



**FOR IMMEDIATE RELEASE**

**Media Contact:**

**Voleine Amilcar: 415.978.2700, [vamilcar@ybca.org](mailto:vamilcar@ybca.org)**

**Yerba Buena Center for the Arts Presents**

**Edgar Arceneaux's *Until Until Until . . .* and *Library of Black Lies*  
and the US debut of Yishai Jusidman's complete *Prussian Blue* series**



**Exhibitions by Los Angeles-based artists examine  
collective cultural memory and ethics of representation**

**Exhibitions: Friday, December 1, 2017, through Sunday, March 25, 2018**

**Opening night party: Friday, December 1, 2017, 7–10 PM**

**SAN FRANCISCO - (October 19, 2017) Yerba Buena Center for the Arts (YBCA)** is pleased to present in its first-floor galleries works by [Edgar Arceneaux](#) and [Yishai Jusidman](#). The two exhibitions, on view **December 1, 2017, through March 25, 2018**, investigate the relationship between history and collective cultural memory.

The Los Angeles–based Arceneaux presents two major experimental works: ***Until Until Until . . .*** (2015–17), a live-action play and immersive multimedia art installation, and ***Library of Black Lies*** (2016), a large-scale sculpture and labyrinth. Jusidman, a Mexican artist of Jewish heritage, debuts for the first time in the United States the complete series ***Prussian Blue***, a grouping of paintings that delve into the visual memory of the Holocaust. Members of the media are invited to celebrate the opening on **Friday, December 1, 2017, 7–10 PM**.

“Edgar Arceneaux and Yishai Jusidman are two extraordinary artists whose works have resounding relevance and connection to the critical conversations taking root in American politics that we must openly have today,” says **YBCA’s director of visual arts, Lucía Sanromán**. “Arceneaux through his work inspires an incredibly timely conversation about truth, race, and American history in relation to blackness, while Jusidman probes us to examine the relationships between trauma, meaning, and sight after encountering evidence of unspeakable acts perpetrated in the name of purity.”

#### ***Until Until Until . . . and Library of Black Lies***

Los Angeles–based artist and YBCA 100 alumnus Edgar Arceneaux explores historical patterns around race and representation through drawings, installations, and theater. Organized by YBCA, this grouping of works includes *Until Until Until . . .* (2015–17), a multimedia video installation and play written, staged, and directed by Arceneaux. The work revisits a controversial performance by the American actor, dancer, and singer Ben Vereen at Ronald Reagan’s presidential inauguration. Vereen performed the famous show tune “Waiting for Robert E. Lee” in blackface during the first act, which was broadcast live on ABC, but the TV network did not broadcast the second act, where Vereen sang the mournful song “Nobody” while removing the blackface. The omission of the second, emancipatory act from national television resulted in a misrepresentation of the actor’s original intentions and the ruin of Vereen’s reputation, particularly in the black community.

Thirty-six years later, Arceneaux reconstructs the complete Vereen performance and invites the exhibition audience to interact with the props. The performance originally captured for television plays on a monitor on one side of the stage, while Arceneaux’s

contemporary restaging is projected opposite, allowing the audience to physically move between the two, traversing time, space, and perspective.

*Until Until Until* . . . will be performed live for the public on the evenings of **February 23 and 24, 2018**, starring Frank Lawson as Ben Vereen. Winner of Performa's Malcolm McLaren Award and praised in the *New Yorker* and *Los Angeles Times*, Lawson's performance as Vereen has been critically acclaimed from New York to Boston to Los Angeles. **Members of the media are invited to attend a private performance on Thursday, February 22, 2018, 8–9:30 PM.**

Complementing this work is *Library of Black Lies* (2016), a large-scale sculpture and labyrinth containing a collection of crystallized books—from dictionaries to encyclopedias to novels—presenting variants on African American history. The artist refers to the revision of history over time by using sugar crystals to obscure the content of the texts; we encounter the books frozen in an otherworldly representation of the historical record. Paralleling how narratives change according to personal and political will, *Library of Black Lies* interrogates what we know and how we know it—particularly when it comes to the construction of black history.

### **Yishai Jusidman's *Prussian Blue***

The Los Angeles–based Mexican painter Yishai Jusidman has an uncanny gift for conjuring naturalistic depictions that probe visual perception and the ethics of representation. YBCA showcases for the first time in the United States the acclaimed exhibition *Yishai Jusidman: Prussian Blue*, originally organized by the Museo Universitario Arte Contemporáneo (MUAC) in Mexico City.

The featured paintings are rendered almost exclusively in one of the earliest artificially developed pigments used by European artists, Prussian blue. The chemical compound that makes up this pigment happens to be related to the prussic acid in Zyklon B, the poisonous product deployed at Nazi concentration and extermination camps. By a strange turn, traces of the pigment remain to this day on the walls of some of the gas chambers. Such stains are quiet, disturbing, palpable reminders of the ungraspable event that Jusidman's paintings confront to profound effect. The interplay between painting and staining allows Jusidman to plunge us into the labyrinth of memory, as underscored by his works' excruciating silence and presence, in a way that is simultaneously distancing and faithful to detail.

The *Prussian Blue* series engages in a dialogue with historical documents and with monuments of a melancholic form of tourism, while always skirting our *will to see* implied in the testimony of an atrocity. Jusidman does not depict so much the historical facts as these facts' aura and this may serve us as an effective warning to the consequences of hate.

*Yishai Jusidman: Prussian Blue* is organized by Museo Universitario Arte Contemporáneo (MUAC) in Mexico City, and is making its US debut at YBCA.

**A series of public programs will be presented in conjunction with the exhibitions:  
YBCA in partnership with Untitled Art Fair SF presents  
Conversation: Yishai Jusidman and Cuauhtémoc Medina  
Saturday, January 13, 2018, 2:30 PM  
Palace of Fine Arts, San Francisco**

Artist Yishai Jusidman and curator Cuauhtémoc Medina share the stage to discuss the works and curatorial premise of the exhibition *Prussian Blue*.

**Conversation: Edgar Arceneaux and Julian Myers-Szupinska  
Friday, March 16, 2018, 7–8:30 PM  
YBCA Screening Room**

**Admission: \$10**

Artist Edgar Arceneaux and critic and historian Julian Myers-Szupinska discuss Arceneaux's works featured in the exhibition, and their shared collaborative projects.

#### **Ticket information**

Gallery admission: \$10; seniors, teachers, and students: \$9; YBCA members: Free  
Yerba Buena Center for the Arts 701 Mission Street,  
San Francisco CA 94103 415.978.2787

*Edgar Arceneaux* is curated by Lucía Sanromán, director of visual arts, and Dorothy Dávila, associate director of visual arts, at Yerba Buena Center for the Arts.

*Yishai Jusidman: Prussian Blue* is curated by Cuauhtémoc Medina, chief curator, and Virginia Roy, curator, Museo Universitario Arte Contemporáneo (MUAC). The presentation at YBCA is organized by Lucía Sanromán, YBCA director of visual arts.

YBCA exhibitions 2017–18 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, Meridee Moore and Kevin King, and United Airlines. YBCA programs 2017–18 are made possible, in part, by The James Irvine Foundation. Additional funding for YBCA programs 2017–18: National Endowment for the Arts, Abundance Foundation, Grosvenor, 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.

#### **About the Artists**

**Edgar Arceneaux** (b. 1972, Los Angeles) is an artist working in drawing, sculpture, and

performance whose artworks explore connections between historical events and present-day truths. He played a seminal role in the creation of the Watts House Project, a redevelopment initiative to remodel a series of houses around the Watts Towers, serving as director from 1999 to 2012. His work has been featured at the Hammer Museum, Los Angeles; the Whitney Biennial, Whitney Museum of American Art, New York; the Studio Museum in Harlem, New York; Performa 15, New York; and the MIT List Visual Arts Center, Cambridge, Massachusetts, among other venues. Arceneaux lives and works in Pasadena, California.

**Yishai Jusidman** (b. 1963, Mexico City) noteworthy solo exhibitions include *Prussian Blue*, Americas Society, New York (2013) and MUAC, Mexico City (2016–17); *Paintworks*, Museo de Arte Moderno, Mexico City (2009); *The Economist Shuffle*, Yvon Lambert Gallery, New York (2007); and *mutatis mutandis / Working Painters*, which traveled to SMAK, Ghent, Belgium; MEIAC, Badajoz, Spain; and MARCO, Monterrey, Mexico (2002–3). His paintings have been featured in important international group exhibitions, such as the 2014 SITE Santa Fe Biennial; the 2001 Venice Biennale; *Ultrabaroque: Aspects of Post-Latin American Art*, which traveled to the Museum of Contemporary Art San Diego; the San Francisco Museum of Modern Art; the Walker Art Center, Minneapolis; and the Miami Art Museum (2000–2003); and ARS 01, KIASMA, Helsinki, Finland (2001). Jusidman's work is often included in panoramic exhibitions of Mexican contemporary art, as in *The Era of Discrepancy*, Museo Universitario Arte Contemporáneo, Mexico City (2007); *Echo—Contemporary Art from Mexico*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2003); and *Soleils du Mexique*, Petit Palais, Paris (2000). Jusidman lives and works in Los Angeles.

### **About the Curators**

**Lucía Sanromán** joined YBCA as director of visual arts in October 2015. Over the course of her career, she has curated groundbreaking exhibitions throughout the United States, Mexico, and Latin America. Recent projects at YBCA include, among others, *Tania Bruguera: Talking to Power / Hablándole al Poder* (2017) (co-curated with Susie Kantor, curatorial associate at YBCA). Previous projects include *Playgrounds for Useful Knowledge*, a collaboration with Philadelphia Mural Arts and Cohabitation Strategies. In 2014 she was co-curator of SITE Santa Fe's signature biennial *SITElines.2014: Unsettled Landscapes*.

**Dorothy Dávila** joined the visual arts team at YBCA in 2013 as senior exhibitions manager, and has served as associate director of visual arts since September 2016. Over her twenty-year career she has cultivated a passion for art and exhibition making at institutions such as the Museum of Fine Arts, Boston, and the Harvard Art Museums. Her experience includes managing collections and object information, visual archives, exhibitions, projects, and staff. During her tenure at Harvard as head of the collections department, Dávila collaborated with curators, donors, and gallerists to grow and strengthen the museum's contemporary art collection. In 2016 she curated Tom Sachs's

*Space Program: Europa* at YBCA.

**Cuauhtémoc Medina** is an art critic, curator, and historian with a PhD in the history and theory of art from the University of Essex. Since 1993 he has been a full-time researcher at the Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, and between 2002 and 2008 was the first associate curator of art, Latin American collections, at Tate Modern. In 2012 he was curator of the ninth edition of Manifesta, presented in Limburg, Belgium, and in 2013 was curator in the 22nd edition of ArteBA. He is currently chief curator at the Museo Universitario Arte Contemporáneo (MUAC) in Mexico City.

**Virginia Roy** is curator at the Museo Universitario Arte Contemporáneo (MUAC), Mexico City. From 2005 to 2006 she worked in the Exhibition Department at the Centro de Cultura Contemporánea de Barcelona (CCCB). From 2007 to 2014 she was an associate curator at Foundation La Caixa, where she curated the exhibitions *Sebastião Salgado* (2014), *Contemporary Cartographies* (2012), and *Masters of Chaos* (2012), among others. In 2015 she co-curated *Límites Nómadas*, which won the Bienal de las Fronteras (Mexico). At MUAC she has co-curated the exhibitions *Orden y Progreso: Laureana Toledo* (2015) and *Yishai Jusidman. Prussian Blue* (2016), and curated *Gregor Schneider. Kindergarten* (2017). She recently co-curated *Memoria física. Edgardo Aragon* (MACO, Oaxaca, 2017). Currently she is working with Helena Chavez on a Simon Gush solo show to open 2018 at Museo Ex Teresa Arte Actual, Mexico City.

### **About Yerba Buena Center for the Arts**

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. For tickets and information, call 415.978.ARTS (2787). For more information, visit [ybca.org](http://ybca.org).

###