PUBLIC PROGRAMS

OPENING NIGHT PARTY
FRIDAY, DECEMBER 1, 2017, 7–10 PM
GRAND LOBBY & FIRST FLOOR GALLERIES
$12 in advance / $15 at the door / Members FREE

ARTIST AND CURATOR CONVERSATION
SATURDAY, JANUARY 13, 2018, 2:30 PM
UNTITLED ART FAIR SF
PALACE OF FINE ARTS
$30 Fair Entrance Fee

In conversation with curator Cuauhtémoc Medina, artist Yishai Jusidman will discuss the place of color in the darkest memories of modern European history, and the role of painting in the construction of social memory well beyond the debate around the prohibition of images. Presented in partnership with Untitled Art Fair SF.

Yishai Jusidman: Prussian Blue is curated by Cuauhtémoc Medina, chief curator, and Virginia Roy, curator, and organized by Museo Universitario de Arte Contemporáneo (MUAC). The presentation at YBCA is organized by Lucia Sammarco, director of visual arts. YBCA Exhibitions are made possible in part by The Andy Warhol Foundation for the Visual Arts, Panta Rhea Foundation, American Council of Learned Societies Public Fellows Program, Merdes Moore and Kevin King, and United Airlines. YBCA Programs are made possible, in part, by The James Irvine Foundation. Additional funding for YBCA Programs: National Endowment for the Arts, Ambundance Foundation, Groussner, and members of Yerba Buena Center for the Arts. Yerba Buena Center for the Arts is grateful to the City of San Francisco for its ongoing support.

Yerba Buena Center for the Arts (YBCA) is one of the nation’s most innovative contemporary arts centers. Founded in 1993, YBCA’s mission is to generate culture that moves people. Through powerful art experiences, thoughtful and provocative content, and deep opportunities for participation, YBCA is committed to creating an inclusive culture that awakens personal and societal transformation. YBCA presents a wide variety of programming year-round, including performing arts, visual arts, film/video and civic engagement. YBCA venues include the Forum, Screening Room, Galleries and the Yerba Buena Center for the Arts Theater. For tickets and information, call 415.978.ARTS (2787).
An underlining of the hand was also a signature agenda of the influential modernist critic Clement Greenberg in the 1950s. For Greenberg, the act of painting and the gesture provoked by the Nazis have at least one element in common, and this element is the color Prussian blue. This affinity is not a fiction or a whim; it is a painful but very real fact, and one that underscores the necessity and the force of no way of dealing with the Holocaust, because from the outset the Holocaust expressed itself in a material presence. The question truly modern, its purified materiality would be achieved by the fusion of the pictorial and the physical surface of the canvas, as in works by Helen Frankenthaler and Morris Louis produced under Greenberg’s tutelage.

If Greenberg desired in painting a materiality untainted by any trace of subjectivity, I have risked putting forward a provocative speculation: he would have found the most perfect instance of his aesthetic program in an unlikely place far removed from the New York art world. Today it is a popular destination, focused on the archive of the worst mass atrocity of modern history?

In spring 2010 I visited a retrospective show was given to a small painting from Majdanek may be grotesque, it is an image that calls forth the most refined visual resources . . . and also the paintings by way of what paintings that, for all practical purposes, have been traced by photographs of the gas chambers. Some of these photographs were taken right after the war, others were taken when the camps became memorial sites, and yet others are pictures recent visitors uploaded to the internet. In these works the hand of the painter is altogether explicit but neutral: its task is to follow the photographer, to make the stained rags with which I cleaned my materials, and to record the material painting. However, my Rags repudiate the modernist desire for objectivity, purity, and truth. Quite the opposite, their condition is thoroughly fallible, and their appearance most directly recalls the San Francisco Museum of Modern Art; SITE Santa Fe Biennial; the 2001 Venice Biennale; Utroboreyas: Aspects of Post-modern American Art, which traveled to the Museum of Contemporary Art San Diego; the Walker Art Center, Minneapolis; and the Miami Art Museum, Miami Beach; MEIAC, Badajoz, Spain; and MUAC, Mexico City (2016–17); and Points, Museo de Arte Moderno, Mexico City (2003); The Economist Shyffon, Yvon Lambert Gallery, New York (2007); and muséum multimedial/Work Pointers, which traveled to SMAK, Ghent, Belgium; MEIAC, Badajoz, Spain; and MARCO, Monterrey, Mexico (2002–3). His work has been included in many group exhibitions, including the 2014 SITE Santa Fe Biennial; the 2001 Venice Biennale; Utroboreyas: Aspects of Post-modern American Art, which traveled to the Museum of Contemporary Art San Diego; the Walker Art Center, Minneapolis; and the Miami Art Museum, Miami Beach; MEIAC, Badajoz, Spain; and MUAC, Mexico City (2016–17).