screens for moving projections from both sides, as lights from a morass of lightbulb fixtures intermittently blink in Morse code—all while casting an atlas of shadows on the surrounding walls. In moments between movement and stillness, the artists' letters and their secret writing endeavor to reveal themselves. The work alludes to artistic work outside and below market conditions, but also a long history of creative adaptation and artistic determination. It also seeks to question the role of technology—especially in the Bay Area—as a charade of improvement and innovation as communication becomes faster and more superficial, all while the tech economy threatens to homogenize the financial and cultural landscape of the Bay Area. The second component is a participatory performance where postage-marked postcards are available for gallery visitors to write a message to home, or any conception of home, in invisible ink. The artists will collect and mail these postcards along with instructions for the recipient on how to unveil the secret message. On the desk will be a small screen of an installation video of letters containing invisible ink being unveiled and then burned.

re:home Exhibition Artist Julio César Morales



By deploying a range of media and visual strategies, Julio César Morales investigates issues of migration, underground economies, and labor on the personal and global scale. Morales works with whatever medium lends itself to a particular project. He has painted watercolor illustrations that diagram human trafficking methods, employed the DJ turntable, produced neon signs, reenacted a famous meal, all to elucidate social interactions and political perspectives. His approach, involving extensive research, is that of an anthropologist and a social historian. For over a decade, Morales has collected and archived images and anecdotes from the Internet and printed press outlets related to the trafficking of goods and people that later surface in his oeuvre.

His *Boy in Suitcase* video begins with vibrantly colorful geometric shapes oscillating and morphing against a black background. The artist composed the soundtrack, featuring single bell-like notes chiming over the buzz of ambient noise that is both meditative and anticipatory. As the pace of the music increases, the colors come together and delineate an x-ray image of a boy in a suitcase that slowly floats across the screen before quickly receding into oblivion. This work derives from the true story of an eight-year-old boy from Ivory Coast who was caught being smuggled inside a suitcase into Spain earlier this year. Morales' work brings to light complex issues found in distressed populations around the world, and encourages viewers to consider his or her place within the contemporary global fabric.



re:home Exhibition Artist Joel Daniel Phillips



Joel Daniel Phillips is an American artist whose work focuses on the tenets of classical draftsmanship employed in monumental formats. Inspired by the depth and breadth of human experience, he strives to tell the personal and societal histories etched in the faces of those around him. Through the tip of his pencil, the artist seeks to find moments where our projected senses of self are transparent, allowing deeper, more truthful emotions to become visible.

Phillips' work has been exhibited at institutions and galleries across the United States as well as abroad, including the National Portrait Gallery, Tacoma Art Museum, The Art Museum of South Texas, Fort Wayne Museum of Art, Mesa Contemporary Arts Museum and the Philbrook Museum of Art. In 2016 he was the 3rd prize recipient in the Outwin Boochever Portrait Competition from the National Portrait Gallery, and the artist is currently a 2017/2018 Fellow at the Tulsa Artist Fellowship. Phillips drawings have been acquired by the West Collection, the Gilcrease Museum and the Fort Wayne Museum of Art.



re:home Exhibition Artist Travis Somerville



The work of Travis Somerville functions as a craft of anti-nostalgia and critical memory, and his sharp and creative insistence on how images and material objects are never merely inanimate relics of a past far removed from our presents or our futures. Based in San Francisco, the artist's studio is in the former Naval Shipyard at Hunters Point which sits atop a toxic waste dump and just yards from a former nuclear research laboratory that handled, and significantly mishandled, large amounts of the most dangerous and long-lived radioactive poisons produced during the Cold War. It was also a traditionally Black and Hispanic neighborhood, fostered through years of redevelopment and tech sector intrusion, which pushed these communities to the city's frontiers and a literal half-life.

His large-scale oil paintings on paper, mounted to canvas, incorporate collage and present images of political and cultural icons associated with the history of the complexities of racism and serves as a point of departure for discussion about U.S. oppression and colonial attitudes abroad. Represented by Maus Contemporary, his work has been included in numerous museum exhibitions at locations including: Smithsonian Institution, Washington, DC; Los Angeles County Museum of Art, CA.; The Bass Museum, Miami Beach, FL, among others, and is in collections including SFMOMA, the 21c Museum in Louisville, KY, the MH DeYoung Museum, San Francisco, CA, the San Jose Museum of Art, San Jose, CA, the Walker Art Center in Minneapolis, Minnesota and the CAC Málaga, Spain.



re:home Exhibition Artist SOUND MADE PUBLIC + John Craig Freeman

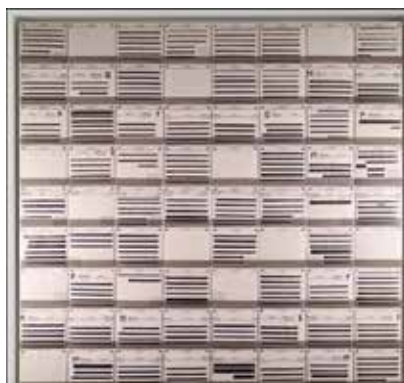
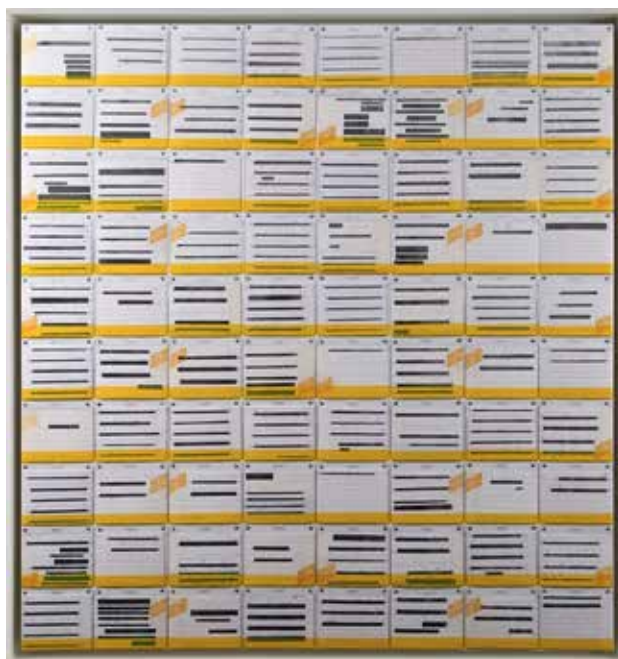


SOUND MADE PUBLIC was commissioned by Lava Mae—who converts old public transit vehicles into mobile showers, to bring dignity to urban homeless—to develop a unique audio installation responding to the condition of homelessness. SMP interviewed Lava Mae guests—displaced people who come to various sites in the city to take a shower. They also interviewed artists in the exhibition *Coming Clean*, held at SF's Fouladi Projects, which featured work to engage the public in issues facing displaced people. From the interviews, SMP created two pieces: an installation and an "audio tour" *Can You Hear Me?*, consisting of interviews with the artists and an expert on empathy.

Lava Mae also commissioned SOUND MADE PUBLIC and public artist, John Craig Freeman to collaborate on a city-wide public art installation produced by Lava Mae and ZERO1. The project seeks to build a bridge of shared humanity between neighbors—housed and unhoused. Viewers are invited to immerse themselves in a choice of eight life-size virtual scenes from across SF neighborhoods, meet a full range of their houseless neighbors, and hear their stories—from life on the street to holding a job, as a student or an elder, and from the point of view of those who have successfully moved beyond what is, foremost, a temporary situation.



re:home Exhibition Artist Shadi Yousefian



San Francisco Bay Area-based Shadi Yousefian's *Diaries* series uses pages from the artist's personal diaries (written in calendar books) in which she had been keeping record of her daily activities, spanning several years of her life—starting two years before she left Iran for the U.S. in 1995. Carefully going through every page, she cut out each hand-written sentence with a blade, leaving only the surrounding blank space on the page, the dates on the calendar pages, as well as the important historic events printed in these pages. She then inserted every page in a clear plastic sleeve with a mirror film behind it.

With ten pieces in the *Diaries* series, each is color-coded based on the color of the calendar that she used. Standing in front of the works, viewers obtain a glimpse of a faint reflection of oneself in the mirrored films, revealed through the openings where her hand-written stories once existed. The mirror becomes a metaphor of each viewer's own unique story—no longer solely the artist's personal story—past and present.

re:home Community Action Center Select Artists



ANTI-EVICTION MAPPING PROJECT



MIGUEL ARZABE



PATTI BARTELSTEIN



SOFÍA CÓRDOVA



SHIREEN LIANE



ERICKA MCCONNELL



BRIAN SINGER / SOMEGUY



WESTON TERUYA

Throughout the *re:home* Community Action Center, artwork will be presented by artists who are not featured in the main exhibition. The works on view will also reflect SF Bay Area initiatives—such as the San Francisco Art Commission's (SFAC) 2018 Art on Market Street Poster Series, dedicated to exploring the City's Sanctuary City status, which commissioned works by Miguel Arzabe, Rodney Ewing,

Weston Teruya, and Sofía Córdova, for the bus kiosks along Market Street. A Pop-Up shop of prints and artist editions—by these and other artists—will be sold, with a portion of proceeds going to organizations working on immigration, homelessness, and flight of the creative class, selected by each of the participating artists.

re:home

Cultural Components + Programming + Interventions



re:home

For Freedoms Town Hall *Upon Arrival*

re:home will host a For Freedoms Town Hall meeting, on Saturday, December 15, 2018, 6-8pm, as part of the For Freedoms 50 State Initiative. The event will invite community dialogue regarding the means by which creatives show up as humanitarians on topics of immigration, homelessness, and displacement of the creative class in the San Francisco Bay Area.

Moderated by Marc Bamuthi Joseph, spoken-word poet, dancer, playwright, and Chief of Program and Pedagogy at the Yerba Buena Center for the Arts, Joseph also will perform a poetic response to Douglas Saunders' (author of *Arrival City: How the Largest Migration in History Is Reshaping Our World*) 'eight theses' on what constitutes an 'arrival city'—presented in the original *Making Heimat* exhibition. Other key participants include Kids in Need of Defense (KIND)'s Katie Annand; Founder + CEO of Lava Mae, Doniece Sandoval; artists + activists Rodney Ewing, Ana Teresa Fernández, Hung Liu, and Julio César Morales; Executive Director of Headlands Center for the Arts, Sharon Maidenberg; and speakers from Creative Capital, Community Arts Stabilization Trust (CAST), and SFArtsED.

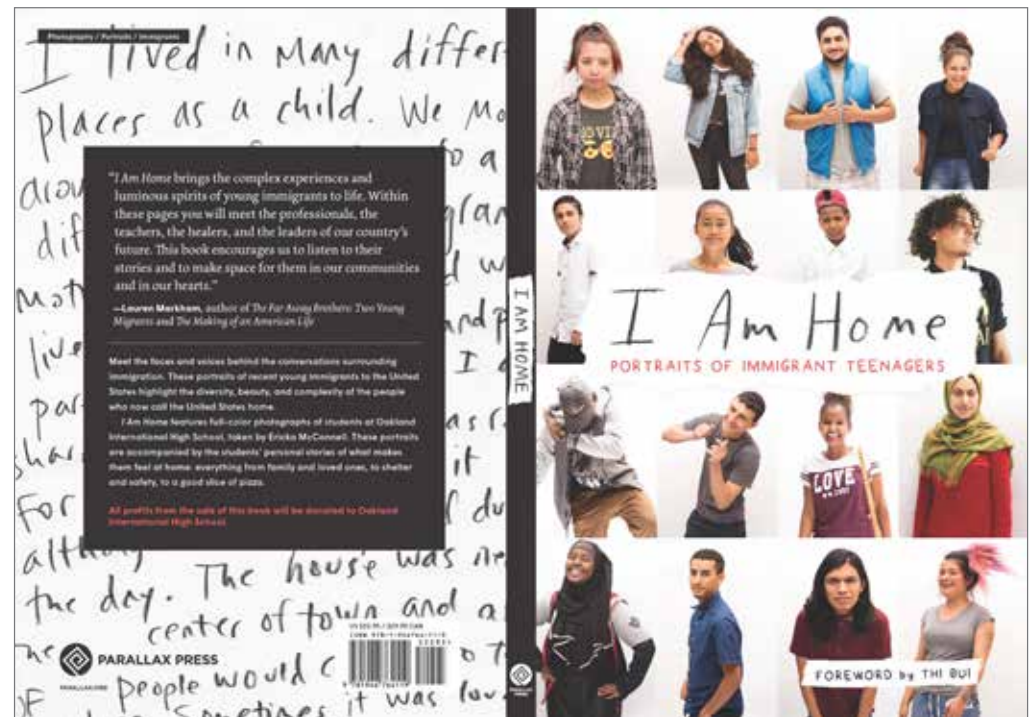


re:home

I AM HOME Reading + Book Signing

The re:home For Freedoms Town Hall will begin with a reading by select Oakland International High School (OIHS) students featured in the book *I AM HOME: Portraits of Immigrant Teenagers*. Edited by Rachel Neumann, and with a foreword by author Thi Bui, we meet the faces and voices behind the conversations around immigration. Sixty full-page portraits of students at OIHS, photographed by award-winning photographer Ericka McConnell, are accompanied by their own unique, diverse, and surprising stories of what makes them feel at home. Each of these young people is inspiring in their own right, and together their stories will help us consider the issue of immigration with new mindfulness and compassion.

These portraits and stories of teenagers who are recent immigrants to the U.S. from all over the world show the diversity, beauty, and potential of the people who now call the United States home. All profits from the publication go to OIHS, which opened in August 2007 with the support of The Internationals Network for Public Schools, Oakland Unified School District, and the Bill and Melinda Gates Foundation. The school targets a population of students, newly-arrived immigrants, who have historically been underserved nationally, in California, and in Oakland.



re:home Intervention Sanctuary City Project



Created by Sergio De La Torre and Chris Treggiari, the Sanctuary City Project (SCP) is a mobile print shop that aims to raise awareness about recently-enacted immigration policies and how they impact our communities by creating and distributing powerful messages in support of immigrants' rights. Through silk screen community workshops (taught via their mobile tricycle silk screen cart), and other participatory activities, SCP educates participants on the history of the

sanctuary ordinance within San Francisco, and serves as a resource center and catalyst for public engagement in the movement to uphold immigrants' rights. SCP's mobile tricycle silk screen cart will be activated during the course of *re:home*—both in the Community Action Center, and brought out into the greater SF Bay Area community—to create prints, newsprint posters, and tote bags.

re:home Intervention

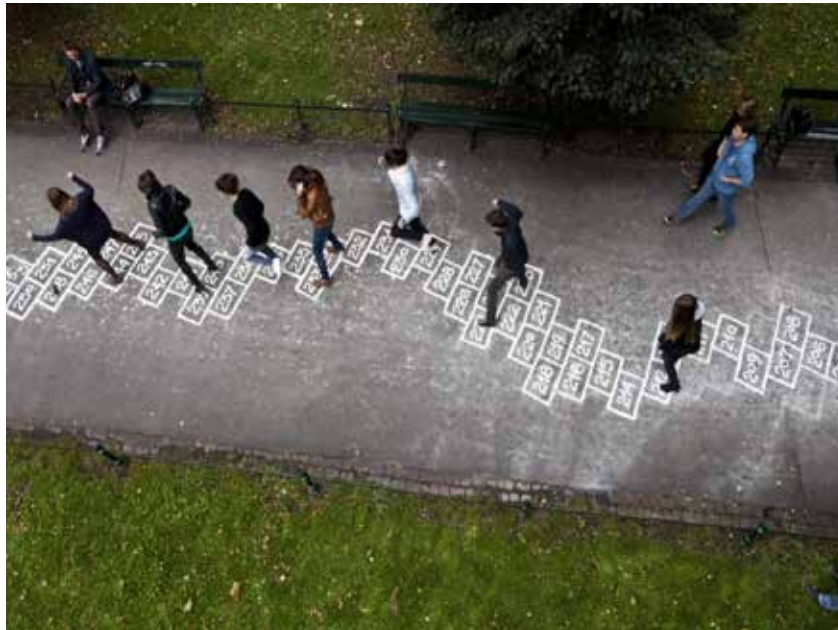
Ramekon O'Arwisters Crochet Jam

Crochet Jams engage the public to think differently about the role of art within community and the power of art within society. Crochet Jam—a public, art-making event that's embracing and inclusive, with no attempt made to dictate the creative process nor judge the finished project—is meditative, liberating, and empowering.

Ramekon O'Arwisters started Crochet Jam in 2012. His social-art practice is rooted in a cherished childhood memory that is steeped in the African-American tradition of weaving in a calm and non-judgmental environment without rules or limitations.



re:home Interactive Performance Artist Anna Hentschel + Invisible Playground



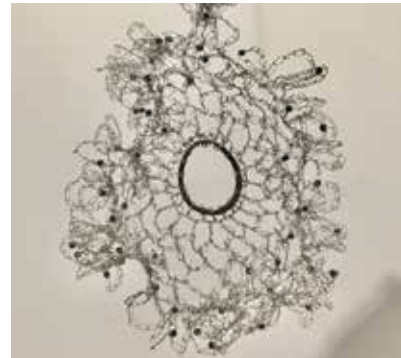
Artist Anna Hentschel and Invisible Playgrounds, in cooperation with The Walk Discourse, will hold a *Walkshop* with entitled *Displaced Wellbeing: Making Yourself at Home in Public Space* in conjunction with re:home. The workshop will explore how to develop opportunities for well-being in unknown contexts. Participants will train in space exploration and interaction techniques of appropriation, that offer an opportunity to rework and take ownership of place. Techniques of this workshop were conceived for *Island of the Good Live*—a four day festival for migration and wellbeing in Bochum/Germany in 2017, directed by Kerem Halbrecht, Anna Hentschel, and Sebastian Quack. Anna Hentschel is an urban scenographer who since 2011, has worked as part of Invisible Playground—an urban game design network that hacks the existing environment through fiction and rule systems.

re:home Interactive Performance Artist Astrid Kaemmerling + The Walk Discourse



The Walk Discourse, founded by Astrid Kaemmerling, is a laboratory for walking artists and walking enthusiasts to share walking art methodologies, practices, and tools. Conducting walking art research in the Bay Area for over three years, The Walk Discourse is motivated by the urge to create a San Francisco Bay Area-based community of fellow walking artists and researchers. At the core of the network is the belief that we have to invest in the place in which we live through playful and experimental (social) art that can lead to a change in perception and allow for the creation of a sense of place. The Walk Discourse is intended to support local emerging walking artists and researchers to connect, exchange and mature, as well as provide a platform that encourages contact with national and international walking art communities. The project aims to connect artists, researchers, and participants in meaningful and practice-related experimental manners to promote walking art, walking art research, as well as the generation and creation of new & innovative walking art projects. The Walk Discourse is open to everyone who has an interest in walking and art.

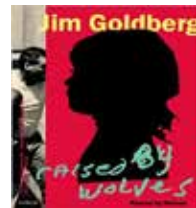
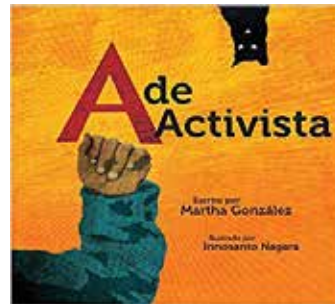
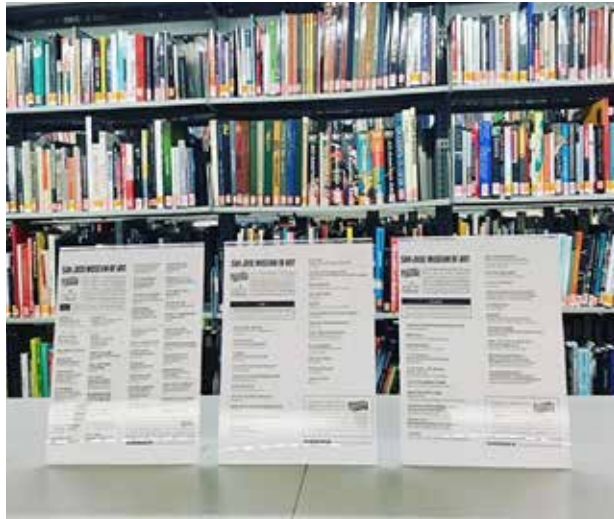
re:home Interactive Performance Artists Bahar + Shamsy Behbahani



Bahar Behbahani is a New York based Iranian artist, whose research-based practice explores cultural landscapes. Through a range of media—painting, video, installation, and interactive lectures—she reinvents archival materials to question the relationship between knowledge, power, and spatial memory. Her most recent exhibition, *(Up)rooted: A study on Immigrant Flora*—presented as a collaboration with her mother, Shamsy Behbahani in Brooklyn, NY—is a process-oriented and multidisciplinary exhibition, including film, photography, drawing and sound, to examine the culture of immigration.

Shamsy Behbahani is a self-taught artist and educator living and working between Iran and the United States. Born in Tehran, Iran in 1944, she studied literature, and currently—in addition to creating artwork—she leads community-oriented workshops on Hafez poetry in Iran and the U.S.. Behbahani began utilizing wearable art and other ritual sculptural objects after she was diagnosed with breast cancer in 2014. This art-making process helped her to win the cancer battle and has inspired many other women as well. She has shown her works in several group shows at galleries including A.I.R. Gallery, NYC.

re:home For Freedoms Library

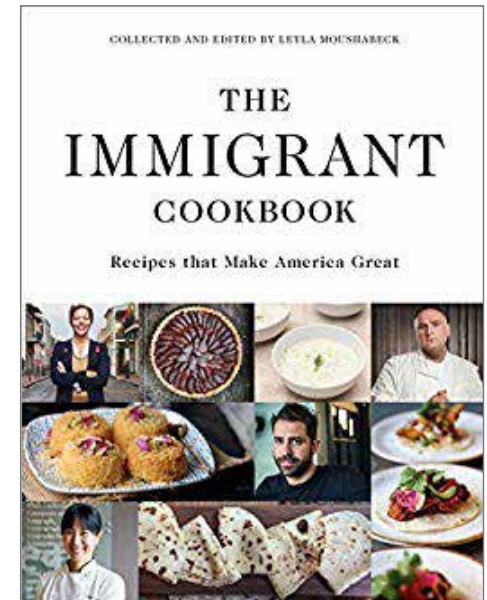


As part of For Freedoms' 50 State Initiative—among the largest public art projects and creative collaborations in U.S. history, featuring local town hall meetings, art exhibitions, workshops, and artist-made billboards installed in all 50 states—*re:home* will present a For Freedoms Reading Library situated in the *re:home* Community Action Center.

Three reading lists will be offered—for children, teens, and adults—responding to issues addressed in the exhibition. Selections of the books featured in the reading lists will be available for browsing while at *re:home*, or for purchase in the *re:home* Pop-Up Shop.



re:home Food Interventions



With the goal of capturing the universal truth that food is a bridge, and nourishing a deeper sense of community and authentic dialogue surrounding *re:home*, various food interventions will take place in conjunction with the exhibition. Events similar to those at the Kitchen Hub, Berlin—an event space designed in collaboration by students and refugees, meant to bring refugees and locals together—will be held, with culinary events such as a Nourish Resist Resistance

Dinner ("Where our communities can be nourished, build bonds & make a commitment to organize against hate"); A 'Breaking Bread Brunch,' with Komaaj Iranian Pop-Up; an Off The Grid food truck gathering; and a food drive benefitting San Francisco-Marin Food Bank and/or Homeless Prenatal Program.

re:home

Collaborators + Supporters



"We believe citizenship is defined by participation, not by ideology. We believe art can be a vehicle that broadens participation and deepens public discussions of civic issues and core values. We are a hub for other artists and arts institutions who want to be more engaged in public life."

—For Freedoms

re:home Founding Sponsor Goethe-Institut

The *re:home* Founding Sponsor, The Goethe-Institut San Francisco was established in 1967, with the goal of organizing and supporting cultural events together with American institutions. The cultural focus of the institute concentrates on film and media, as well as modern art and literature. In addition to cultural programming, the institute organizes public discussions pertaining to contemporary social-political events. The ART-Lounge is the downtown event space of the Goethe-Institut San Francisco, where lectures, panel discussions, exhibitions, films, music events, and more are presented. The language department of the institute offers German language courses at all levels, as well as special courses relating to German literature, contemporary issues of German life, or conversation. The institute's exams provide evidence of one's German language-proficiency, and are internationally renowned and accepted worldwide. Furthermore, the San Francisco branch offers consultation and placement within various language learning opportunities in one of the 14 Goethe-Instituts in Germany or online. In the educational liaison arena, the Goethe-Institut San Francisco consults with teachers and students of the German language and partners with schools and universities.



re:home Sponsor Facebook Art Department

Facebook's Art Department includes the Artist in Residence (FB AIR), Analog Research Lab (ARL), and Creative Education programs, which have a collective mission to encourage creativity, innovation, openness, and connectivity through art and design.

FB AIR invites artists to create site-specific art installations around the world at Facebook offices, and the ARL acts as an on-site print studio that hosts immersive learning experiences that encourage the exploration of creative and critical thinking.



re:home Collaborator Deutsches Architekturmuseum (DAM) Frankfurt



Working in tandem with the Goethe Institut, the Deutsches Architekturmuseum (DAM) will supplement the *re:home* exhibition, providing curatorial insight, materials, and the catalogues written by Curators Peter Cachola Schmal, Oliver Elser, and Anna Scheuermann, with entries by Doug Saunders, among others. Moreover, DAM

will provide graphic design templates from the original *Making Heimat* exhibition, designed by Berlin-based Something Fantastic—responsible for the exhibition and publication design of the German pavilion at the Venice Biennale—which may be reimaged as signage for *re:home* in San Francisco.

re:home Collaborator For Freedoms

For Freedoms is a platform for civic engagement, discourse, and direct action for artists in the United States, founded in 2016 by artists Hank Willis Thomas and Eric Gottesman. Inspired by Norman Rockwell's 1943 paintings of the four universal freedoms articulated by Franklin Delano Roosevelt in 1941—freedom of speech, freedom of worship, freedom from want, and freedom from fear—For Freedoms Federation uses art to encourage and deepen public explorations of freedom in the 21st century.

Since 2016, For Freedoms has produced exhibitions, town hall meetings, billboards and public art to spur greater participation in civic life. Modeling how arts institutions can become civic forums for action and discussion of values, place, and patriotism, during the lead-up to the 2018 midterm elections, a 50 State Initiative—centered around the vital work of artists—galvanizes a network of artists and institutional partners to produce public art installations, exhibitions, and local community dialogues, in order to inject nuanced, artistic thinking into public discourse.

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re:home Collaborator Collect For Change™

An initiative of AKArt, Collect For Change™ offers original artwork by emerging and established contemporary artists, underscored by the goal of creating social change. CFC collaborates with artists across disciplines to offer a unique, as well as socially responsible, means of collecting.

With a percentage of all sales benefitting an organization personally selected by each artist, CFC aims to cultivate the artist-collector connection—providing new and seasoned collectors the opportunity to develop a deeper comprehension of the artist's creative *and* world visions. The mission of Collect For Change™ is to be a force for positive change in the art world, and the world at large. Launched in 2018 with the critically-acclaimed exhibition *Object Action: The "F" Word in a Post-Truth Era*—which featured artists Ana Teresa Fernández, Chitra Ganesh, Michelle Hartney, Angela Hennessy, Nadja Verena Marcin, Sanaz Mazinani, and Michele Pred, supporting Art & Abolition, Girls Garage, Girls Inc., NARAL Pro-Choice California, Planned Parenthood, and 350.org.

collect for change™

The Art of Giving



re:home

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re:home Curatorial Team



AKArt is an art advisory agency as well as an independent curatorial platform. We have unparalleled experience developing major art initiatives from the ground up, offering private + corporate curation, collection management and creative consulting on strategy, programming, exhibitions, strategic partnerships, brand development, marketing, public relations, events + sales. We work with art fairs, art galleries, artists, auction houses, collectors, corporations, curators, institutions, luxury brands, museums, organizations + publishing houses. AKArt is a resource for the global creative community.



Amy Kisch
Founder + CEO

Founder + CEO Amy Kisch, is an independent art consultant, curator, and strategic specialist. Her expertise includes arts programming, development, marketing + PR, publishing, and collection management. Ms. Kisch previously ran Sotheby's global VIP program for the auction house's top clients—curating, producing, and marketing VIP programming, including the Sotheby's Preferred Museum Programme, Art Fair Programme, and *The Economist* Lecture series in cities including New York, London, Los Angeles, Paris Chicago, and Hong Kong. Prior to that, she worked within Sotheby's Proposals division—creating highly-customized business-winning proposals for the company's major private, institutional, corporate, and museum clients. While at Sotheby's, Ms. Kisch concurrently held the roles of Executive Director and Corporate + Community Liaison for the Williamsburg Gallery Association in Brooklyn—developing programming and partnerships with, and for, area galleries, non-profits, artists, corporate, and government agencies. Having spent six years in clinical and community social work, her projects are underscored by efforts to democratize access within the art world, while upholding integrity and quality in curatorial vision and programming. In 2018, Kisch launched Collect For Change™—an initiative which collaborates with artists across disciplines, offering artwork with a portion of sales benefiting a charity personally selected by each artist. Kisch has served as a curator, contributing writer, editor, presenter, and producer of numerous successful initiatives, including collaborations and partnerships with: ABC TV, The Armory Show, Artnet, ARTnews, ArtTable, Art Basel Miami Beach, Art Production Fund, AT&T, Brooklyn Tourism, Venture Capitalist Tim Draper's Draper University, Fabergé, Jim Jarmusch, New York City Opera, New York Foundation for the Arts, SCALO Verlag, Sotheby's Institute, Sotheby's Realty, and SPRING/BREAK Art Show, among others. A member of ArtTable, Kisch has served on numerous committees and boards, including Headlands Center for the Arts, Art & Abolition, City at Peace, CITYarts, NURTUREart, FolioCue, sparks & honey, and Time In Children's Art Initiative. Kisch studied at The University of Chicago and holds a BA in Art History + Fine Arts from Columbia University, and a Masters in Social Work.

re:home Curatorial Team

re.riddle



Candace Huey
Founder + Principal

re.riddle presents unique programming showcased in site-specific exhibitions and pop up events in San Francisco, Paris and London. The itinerant gallery curates socially engaging and multidisciplinary exhibitions of contemporary art. Our mission is to contribute to the discourse of contemporary art in thought provoking and playfully subversive ways, via the presentation of art in new modes of production, reception and consumption. With an emphasis on the whimsical, **re.riddle** hopes to arouse curiosity and promote an awareness of art in its many forms within our daily surroundings. In addition to our curatorial program, **re.riddle** assists collectors with acquisitions, collection management and collection development.

re.riddle's founder and principal, Candace Huey, brings her extensive knowledge of and experience in the art world to her projects. Huey has worked for the Fine Arts Museums of San Francisco, Bonham's auction house, and various galleries in the Bay Area where she curated the exhibitions Art in Dialogue, California, History of Blue, The Photography Show and Geographies entailing the work of 20th century masters and contemporary artists. As an independent curator, she conceptualized and produced exhibitions for cultural institutions such as Consulado General de México, Consulado General de España, and Consulat Général de France à San Francisco. She consults on collection portfolio and development for private clients in San Francisco, Hong Kong, Chicago, London and Paris.

Huey holds degrees from the Courtauld Institute of Art in London and U.C. Berkeley, and has presented her academic research on 17th century Dutch Art at renown conferences in the United States and the Netherlands. She currently teaches art history at a private university, sits on the board council for SECA SFMoMA, de Young Museum College Programs Advisory and is an active member of ArtTable and Artadia San Francisco Council.

re:home

Curatorial Team



Suzanne Zuber
Art Historian +
Translator

Suzanne Zuber is an independent curator, art historian, and translator based in Germany and the United States. She has worked on various projects with the Hirshhorn Museum of Contemporary Art (Smithsonian), the New Museum, the Whitney Museum of Art, the Neue Galerie, and the Jewish Museum in New York. In Germany, she developed additional exhibitions, books, and programs with the Remarque Peace Center and the Felix Nussbaum Haus in Osnabrück, as well as with the Jewish Museum in Munich. Her co-authored book, *Remarque's Impressionists* (Vandenhoeck & Ruprecht, 2013) explores the life and art collecting of the émigré writer Erich Maria Remarque, highlighting the German refugee experience in America during the Second World War. Topics in other co-curated exhibitions have ranged from the role of Jewish identity in the work of Modern artist Amedeo Modigliani and the Berlin Impressionist Max Liebermann, to the aesthetics of postcolonial apartheid in the work of South African artist William Kentridge.



Anne Donovan
Exhibition Manager

Anne Donovan, originally from New York, moved to San Francisco in 2015 after graduating from Tufts University, where she majored in International Relations and Chinese. Fluent in Mandarin, she currently works in international financial-technology business, and focuses her free time on cultivating her passions for art history and gallery management. This is the second exhibition she has worked on with curator Amy Kisch—the first being the live performance and video sculpture installation of Nadja Verena Marcin's *OPHELIA* at Minnesota Street Project—and the third she has worked on in San Francisco.

re:home Sponsorship Opportunities



re:home

Lead Sponsor



\$15,000 (1)

- Exclusivity: only non-competing prospective funders will be approached to provide additional support for the performance
- Premier placement of Company Name and logo on all printed materials, advertising, and e-mail campaigns
- Co-branding on promotional materials (print + digital) and websites
- Press release sent out announcing sponsorship
- First viewing rights with curators prior to any other group before exhibition opens
- Invitations to an exclusive, catered exhibition event for a select group of Company clients
- Announcements of sponsorship and an opportunity for a Company envoy to greet the audience in all special exhibition-related events
- Special advertising spots in conjunction with exhibition Media Partners
- Logo or Company Name inclusion at the entrance of the exhibition
- Logo and Company Name inclusion on opening and special event invitations
- Specially tailored private tours and talks at the exhibition for Company staff and/or select clients
- Company acknowledgment in exhibition catalogue
- Appropriate product placement at exhibition
- Invitations to all openings, private events, and programming for Collectors + Media

re:home

Principal Sponsors



\$10,000

- Prominent placement, after Lead Sponsor, of Company Name and logo
- Co-branding on promotional materials and websites
- First viewing rights after Lead Sponsor before the exhibition opens
- Invitations to an exclusive, catered exhibition event for a select group of Company clients
- Small private cocktail event for a select client group
- Special advertising spots in conjunction with exhibition Media Partners
- Prominent placement, after Lead Sponsor logo, of Company Name and logo at the entrance of the exhibition, and on all printed materials, paid advertising, and e-mail campaigns
- Specially tailored private tours and talks at the exhibition for Company staff and/or select clients
- Company acknowledgment in exhibition catalogue
- Invitations to all openings, private events, and programming for Collectors + Media
- Appropriate product placement at exhibition
- Product tastings, specialty items for gift bags and giveaways

re:home

Associate Sponsors



\$5,000

- Prominent placement, after Lead and Principal Sponsors, of Company Name and logo
- Co-branding on promotional materials and websites
- First view, after Lead and Principal Sponsors, before the exhibition opens
- Small private cocktail event for a select client group
- Prominent placement, after Lead and Principal Sponsors, of Company Name and logo at the entrance of the exhibition, and on printed materials, paid advertising, and e-mail campaigns
- Specially-tailored private tours and talks at the exhibition for Company staff and/or select clients
- Company acknowledgment in exhibition catalogue
- Invitations to select openings, private events, and programming
- Appropriate product placement at exhibition
- Product tastings, specialty items for gift bags and giveaways

re:home

Host + Media + In-Kind Sponsors



\$2,500 and Below

- Placement, after Lead, Principal, and Associate Sponsors, of Company Name and logo
- Co-branding on select promotional materials and websites
- First view, after Lead, Principal, and Associate Sponsors, before the exhibition opens
- Prominent placement, after Lead, Principal, and Associate Sponsors, of Company Name and logo at the entrance of the exhibition, and on printed materials, paid advertising, and e-mail campaigns
- Invitations to openings, exhibition tours and programming for Company staff and/or select clients
- Appropriate product placement at exhibition
- Product tastings, specialty items for gift bags and giveaways

re:home

Additional Sponsorship Opportunities

The following projects offer funding opportunities to support specific aspects of *re:home*, as well as additional artistic + community interventions which are powerful additions to the exhibition and community activation—for which we would be happy to offer prominent placement of company name and logo, co-branding on promotional materials and websites, and private curator-led tours of the exhibition:

- Sponsorship of *re:home* Community Action Center Setup \$4000
(furniture rentals, printed educational materials, vinyl signage, display cases, etc.)
- Sponsorship of For Freedoms Town Hall on Sat. Dec. 15 \$4000
(honorariums for moderator and key speakers, equipment rental, food, drink, etc.)
- Sponsorship of *I AM HOME: Portraits of Immigrant Teenagers* Book-Reading on Sat. Dec. 15 \$1000
(honorariums for students and Oakland International High School and equipment rental)
- Sponsorship of *re:home* Culinary Interventions \$1000
- Sponsorship of NY-based artists Bahar + Shamsy Behbahani to travel to SF for performance and community workshop date TBD \$1000
- Sponsorship of rental costs for video monitors with headphones, ipods, and laptops \$750
- Sponsorship of children, teen, and adult book selections in the For Freedoms Reading Library \$500
- Sponsorship of Ramekon O'Arwisters *Crochet Jam* \$325 - \$625
(\$150/hour + \$25 materials fee for a 2-4 hour event)

For more information, please contact:

AKArt Advisory / Collect For Change™

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re.riddle

Candace Huey, Founder + Principal

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