



IT IS A GARDEN

2016 | ink on paper, glass, half-mirror glass, wood frames,
archival pigment prints, prismatic film

Megumi Matsubara

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Artist and architect Megumi Matsubara's spatial compositions strike a delicate balance of presence and absence.

For this new project commission, she brings her creative practice into intimate, site-specific dialogue with the YBCA building, amplifying direct experience of its architecture while weaving in narratives from the surrounding neighborhood and larger fabric of the city. Inspired by the site's close proximity to Yerba Buena Gardens, Matsubara approaches its various physical and social layers through the conceptual lens of a garden, asking, "What are the invisible elements that define a garden's presence? The constant effort of watering, caring, acting? The climate? The soil underneath?" She combines photography, sculpture, text, and phenomena of light to unfold new dimensions of spatial experience, inviting visitors to embrace their own sensorial and mental landscapes as part of a multifaceted ecology of place.

Production and programming support provided by Luca Pradella, Ann Miller, San Francisco Center for the Book, Alley Cat Books and Gallery, and Voice Gallery (Marrakech).

SLOW DIALOGUES: Time, Space, and Scale

Yerba Buena Center for the Arts | April 22 to July 10, 2016

Exhibition and public programming curated by Slow Research Lab | www.slowlab.net



THE ETHICS OF DUST: OLD UNITED STATES MINT, SAN FRANCISCO

2008-16 | latex, pollution

Jorge Otero-Pailos

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Jorge Otero-Pailos's research series 'The Ethics of Dust' encourages reflection on one of humanity's most neglected, and also most pervasive, cultural products: pollution.

On display at YBCA are two luminous architectural volumes, cast from more than a century of material that has accumulated on the chimneys of San Francisco's historic Old Mint, a relic of the California gold rush. The structures reveal not only the embedded material realities of the site, but also the evolving local histories of labor, migration, resource extraction, industrialization, global capitalism, and urban redevelopment. Otero-Pailos's installation enables a poignant dialogue with and across time, provoking new understandings about – and a deeper sense of accountability for – our shared existence.

Commissioned by Yerba Buena Center for the Arts with support from the Columbia University Graduate School of Architecture, Planning and Preservation. Production assistance provided by Valentina Flora Angelucci, Chi-Chia Hou, Mengjie Zhan, Qi Zhang, Yuanyi Zhang, and Patrick Monte. Realized in collaboration with Activate SF and the City and County of San Francisco, Office of Economic and Workforce Development.

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TRAVELING GEOMETRY

2008–2016 | bamboo, silicone rubber, arduino

Maria Blaisse

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Maria Blaisse engages in deep investigations of materials and form that blur the boundaries of architecture, fashion, sculpture, engineering, poetry, and dance.

The dynamic array of sculptural bamboo forms on view at YBCA demonstrate her vision for the near-future of the human built environment as more flexible and closer to nature. Two intricately woven structures are displayed alongside film and photographs in which dancers engage the structures in graceful, symbiotic interplay. Another collection of simple bamboo lines suspended in the museum lobby floats mobile-like in the air above visitors' heads, activating the upper registers of the building while gently gesturing toward the local cityscape. On occasion during the exhibition, some of the forms are lowered to the lobby floor and engaged by live performers, thereby exposing the range of scales at which they can be experienced and imagined: from the intimacy of the body to the familiar, local scale of architecture to the interconnected sphere of the urban and natural environments.

Presentation of Maria Blaisse's artwork made possible with support from the Consulate General of the Netherlands in New York. Production support by Bin Xu.

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