

Entries

Departure

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re:home

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A For Freedoms exhibition + community action highlighting the plight of political and economic refugees in the San Francisco Bay Area through the exploration of sanctuary city, homelessness, and the flight of the creative class

**Opening Reception** Saturday, Dec. 1, 5-8pm

**Family + Community Day** Saturday, Dec. 8, 11am-2pm

**For Freedoms Town Hall** Saturday, Dec. 15, 6-8pm

### Minnesota Street Project

Gallery 200

1275 Minnesota Street

San Francisco, CA 94107

Marina Abramović	Somaieh Amini	Shireen Liane
Mark Baugh-Sasaki	Anti-Eviction Mapping Project	Hung Liu
Randy Colosky +	Miguel Arzabe	Erica McConnell
Alison OK Frost	Bahar + Shamsy Behbahani	Lisette Morales
Rodney Ewing	Sofía Córdova	Ramekon O'Arwisters
Summer Mei Ling Lee +	John Craig Freeman	Rasta Dave
Laura Boles Faw	Eliza Gregory	Sanctuary City Project
Julio César Morales	Michelle Hartney	Mahsa Shoghi
Joel Daniel Phillips	Anna Hentschel +	Brian Singer / someguy
Travis Somerville	Invisible Playground	Weston Teruya
SOUND MADE PUBLIC	Astrid Kaemmerling +	Azar Zohrabi
Shadi Yousefian	The Walk Discourse	

*re:home* has been developed in cooperation with the Goethe-Institut San Francisco, with the support of Minnesota Street Project, Facebook Art Department, and Pamela + David Hornik, and a powerful creative community dedicated to meaning and action.

[fb.com/collectforchange](https://www.facebook.com/collectforchange) [instagram/collectforchange](https://www.instagram.com/collectforchange)

#rehomeSF #WeAreAllImmigrants #SanFrancisco #CollectForChange #ForFreedoms #SFGoethe #ForChange #ArtAsActivism #MakingHeimat #ArrivalCity #SanctuaryCity #Refugees #Immigration #Homelessness #Displacement



[rehomeSF.org](http://rehomeSF.org)

*re:home* is a For Freedoms exhibition and community action, highlighting the plight of political and economic refugees in the San Francisco Bay Area. Through the lens of 'home' and 'homeland,' the artists in *re:home* respond to three aspects at the forefront of contemporary regional struggles: the tension between national immigration policies and 'sanctuary cities,' the widely divergent opinions concerning the support of the homeless, and the flight of the creative class, triggered by an escalating cost of living.

This exhibition looks back on a trajectory begun with *Making Heimat. Germany, Arrival Country*, presented by the Deutsches Architekturmuseum (DAM) in the German Pavilion at the 2016 Venice Architecture Biennale, 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. To carry this timely conversation forward, the Goethe-Institut posed this question globally, asking curators in cities including Prague, Caracas, Liverpool, Mumbai, Marseille, Karachi, Lima, Santiago de Chile, Chicago, Boston, and San Francisco, to explore the role of their respective cities and regions as sites of 'arrival' and 'integration.'

*re:home* aims to reflect upon and critique the lights and shadows of the San Francisco Bay Area as a 'homeland' (Heimat) or 'sanctuary city,' (arrival city)—and more importantly, to present and model ways in which it might become a more effective one. The Community Action Center in the adjacent space invites visitors to discover and engage with grassroots organizations and to imagine becoming part of the solution in support of displaced people. Through the Collect For Change™ platform, portions of proceeds from the artwork offered in *re:home* will go to organizations—personally selected by each of the participating artists—that are working on the key issues reflected in the exhibition. 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 together as a local response to the inevitable challenges posed by global migration and displacement.

LEFT: *Making Heimat. Germany, Arrival Country*, presented by the Deutsches Architekturmuseum (DAM) in the German Pavilion at the 2016 Venice Architecture Biennale RIGHT: Art intervention by Sanctuary City Project, 2018



# San Francisco: Arrival City?

In evaluating San Francisco's eligibility as an 'arrival city,' as defined in *Making Heimat. Germany, Arrival Country*, and the subsequent exhibition *Offenbach is Almost All Right*—which examined the 'arrival district' Offenbach in central Frankfurt in which 159 countries are represented—*re:home* explores three salient issues which affect the Bay Area's ability to meet needed criteria to serve as an immigration hub.



## Sanctuary City

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 effectively 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.'

## Homelessness

In San Francisco alone, there are approximately 7,500 people living on the streets. In 2016, the third highest percentage of San Francisco's total population experienced homelessness, at 0.80 percent, after Boston (0.93 percent) and the District of Columbia (1.23 percent). 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 San Francisco Bay Area.

## Flight of the Creative Class

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. Questions that have been 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.

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## Presented in Cooperation with the Goethe-Institut

As the initiator of the iterations of *Making Heimat* in cities including Prague, Caracas, Liverpool, Mumbai, Marseille, Karachi, Lima, Santiago de Chile, Chicago, Boston, and San Francisco, the Goethe-Institut serves as *re:home*'s chief cultural partner.

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 and 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.  
[goethe.de/ins/us/en/sta/sfr.html](http://goethe.de/ins/us/en/sta/sfr.html)



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## Deutsches Architekturmuseum (DAM)

For the San Francisco iteration of *Making Heimat*, the Deutsches Architekturmuseum (DAM) in Frankfurt, Germany offered supplements to the exhibition, in the form of curatorial insight into their own exhibition, as well as materials and catalogues written by Curators Peter Cachola Schmal, Oliver Elser, and Anna Scheuermann, which also contain entries by Doug Saunders—author of *Arrival City: How the Largest Migration in History Is Reshaping Our World*, upon whose 'eight theses' as to what constitutes an 'arrival city' were presented in the original *Making Heimat* exhibition. Moreover, the exhibition and publication design elements used in the original exhibition—created by Berlin-based company Something Fantastic—have been reimaged by Bay Area-based graphic designer and illustrator Robert Saywitz, to create a brand identity and design materials for *re:home*.  
[dam-online.de](http://dam-online.de)



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## A For Freedoms Exhibition + Community Action

*re:home* is proud to be a For Freedoms exhibition—one that engages local perspectives on Franklin D. Roosevelt's Four Freedoms: affirming the inalienable human rights of freedom of speech, freedom of worship, freedom from want, and freedom from fear. For Freedoms is a platform for civic engagement, discourse, and direct action for artists in the United States, founded by artists Hank Willis Thomas and Eric Gottesman. 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, the so-called 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. [forfreedoms.org](http://forfreedoms.org)



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## Artwork Platform: Collect For Change™

All artwork sold in *re:home* will be sold through the Collect For Change™ platform, which is underscored by the goal of creating social change. Offering original artwork by emerging and established contemporary artists, CFC collaborates with artists across disciplines to offer a unique and socially responsible means of collecting. With a percentage of all sales benefitting organizations personally selected by each artist, CFC aims to cultivate the artist-collector connection—providing new and seasoned collectors with the opportunity to develop a deeper comprehension of the artists' 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. [collectforchange.org](http://collectforchange.org)

**collect  
for change™**

The Art of Giving

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## Venue: Minnesota Street Project

The venue selected for *re:home* represents one dynamic model for preventing the flight of the Bay Area creative class. Located in San Francisco's historic Dogpatch district, Minnesota Street Project (inhabiting three warehouses), offers economically sustainable spaces for art galleries, artists, and related non-profits. 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—a dynamic, self-sustaining enterprise that shares its economic success with arts businesses and professionals, and that aims to encourage heightened support for the arts from new and established patrons alike.  
[minnesotastreetproject.com](http://minnesotastreetproject.com)

**Minnesota  
Street  
Project**

# re:home

## Exhibition Artists



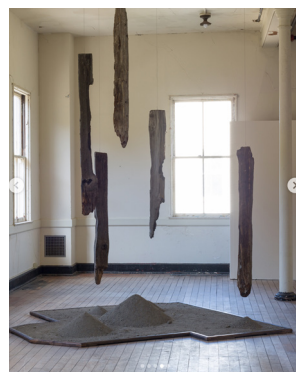
*We Are All In The Same Boat*, 2018, Archival inkjet print, 27 x 19 in.

Courtesy of Marina Abramović's studio - Abramovic LLC.  
Image courtesy of Barcolana / Art Director Matteo Bartoli.

% For Immigration Center for Women and Children (ICWC)  
icwclaw.org

### 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." Every year, the event's organizers commission an artist to create the poster for the historic race, which was first held in 1969 in northern Italy and has become one of the world's biggest sailing regattas. Abramović's design, developed in collaboration with the coffee brand Illy, marks the event's 50th anniversary. This 50th edition poster sparked a controversy, eliciting protest from deputy mayor Paolo Polidori, member of the far-right Lega party, who took umbrage at what he saw as a resemblance to Communist imagery of China's Mao Zedong, and its perceived pro-immigrant message. He also interpreted the meaning of the poster to be one that condemns the right-wing Lega party's recent decision to close Italian ports to migrant rescue ships. Polidori called for a worldwide ban on the use of this poster and demanded that it be removed from all invitations and promotional materials for the regatta, and reportedly threatened to withdraw €30,000 worth of city council 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."



*Uprooted*, 2018,  
Wood, steel cable, earth,  
fence posts from Tule Lake  
Segregation Center,  
Variable height x 7 x 7 ft.

Courtesy of the artist and  
re.riddle

% For Kearny Street Workshop  
kearnystreet.org

### Mark Baugh-Sasaki

Mark Baugh-Sasaki's recent work, *Uprooted*, was produced during his tenure as a Graduate Fellow at the Headlands Center for the Arts. The installation recalls the Tule Lake Segregation Center, where his Japanese father at age 14 was imprisoned, along with other family members. Wooden planks are suspended precariously from the ceiling, hovering above the meticulously organized cone-shaped dirt mounds made up of the earth collected from Tule Lake. Baugh-Sasaki describes his work as addressing the "nuanced and complicated relationship" between human events, experiences, and landscapes, and how these inextricably shape personal identity in connection to one's surroundings. 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.



*How Far Away*, 2018,  
Site-specific installation  
Wood, plywood, drywall, printed  
plastic tarps, industrial carpet,  
office furniture, 8 x 7 x 9 ft.

Courtesy of the artists

% For The East Oakland  
Collective  
eastoaklandcollective.com

### Randy Colosky + Alison OK Frost

Randy Colosky and Alison OK Frost's installation is a nod to the iconic little green houses used in the board game Monopoly. While referencing the flow of money and power evoked by this classic shape, upon closer scrutiny, the structure reveals itself as makeshift construction, typical of a temporary shelter built out of found materials and relying on existing structures. The exterior of the piece is covered in tarps printed with images of highway underpasses, creating a camouflage, similar to many urban homeless encampments that hide behind the 'cloak of invisibility' provided by highway overpasses—sheltered from the elements, and in an effort to avoid creating friction in their neighborhoods. As a counterpoint, the interior of the structure represents an institutional office space where decisions and policies on homeless issues are made and enacted. Eight QR Codes affixed to the interior walls link to short two-minute videos, featuring two groups of people interviewed by the artists: those who have homes and those who live in the camps. The people who have homes are asked: "How close have you ever been to being homeless?" and "How far away are you now from being homeless?" The people without homes are asked: "How long have you been homeless?" and "What would it take for you to have a steady residence?" Without providing concrete answers or overt opinions, this work invites visitors to consider the differing realities and power discrepancies between those who have a fixed home and those who do not.





*Untethered, Stories of the Fillmore*, 2016-18, Silkscreen on glass window: *Shadows*: 30 x 30 in.; *Stand!*: 24 x 27 in.; *Watching and Waiting*: 24 x 26.5 in. Silkscreen and dry pigment on paper: *Citizens*: 45 x 33 in.; *The Faithful*: 45 x 33 in.

Courtesy of the artist

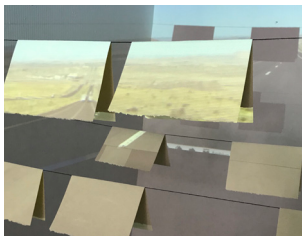
**% For KIND: Kids in Need of Defense**

[supportkind.org](http://supportkind.org)

## Rodney Ewing

San Francisco-based Rodney Ewing is a visual artist whose drawings, installations, and mixed-media works focus on his need to intersect body and place, memory and fact, to re-examine human histories, cultural conditions, and events. With his work he is pursuing a narrative that requires us to be present and intimate.

For *re:home*, Ewing presents part of his series, *Untethered, Stories of the Fillmore*, which focuses on images from the early to mid-20th century, when the Fillmore District of San Francisco was a Japanese neighborhood, through the period of 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, which 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.



*An Atlas of the Invisible*, 2018, Site-specific installation, Dimensions variable, approximately 96 x 72 x 36 in. Courtesy of the artists and re.riddle

**% For Asian Womens' Shelter**  
[sfaws.org](http://sfaws.org)

*The artists would like to thank Melanie Piech for her invaluable work of programming the signaling lights and building the outlet board component of the installation.*

## Summer Lee + Laura Boles Faw

Summer Lee and Laura Boles Faw have created an installation and a performance as a continuation of their collaborative series on the themes of displacement, communication, and the flight of the creative class from San Francisco. The work is built from the act of correspondence between the two artists who have been living on opposite coasts since the recent departure of Boles Faw from SF, after 13 years living here as an artist and educator. Since this summer, the artists have written each other in invisible ink, that when exposed to the flame of a candle, becomes visible, sometimes legible, and occasionally consumed. This form of correspondence is slow, at times ludicrously so. It is private, intimate, and ephemeral in its making and its revealing. For this installation, the artists assembled these correspondences into a tangle of rudiment technologies, mirroring their art-making process whereby Boles Faw is physically absent—employing different forms of technology, for better or for worse, to craft a collaborative work. The work alludes to a long history of creative adaptation and artistic determination, and 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.

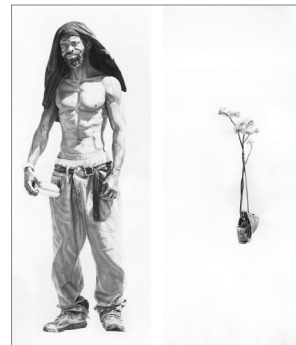


*Boy in Suitcase*, 2013, HD animation video with sound, 3:33 minutes, Ed. of 3 + 2AP

Courtesy of the artist and Gallery Wendi Norris, San Francisco

## 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. 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 the Ivory Coast who was caught being smuggled inside a suitcase into Spain. 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.



*Billy #5 & Billy's Orchid*, 2016, Charcoal and graphite on paper (diptych), 84 x 37 in. each

From the Collection of Pamela + David Hornik. Courtesy of the Artist, Pamela + David Hornik, and Hashimoto Contemporary

## 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. Phillips describes his work, "at its root, the act of drawing necessitates a concentrated study of not only the physical attributes of the subject, but the emotional as well. We live in a world that digests images at an exponentially increasing rate. This consummate consumption, while allowing for an expanding digestion of momentary knowledge, forces a reconsideration of the value of labor within the artistic sphere. My process is inherently about labor—embracing the labor involved in the painstaking, craft-driven rendering of a subject or moment. However, at a deeper level, my process is about using this labor to force myself and the viewer to truly see something. The rigorous, meditative physical process of observation through draughtsmanship is a means to an end. The end being, for me, a deeper and richer understanding of the world around me and the complexity of its histories." 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.



*Nautical Miles*, 2017,  
Oil and collage on unstretched  
canvas, 75 x 82 in.

Courtesy of the artist and Maus  
Contemporary

**% For Coalition on  
Homelessness**

[cohshf.org](http://cohshf.org)

## 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.



*CAN YOU HEAR ME?*, 2017,  
Two listening booths, Timber,  
cardboard, audio speakers,  
Individual booth: 36 x 28 x 28 in.  
Overall Size: 74 x 60 x 28 in.

Courtesy of the artists and  
Lava Mae

Commissioned by Lava Mae

## SOUND MADE PUBLIC

*CAN YOU HEAR ME?* is an audio portrait of the displaced in San Francisco. By giving voice to some of the people living on the streets, we get an intimate look into their lives, aspirations, challenges and dreams. Through active listening, we gain an understanding of the people from whom we may feel so different and realize that despite our diverse circumstances, there is always the constant desire to feel connected and understood.

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” consisting of interviews with the artists and an expert on empathy. *CAN YOU HEAR ME?* invites listeners to see beyond the condition of displacement and into the humanity of the people who are experiencing it.

This work is produced by SOUND MADE PUBLIC, a San Francisco based creative agency that changes the way we hear the world.



*Diaries 2*, 2017,  
Original diaries, mirror film,  
sleeves, nails, wood, 36 x 34 in.

*Memories #2*, 2017,  
C-print photographs, translucent  
paper, fabric packets, nails,  
wood, 48 x 48 in.

Courtesy of the artist and  
ADVOCARTSY

**% For Coalition on  
Homelessness**

[cohshf.org](http://cohshf.org)

## 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.

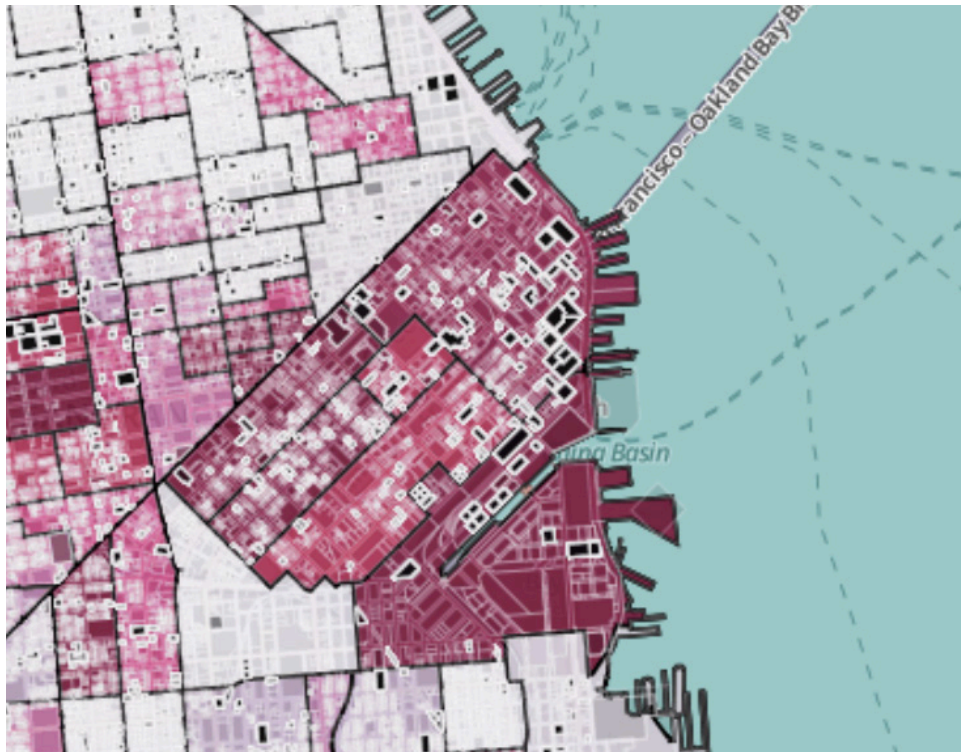
In her *Memories* series, the artist draws from the idea that though memory is essential to our understanding of our contemporary selves, one also has to let go of aspects of the past in order to be fully present. In this series, she uses photographs from old photo albums and cuts out faces of family and friends that have stuck in her mind throughout the years; she separates them from the environments and elements that have faded away. While the images and faces are visible, and recognizable, they are muted, almost to a dreamlike quality so that they show that fading too is a process for the viewer. The effect is to both preserve this archive of sentiments and attachments, but to also show how difficult it is to focus on and linger on one specific sentiment. Her work in this series evokes a holistic approach—the idea that represented in each memory, each face is the entire composition of a life.



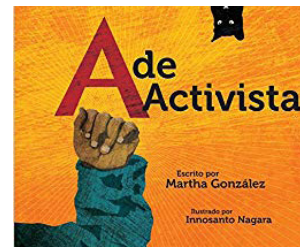
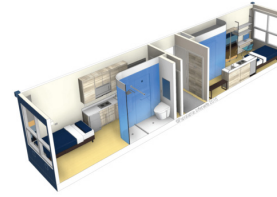
# re:home

## Community Action Center

*re:home* is accompanied by a Community Action Center, highlighting grassroots organizations that support political and economic refugees in the Bay Area and beyond—with a three-part focus on immigration policies and ‘sanctuary cities,’ the displacement of the homeless, and the flight of the creative class. Visitors are invited to discover and engage with an ‘Immigration Resource Station,’ a ‘Homeless Resource Station,’ a ‘Creative Resource Station,’ and a ‘Wildfire Resource Station’—and to imagine becoming part of the solution in support of displaced people.



Affordable Neighborhoods SF by the Anti-Eviction Mapping Project



The Community Action Center also highlights existing investigations into the urban planning, architectural, and social conditions of the San Francisco Bay Area, such as The Anti-Eviction Mapping Project’s data-visualization, data analysis, and storytelling documentation of dispossession and resistance upon gentrifying landscapes. Affordable housing models, such as Panoramic’s MicroPAD® homeless housing solution, and the Deutsches Architekturmuseum (DAM)’s Refugee Housing Database, are accessible—offering glimpses into possible solutions to the migration crisis.

A new media and video station offers a survey of the focal issues of the exhibition, with interventions by artists, authors, activists, and other community members—such as Ana Teresa Fernández’ public art project *DREAM*, commissioned by Yerba Buena Center for the Arts; Marc Bamuthi Joseph’s *moving and passing* project—part of the Guggenheim Social Practice initiative—produced in conjunction with Joseph’s performance */peh-LO-tah/*; and KQED Arts’ *Uprooted: Artists Respond to San Francisco’s Black Exodus*, among others. European voices include an appeal by John Akomfrah—acclaimed British artist of Ghanaian descent—to change the dehumanizing language of immigration in the U.S. and worldwide.

A For Freedoms Reading Library situated in the re:home Community Action Center offers three reading lists—for children, teens, and adults—responding to issues addressed in the exhibition. Selections of the books featured in the reading lists are available for browsing while at *re:home*, or for purchase in the re:home Pop-Up Shop.



Throughout the Community Action Center, additional artworks further highlight the focal points of the exhibition, and include SF Bay Area initiatives by entities including San Francisco Arts Commission (SFAC) and Lava Mae, among others. Via the Collect For Change™ platform, portions of the proceeds from the sales of these works also will go to organizations individually selected by the participating artists.

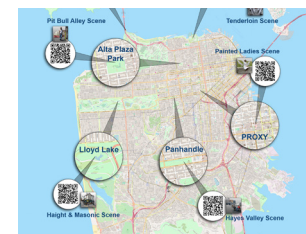


### coming home, 2018

A geolocated augmented reality and audio experience  
Artists: John Craig Freeman + SOUND MADE PUBLIC  
Produced by Lava Mae in partnership with ZERO1

This city-wide public art installation, produced by Lava Mae and ZERO1, builds a bridge of shared humanity between neighbors—both housed and unhoused.

Using interactive technology, viewers are invited to immerse themselves in life-size virtual scenes from SF neighborhoods, meet their houseless neighbors, and hear their stories that range from living a life on the street to holding a job as a student or an elder, and that reflect various points of view, including those who have successfully moved beyond what is foremost a temporary situation.



### San Francisco Arts Commission (SFAC) Art on Market Street Poster Series: *Sanctuary City*

For its 2018 Art on Market Street Poster Series, the San Francisco Arts Commission (SFAC) invited artists to respond to what it means to be a Sanctuary City in today's political climate, commissioning works by Miguel Arzabe, Rodney Ewing, Weston Teruya, and Sofía Córdova for the bus kiosks along Market Street. Organized by the SFAC and the Office of Civic Engagement and Immigrant Affairs (OCEIA), the series is a response to the policies our current President has put forward that directly and negatively impact the country's immigrant, and non-immigrant, communities.

[sfartscommission.org](http://sfartscommission.org)

Rodney Ewing  
*Human Beings: Sanctuary City, Half Immigrant* (in situ), 2018

Image courtesy SFAC



Miguel Arzabe  
*Guatemala Folsom*, 2018,  
Inkjet print on paper,  
17 x 11 in., Ed. of 15

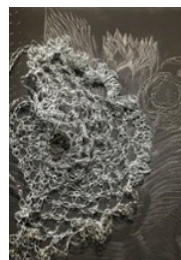
Courtesy of the artist

% For Mission Cultural  
Center for Latino Arts  
[missionculturalcenter.org](http://missionculturalcenter.org)



Weston Teruya  
*Remember that this  
chapter once existed*,  
2018, Digital print,  
23 x 16 in., Ed. of 15  
Courtesy of the artist

% For Chinese  
progressive Association  
[cpasf.org](http://cpasf.org)



Bahar Behbahani +  
Shamsy Behbahani  
*The Immigrant Flora series*,  
2018, Graphite, sterling  
silver wire on canvas

Courtesy of the artists

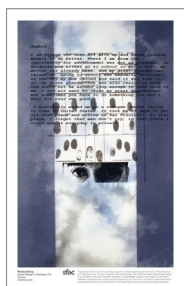
% For ARTtogether  
[projectarttogether.org](http://projectarttogether.org)



Shireen Liane  
*Show Us Your Papers*,  
2018, Printed flag,  
appliqué, 36 x 60 in.,  
Ed. of 3

Courtesy of the artist

% For Dolores Street  
Community Services  
[dscs.org](http://dscs.org)



Rodney Ewing  
*Sombra*, 2018, Digital print,  
23 x 16 in., Ed. of 10

Courtesy of the artist

% For KIND: Kids in  
Need of Defense  
[supportkind.org](http://supportkind.org)



Sofía Córdova  
*Untitled 6 from A Body  
Reorganized*, 2018 Digital  
print, 20 x 14 in., Ed. of 7  
Courtesy of the artist

% For St James Infirmary  
[stjamesinfirmary.org](http://stjamesinfirmary.org)



Ericka McConnell  
*Oumou Thiane from  
I AM HOME: Portraits  
of Immigrant Teenagers*,  
2018, Digital photograph,  
18 x 12 in., Ed. of 25

Courtesy of the artist

% For Oakland  
International High School  
[oaklandinternational.org](http://oaklandinternational.org)



Brian Singer / Someguy  
*Driftwood*, 2018, Flags,  
driftwood, acrylic,  
70 x 80 x 16 in.

Courtesy of the artist

% For Coalition on  
Homelessness  
[cohhsf.org](http://cohhsf.org)

# re:home

## Pop-Up Shop

The *re:home* Pop-Up Shop features prints, photographs, artist editions, and books. Included are prints from the San Francisco Arts Commission (SFAC) Art on Market Street Poster Series, *Sanctuary City*, of works by Miguel Arzabe, Rodney Ewing, Weston Teruya, and Sofía Córdova. Through the Collect For Change™ platform, portions of proceeds will go to organizations—individually selected by the participating artists—that are working on the key issues reflected in the exhibition.

Somaieh Amini  
% For ARTTogether  
[projectarttogether.org](http://projectarttogether.org)

Miguel Arzabe  
% For Mission Cultural Center for Latino Arts  
[missionculturalcenter.org](http://missionculturalcenter.org)

Patti Bartelstein  
% For International Rescue Committee  
[help.rescue.org](http://help.rescue.org)

Shamsy Behbahani  
% For ARTTogether  
[projectarttogether.org](http://projectarttogether.org)

Sofía Córdova  
% For St James Infirmary  
[stjamesinfirmary.org](http://stjamesinfirmary.org)

Rodney Ewing  
% For Kids in Need of Defense (KIND)  
[supportkind.org](http://supportkind.org)

Alison OK Frost  
% For The East Oakland Collective  
[eastoaklandcollective.com](http://eastoaklandcollective.com)

Michelle Hartney  
% For RefugeeOne  
[refugeeone.org](http://refugeeone.org)

Hung Liu  
% For Hamilton Families  
[hamiltonfamilies.org](http://hamiltonfamilies.org)

Lisette Morales  
% For CARECEN SF -  
Central American Resource Center  
[carecensf.org](http://carecensf.org)

Rasta Dave  
% For Communities in Harmony Advocating for  
Learning and Kids (CHALK )  
[chalk.org](http://chalk.org)

Mahsa Shoghi  
% For Berkeley Free Clinic  
[berkeleyfreeclinic.org](http://berkeleyfreeclinic.org)

Weston Teruya  
% For Chinese progressive Association  
[cpasf.org](http://cpasf.org)

Azar Zohrabi  
% For Berkeley Underground Scholars  
[undergroundscholars.berkeley.edu](http://undergroundscholars.berkeley.edu)



Patti Bartelstein  
*All are Welcome Here*, 2018,  
Photo and mixed media, Ed. of 10,  
Courtesy of The Project Room



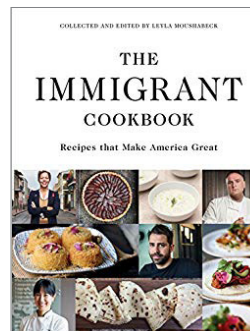
Hung Liu  
*Migratory Seeds*, Zine, 2018,  
Ed. of 500, Published by Paulson Fontaine  
Press, Printed by Tiny Splendor



Michelle Hartney  
*RESIST SELF-CARE KITS + Make America  
Love Again Stickers*, 2016 - 2018



Rasta Dave  
*Untitled*, 2014, Archival pigment print  
(giclee print) 14 x 11 in., Produced by  
CatchLight



*The Immigrant Cookbook: Recipes  
that Make America Great*,  
by Leyla Moushabeck, Courtesy of  
Komaaj Food Group



Mahsa Shoghi  
*My dear homelands*, 2018, Mixed media  
collage, 8.5 x 8.5 in., Ed. of 3



**re:home**

# Cultural Components + Programming + Interventions

Throughout the *re:home* exhibition + community action, public programming, performances, and workshops, are complemented by a lineup of collaborative events with entities including Creative Capital + artist Maria Elena González, SFMOMA SECA (Society for the Encouragement of Contemporary Art), SFMOMA Development Department, Artadia, Keenlee, The Battery Group, Immigrant Rights Commission, and San Francisco Office of Civic Engagement & Immigrant Affairs.

Celebrating the universal truth that food is a bridge, and with the goal of nourishing a deeper sense of community and authentic dialogue surrounding *re:home*, various food interventions will take place in conjunction with the exhibition, including a food drive benefiting San Francisco-Marin Food Bank. Donation drives also will be held for Homeless Prenatal Program and California Community Foundation's Wildfire Relief Fund—to respond to ongoing and real-time displacement crises.



**Opening Reception Performance**  
by **Summer Mei Ling Lee + Laura Boles Faw**  
*An Atlas of the Invisible*

**Saturday, December 1, 6pm**

**Saturday, December 8**  
11am-2pm

**Family + Community Day of Art Interventions**  
with Sanctuary City Project +  
Ramekon O'Arwisters Crochet Jam +  
The Community Walking Laboratory with  
Astrid Kaemmerling



Sergio De La Torre and  
Chris Treggiari, Sanctuary City  
Project's mobile tricycle silk  
screen cart

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, among other items.

Sanctuary City Project's participation is made possible with the generous support of Facebook Art Department.



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. *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.

**crochetjam.com**

*re:home's Crochet Jam* is made possible with the support of Pamela + David Hornik.



The Community Walking Laboratory (CWL) invites the *re:home* community to sign up for 30 min. one-on-one walks before or after viewing the exhibition. During this artist-led walk, participants are invited to talk about what one needs to feel at home while exploring the neighborhood surrounding the gallery. CWL is an art project conceptualized by Astrid Kaemmerling and is deeply embedded in relational aesthetics emphasizing processes of human relationship building to promote social change.

**astridkaemmerling.com**

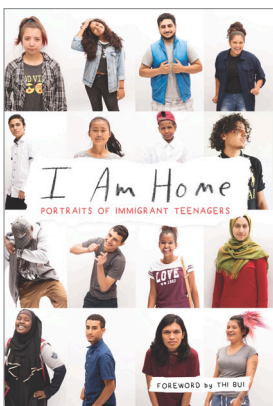
Saturday, December 15  
6-8pm

## For Freedoms Town Hall

Moderated by Marc Bamuthi Joseph



*re:home* will host a For Freedoms Town Hall meeting, inviting 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 current Chief of Program and Pedagogy at the Yerba Buena Center for the Arts—and newly-appointed Vice President and Artistic Director of Social Impact at the John F. Kennedy Center for the Performing Arts in Washington, D.C.. 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 Katie Annand, Esq., Managing Attorney, San Francisco, Kids in Need of Defense (KIND); Doniece Sandoval, Founder and CEO of Lava Mae; Terence Lester, Founder of Love Beyond Walls + The Dignity Museum; artists and activists Rodney Ewing, Ana Teresa Fernández, and Julio César Morales, Deborah Rappaport, Co-Founder of Minnesota Street Project; Sharon Maidenbergl, Executive Director of Headlands Center for the Arts; and speakers from Creative Capital, Community Arts Stabilization Trust (CAST), and SFArtsED.



### Reading of *I AM HOME: Portraits of Immigrant Teenagers*

The Town Hall will begin with a reading by students from Oakland International High School (OIHS) featured in the book *I AM HOME: Portraits of Immigrant Teenagers*. Edited by Rachel Neumann, and with a foreword by artist + author Thi Bui, we meet the faces and voices behind the conversations around immigration through portraits by award-winning photographer Ericka McConnell, accompanied by their own unique, diverse, and surprising stories of what makes them feel at home. 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—and help us consider the issue of immigration with new mindfulness and compassion. 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 under-served nationally, in California, and in Oakland.

Saturday, December 15  
2-4pm

## Walkshop: Displaced Wellbeing

with Artist Anna Hentschel + Invisible Playgrounds  
in Cooperation with The Walk Discourse



The Walkshop *Displaced Wellbeing* looks at methodologies that allow participants to learn how to make yourself at home in public space. How can one develop opportunities for wellbeing in unknown contexts? Participants will train in space exploration and interaction techniques of appropriation that allow them to take gentle ownership of their environment. Techniques for this workshop were developed in preparation for *Island of Good Life*, 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 working in the fields of cultural city development and site-specific art, and a core member of the interdisciplinary game design network Invisible Playground. The Walk Discourse is a network that provides room for exchanges about the newly-emerging genre of walking art. TWD provides Bay Area walking artists and enthusiasts with space, time, and a framework to think about the role of walking in relation to art, society, and the local environment. TWD holds monthly walkshops, during which 10-15 participants each walk alongside, listen to and/or work with an invited local walking artist, researcher, or curator.

Friday, November 30 -  
Friday, December 14

### *re:home* Satellite Exhibition

at CULT Aimee Friberg Exhibitions  
Jasko Begović (Sko Habibi): *HUMAN\_E.T.*



*CULT is located at 1217 B  
Fell Street in San Francisco's  
NOPA neighborhood*

In partnership with *re:home*, CULT I Aimee Friberg Exhibitions is pleased to introduce a public-facing residency and exhibition by Bosnian born, San Francisco-based artist Jasko Begović (Sko Habibi). Begović's residency/exhibition *HUMAN\_E.T.* will feature immersive installation, tapestry collages, and custom one-of-a-kind wearable sculpture, exploring themes of immigration, home, and identity. Begović will activate CULT with workshops, performances, and interactive art-making sessions incorporating his community of makers. *HUMAN\_E.T.* aims to make empathic connections aiding in localized creative micro-solutions for current societal issues at large. CULT is an international gallery showcasing cutting-edge work by emerging and established artists who bridge formal, conceptual and process based investigations exploring the human condition. Founded in 2013, it engages viewers within, as well as apart from the formal white space, with experiential programming including talks, dinners, art tours, and nomadic exhibitions.



# re:home

## Sponsors

### Facebook Art Department [FB AIR, ARL, and Creative Education]

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.



### Pamela + David Hornik

Pamela and David Hornik are long term supporters and avid patrons of the arts. They believe that art can inspire, engage, and provoke. The Horniks collect figurative works that challenge the viewer to think more critically about the world in which they live. In addition to supporting *re:home*, they have played instrumental roles in a variety of art initiatives, including the recent book release of Joel Daniel Phillips' *No Regrets in Life*—published in cooperation with Hashimoto Contemporary—for which a portion of proceeds are being donated to the San Francisco Coalition on Homelessness. Pamela has been volunteering at the Cantor Arts Center for over a decade and sits on the Director's Advisory Board at the museum.



*re:home* is supported by a powerful creative community dedicated to meaning and action, including:

ADVOCARTSY

Artadia

ARTogether

ArtTable

Asian Art Museum

Madeline Crawley Beck

Graham Bond Media

Rimma Boshernitsan

Rena Bransten Gallery

BREAKBEATBILLY | Willy Johnson Photography

CatchLight

Chinese Culture Center of San Francisco

Community Arts Stabilization Trust (CAST)

Creative Capital

CULT Aimee Friberg Exhibitions

Deutsches Architekturmuseum (DAM)

Annie Donovan

Elizabeth Etienne Creative Project Management

Facebook Analog Research Lab

Facebook Artist in Residence Program

Facebook Creative Education

Jade Fogle

Tiffany Foster

FRAMEWORK PR & Communications

Gaumenkitzel Restaurant, Bier & Wein Bar

German Federal Ministry of the Interior, Building and Community

Golden Gate Computing

Barbara Goldstein & Associates

Golestan Education

Todd Hancock

Headlands Center for the Arts

Homeless Prenatal Program

Astrid Kaemmerling

Kids In Need of Defense (KIND)

Suzy Kisch

Komaaj Food Group

The Lab

Lava Mae

Anne-Christine Layani

Dana Lynn Martin

Brittney Matirne

Ericka McConnell

Matt McKinley

Maria Medua

Mr Mopps' Children's Books and Toys

Rachel Neumann

Gallery Wendi Norris

Oakland International High School

Pacific Felt Factory

Panoramic Interests

Parallax Press

Patti Bartelstein + THE PROJECT ROOM

Paulson Fontaine Press

Jen Pearson

Adam Pomata

Preston I Kalogiros

San Francisco-Marin Food Bank

San Francisco Office of Civic Engagement & Immigrant Affairs

Sigrid Savelsburg

Robert Saywitz Graphic Design

Simone Segal

Kim Selvaggi

SF Homeless Project

SFAC

SFArtsED

SFMOMA/SECA

Jessica Shaefer

Small Potatoes Catering & Events

Danielle Smith

SPUR (San Francisco Bay Area Planning and Urban Research Association)

Sushmita Subramanian

Three Point Nine Art Collective

True Story Branding

YBCA

Yield Wine Bar

Wei Ying Yu

Jale Yoldas

ZERO1

47 Hills Brewing Company

# Resource List

## Immigration

**ARTogether** is a non-profit 501(c)(3) organization, based in Oakland, California. Its mission is to provide creative spaces and infrastructure for refugees resettled in the Bay Area, to promote healing and community building through art. Since the summer of 2017, ARTogether has been conducting classes, workshops and social gatherings for people of all ages and backgrounds within the refugee community and beyond, tailoring their approach to match specific needs, while providing support and employment to local immigrant artists. [projectarttogether.org](http://projectarttogether.org)

**Dolores Street Community Services** nurtures individual wellness and cultivates collective power among low-income and immigrant communities to create a more just society. [dscs.org](http://dscs.org)

**The Immigration Center for Women and Children (ICWC)** is a non-profit legal organization providing affordable immigration services to underrepresented immigrants in California. ICWC strives to provide security and stability for children who are abused, abandoned or neglected and for immigrants who are victims of domestic violence, sexual assault and other violent crimes. [icwclaw.org](http://icwclaw.org)

**Kids in Need of Defense (K.I.N.D.)** protects unaccompanied children who enter the US immigration system alone to ensure that no child appears in court without an attorney. We achieve fundamental fairness through high-quality legal representation and by advancing the child's best interests, safety, and well-being. [supportkind.org](http://supportkind.org)

**Oakland International High School** opened in August 2007 with the support of the Internationals Network of 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 under-served nationally, in California, and in Oakland. [oaklandinternational.org](http://oaklandinternational.org)

**San Francisco Office of Civic Engagement & Immigrant Affairs (OCEIA)** is a policy, compliance, direct services and grant making office. OCEIA's mission is to promote inclusive policies and foster immigrant assistance programs that lead to full civic, economic and linguistic integration. OCEIA seeks a safe, engaged and inclusive San Francisco where everyone can contribute and thrive. OCEIA's current programs and initiatives include: Civic Engagement Community Safety, Grantmaking, Integrated Immigrant Services, and Language Access. [sfgov.org/oceia](http://sfgov.org/oceia)

**The San Francisco Immigrants Rights Commission** is part of the Office of Civic Engagement and Immigrant Affairs of San Francisco. The San Francisco Immigrant Rights Commission believes our city and nation are stronger when families have opportunities to stay together, thrive and contribute. Low-income immigrant families should not have to choose between keeping their families together and receiving basic needs services for which they are legally eligible. The SFIRC improves, enhances, and preserves the quality of life and civic participation of all immigrants in the City and County of San Francisco. [sfgov.org/oceia/immigrant-rights-commission](http://sfgov.org/oceia/immigrant-rights-commission)

## Homelessness

**The Coalition on Homelessness** organizes homeless people and front line service providers to create permanent solutions to homelessness, while working to protect the human rights of those forced to remain on the streets. [cohhsf.org](http://cohhsf.org)

**Hamilton Families'** mission is to end family homelessness in the San Francisco Bay Area. **Hamilton Housing Solutions** prevents homelessness whenever possible and assists families who have become homeless with housing search assistance, temporary rent assistance, case management, job search and other services for up to 18 months to help them find and retain a permanent home. Their Heading Home Campaign is a \$30m initiative to house 800 homeless families by 2020 as part of an effort to end long-term family homelessness in San Francisco. **Hamilton Shelter Program** operates one of the largest shelters for families experiencing homelessness in San Francisco, offering a safe place to sleep, three meals a day and critical social services to 50 families a night for up to six months. Families at the shelter receive case management, housing search assistance, job training and other support. [hamiltonfamilies.org](http://hamiltonfamilies.org)

For 25 years, **Homeless Prenatal Program (HPP)** has provided poor and homeless families with the ability to end childhood poverty. Built on a foundation of supportive, nonjudgmental case management, they empower families, particularly mothers, motivated by pregnancy and parenthood, to recognize their strengths and trust in their own capacity to transform their lives. More than 4,000 families access HPP's services each year—focused on housing, prenatal and parenting support, child development, family finances and stability, access to technology, domestic violence and substance abuse, family unification, and emergency support of basic needs. [homelessprenatal.org](http://homelessprenatal.org)

**Larkin Street Youth Services** is a nonprofit empowering young people to move beyond homelessness. Founded in 1984, they've helped over 75,000 young adults in San Francisco by providing a continuum of healthcare, housing, employment, and education services. As San Francisco's largest nonprofit provider for young people experiencing homelessness, they are supported by private donors including foundations, corporations, and individuals, as well as government funding. They're also part of the movement to end youth homelessness on a national scale through policy partnerships with national organizations and fellow nonprofits. [larkinstreetyouth.org](http://larkinstreetyouth.org)

Founded by Doniece Sandoval in 2013, **Lava Mae** began by converting public transportation buses into showers and toilets on wheels to deliver hygiene and rekindle dignity for our unhoused neighbors in San Francisco. Since then, Lava Mae has delivered 16,000+ showers to 52,000+ guests, expanded to Los Angeles and Oakland, and innovated one-stop Pop-Up Care Villages to dramatically expand access to essential services for people living on the streets. Lava Mae brings critical services to the streets—delivered with an unexpected level of care we call Radical Hospitality™—where people experiencing homelessness need them most. [lavamae.org](http://lavamae.org)

**San Francisco-Marin Food Bank's** mission is to end hunger in San Francisco and Marin. Since 1987, the Food Bank has pioneered many successful models aimed at ending hunger. With your support, we continue to innovate and expand to provide more food to neighbors in need. [sfmfoodbank.org](http://sfmfoodbank.org)



## Displacement Of The Creative Class

**Artadia** is a national non-profit organization that supports visual artists with unrestricted merit-based awards. In the past 18 years, Artadia has awarded over \$3 million to over 300 artists in its award cities Atlanta, Boston, Chicago, Houston, Los Angeles, New York, and San Francisco. As one of the few organizations to operate on both a local and national level, Artadia is in a unique position to create sustainable fiscal and social change for artists. [artadia.org](http://artadia.org)

**ArtTable**, founded in 1980 by a group of professional women in the visual arts to foster support, recognition, and opportunities among their peers, has grown to a national non-profit organization and network of over 1,200 female leaders in the visual arts. ArtTable supports innovative women leaders with its award for Distinguished Service to the Visual Arts, and emerging leaders with its New Leadership Award. [arttable.org](http://arttable.org)

**CatchLight** is a San Francisco Bay Area-based non-profit dedicated to visual storytelling and the power of photography to drive social change. They bring resources and organizations together to help photographers of all levels tell visual stories that have social impact. [catchlight.io](http://catchlight.io)

**Community Arts Stabilization Trust (CAST)** was founded on the belief that the arts drive strong, vibrant, diverse communities. CAST creates innovative financial vehicles to secure permanent space in urban city centers for community arts and culture organizations and to promote lively and stable neighborhoods. [cast-sf.org](http://cast-sf.org)

**Creative Capital** is a non-profit organization that supports innovative artists across the country through project funding, mentorship services, and workshops. Their pioneering venture philanthropy model inspires a deep commitment to artists and helps those working in creative disciplines realize their visions and build sustainable practices. [creative-capital.org](http://creative-capital.org)

**Headlands Center for the Arts** is a multidisciplinary, international arts center dedicated to supporting artists, the creative process, and the development of innovative ideas and artwork. Through a range of programs for artists and the public, we offer opportunities for reflection, dialogue, and exchange that build understanding and appreciation for the role of art in society. [headlands.org](http://headlands.org)

**Pacific Felt Factory** arts complex is located in a 6,000 sq ft historic 1865-era brick warehouse in San Francisco's Mission District, where gentrification is displacing arts spaces and local artists. PFF serves the Bay Area arts community by providing affordable art space for twenty artists and for the local arts communities, as well as public programming for sustainable arts and culture. [pacificfeltfactory.com](http://pacificfeltfactory.com)

For fifty-plus years, **San Francisco Arts Education Project (SFArtsED)** has enriched the lives of children by facilitating hands-on participation in the visual and performing arts, taught by practicing artists. SFArtsED supports artist residencies in visual arts, dance, drama, musical theater, world rhythms, and choral expression at some twenty public schools and after-school programs. At their legendary summer camps, students are immersed in a wide range of expressive disciplines, with nearly twenty percent of campers receiving scholarship assistance. [sfartsed.org](http://sfartsed.org)

The San Francisco Museum of Modern Art (SFMOMA) is dedicated to making art a vital and meaningful part of public life. Since 1967, **SECA (Society for the Encouragement of Contemporary Art)** has honored Bay Area artists with the SECA Art Award, which includes an exhibition and catalogue at SFMOMA. Recipients are chosen by artists, SECA members, museum staff, and members of the local arts community. [sfmoma.org/get-involved/membership/seca](http://sfmoma.org/get-involved/membership/seca)

## Wildfire Relief

**Aaron Rodgers NorCal Fire Recovery Fund (ARNCFR)** supports the victims of the Camp Fire in Butte County, CA and, in addition to meeting their basic needs, focuses on Kids Programs (in school, after school, extracurricular), Youth and High School Sports, Housing (temporary structures for displaced Paradise residents as they rebuild). Tragically, the Camp Fire in Butte County has been declared the most devastating and deadliest wildfire in California history. The healing and recovery needs are massive based on the levels of trauma and tragedy inflicted. With this in mind, Aaron Rodgers, a native of Butte County, has partnered with the North Valley Community Foundation to establish the fund, to address our communities' long-term recovery needs. [nvcf.org](http://nvcf.org)

**The California Fire Foundation**, a non-profit 501 (c)(3) organization, provides emotional and financial assistance to families of fallen firefighters, and the communities they protect. Formed in 1987 by California Professional Firefighters, the California Fire Foundation's mandate includes an array of survivor and victim assistance projects and community initiatives. [cafirefoundation.org](http://cafirefoundation.org)

**Caring Choices**, a 501(c)(3) nonprofit that was created in 1993 with the mission to "improve the health and welfare of residents in Northern California by providing services that are currently non-existent or limited in availability and accessibility, improving community services through volunteerism. [caring-choices.org](http://caring-choices.org)

**North Valley Animal Disaster Group (NVADG)** works jointly with public and private agencies and organizations in the North Valley to promote the safety and well-being of all domestic animals and farm animals, including wildlife, affected by a disaster with emergency temporary sheltering, evacuation, medical care, identification for reuniting animals with their owners or adopting into good, suitable permanent homes. This will

be accomplished by utilizing volunteers who have completed the disaster preparedness training provided by the NVADG, educating governmental and non-governmental agencies and animal owners about the importance of disaster preparedness, and scheduling exercises and disaster drills. [nvadg.org](http://nvadg.org)

**The North Valley Community Foundation** creates emergency response funds to provide effective ways for our caring and compassionate community members to give to a crisis here or around the world. [nvcf.org/fund/norcal-fire-relief-fund](http://nvcf.org/fund/norcal-fire-relief-fund)

**The California Community Foundation's Wildfire Relief Fund** supports intermediate and long-term recovery efforts for major California wildfires, as well as preparedness efforts. Since the Wildfire Relief Fund opened in 2003, we have raised \$5 million to support relief and recovery efforts in the aftermath of devastating California wildfires. Grants from the Wildfire Relief Fund have supported those who were displaced or lost housing, belongings and/or employment, or suffered physical or mental health problems; helped to rebuild homes; provided case management services, basic needs assistance, mental health services and financial assistance; upgraded 2-1-1 phone and information system; assisted California wildfire victims with follow-up medical care and supplies; provided respiratory equipment and information to people with lung disease; educated homeowners about green rebuilding; and provided disaster preparedness information. [calfund.org/wildfire-relief-fund](http://calfund.org/wildfire-relief-fund)

# re:home

## Curatorial Team



**Amy Kisch**  
Founder + CEO

AKArt is an art advisory agency as well as an independent curatorial platform. They 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, and sales.

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. 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.

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,

**collect  
for change™**

The Art of Giving



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.

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, 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.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 entailing the work of 20th century masters and contemporary artists. 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.



**Suzanne Zuber**  
Art Historian + Curator

Suzanne Zuber is an independent curator, art historian, and translator based in Germany and the United States. She has collaborated with various institutions including 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 educational programs with the Remarque Peace Center and the Felix Nussbaum Haus in Osnabrück, and the Jewish Museum in Munich. She holds a design degree from the Fashion Institute of Technology in New York, a BA in Art History from Hunter College (City University of New York) and studied Art History in the doctoral program at New York University's Institute of Fine Arts (IFA).

Suzanne Zuber's co-authored book *Remarque's Impressionists* (Vandenhoeck & Ruprecht, 2013) explores the life and art collecting of the émigré writer Erich Maria Remarque and his circle, 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 Amedeo Modigliani and the Berlin Impressionist Max Liebermann, to the aesthetics of postcolonial apartheid in the work of South African artist William Kentridge.



rehomeSF.org

For more information, please contact:

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