Erick Meyenberg: The wheel bears no resemblance to a leg is curated by Lucía Sanromán, Director of Visual Arts, Yerba Buena Center for the Arts, San Francisco, and Gabriela Rangel, Director, Visual Arts and Chief Curator, Americas Society. The exhibition is jointly organized by Yerba Buena Center for the Arts and Americas Society, and will be on view at Americas Society May 3–July 22, 2017. At YBCA, the exhibition is made possible through the generous support of the Panta Rhea Foundation, with additional support from the Consulate General of Mexico in San Francisco and the Mexican Agency for International Development Cooperation. YBCA Exhibitions 2016–2017 are made possible, in part, by Mike Wilkins and Sheila Duignan, Meridee Moore and Kevin King, and the Creative Ventures Council. YBCA Programs 2016–2017 are made possible, in part, by The James Irvine Foundation. Additional Funding for YBCA Programs 2016-2017: National Endowment for the Arts, Abode, Abundance Foundation, Saka Fund, Droover, and members of Yerba Buena Center for the Arts. Free First Tuesdays underwritten by Directors Forum Members. Yerba Buena Center for the Arts is grateful to the City of San Francisco for its ongoing support.

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La rueda no se parece a una pierna
(The Les mamelles de Tirésias video installation, borrows its enigmatic
structure reminiscent of the composer Dmitri Shostakovich.
While it does reference historical modernist sources, Meyenberg's work is consistently recontextualized. The machines of his project depart from Picabia's post-World War I mechanistic drawings, whose forms reveal both a fascination with and loss of faith in the machine as an instrument of progress, by extending their deterministic logic to the world at large. Meyenberg symbolically and formally overlays the machine of education with the military machine, both of which social constructs of identity among a particular group of teenagers. They are all members of the high school marching band Banda de Guerra Lobos (literally, "military band wolves"), at the Colegio Hispanoamericano in Mexico City.

Meyenberg's project is an immersive exploration of bio-power in societies where military discipline is proposed as an idealized form of national service, and more specifically in Mexican contemporary society. Bio-power, a term first used by Michel Foucault, identifies how control is exerted on the bodies and psyches of people in everyday life through institutional norms that enforce gender-specific behavior. In the video work, choreographies and music performed by teenage bodies follow stylized military rituals. These take place within iconic urban contexts that connote Mexico's recent history, thereby exposing the ideological meanings of those sites.

Composed also of flag sculptures, a relief, a narrative foundation to investigate institutional norms that enforce gender, pedagogical instruction, and social constructions of identity among a particular group of teenagers. They are all members of the high school marching band Banda de Guerra Lobos (literally, "military band wolves"), at the Colegio Hispanoamericano in Mexico City.

The wheel bears no resemblance to a leg, which premieres in this exhibition, is also a careful case study of participatory creation and micro-politics—in this case between an artist and the teens in Banda de Guerra Lobos. It merges a range of experimental artistic and social methodologies and interdisciplinary interactions developed at the residency space Casa Gallina in Mexico City, which functions as the sixth edition of the public art project infill. Selected as one of the first artists to launch the residency program, Meyenberg worked for more than two years with the youths and curators, guest musicians, composers, choreographers, costume designers, and a video production team. Following an experimental process that Meyenberg describes as co-participation—based on exchanges of exchange and mutual benefits—he and his collaborators worked with sound, architectural and anti-illusionist structures proposed to object to image—often mediated through dialogue. His formal methodology borrows from the abstract, fragmentary, and anti-illusionist structures proposed by early twentieth-century avant-garde figures such as Francis Picabia and Marcel Duchamp, combined with a symphonic structure reminiscent of the composer Dmitri Shostakovich.

In a moment when the most alarming effects produced by the concurrency of multiple discourses connecting and disconnecting, going back only to return in another form. As a phenomenological experience, the work invites a powerful sense of immersion that unspins, for a moment, the rhythm of our bodies and is also influenced by early twentieth-century avant-garde and anti-illusionist structures proposed to object to image—often mediated through dialogue. His formal methodology borrows from the abstract, fragmentary, and anti-illusionist structures proposed by early twentieth-century avant-garde figures such as Francis Picabia and Marcel Duchamp, combined with a symphonic structure reminiscent of the composer Dmitri Shostakovich.

Ernesto Mayenberg, digital renderings for Aesthetes 2.0 (Chernobyl, flag-structures I, II-1980 [Chernobyl], Trio-08-1980 [Chernobyl], Trio-6 [El Gran]... 2010, courtesy the artist.

Erick Mayenberg (b. 1980, Mexico City) studied visual arts at the National School of Fine Arts (ENAP) in Mexico City. In 2009 he was a guest student at the Berlin University of Arts (UdK), under the guidance of the German artist Rebecca Horn. His work received the honorable mention CentroCentro Centennial Award at ZEBA MACO in 2011. His solo exhibitions have included The Return of the Dinosaur, Museum Universitario del Chopo, Mexico City (2013), Back to the Present, Aréna Arte, Madrid, Mexico City (2010), and Das ist kein Fleisch, International Festival of Lights (FILO), Laboratorio de Arte Alameda, Mexico City (2013), and Laboratorio de Arte Alameda, Mexico City (2010). His work has been included in Centennial Award, Mexico City (2015). His work has been included in Back to the Present, Aréna Arte, Madrid, Mexico City (2010), and Das ist kein Fleisch, International Festival of Lights (FILO), Laboratorio de Arte Alameda, Mexico City (2013), and Laboratorio de Arte Alameda, Mexico City (2010). His work has been included in The Return of the Dinosaur, Museum Universitario del Chopo, Mexico City (2013), Back to the Present, Aréna Arte, Madrid, Mexico City (2010), and Das ist kein Fleisch, International Festival of Lights (FILO), Laboratorio de Arte Alameda, Mexico City (2013).