ERICK MEYENBERG: The wheel bears no resemblance to a leg
Curated by Gabriela Rangel and Lucía Sanromán

On view at Americas Society, May 3 through July 22, 2017
VIP Opening and Press Preview: Wednesday, May 3, 5:00-7:00 p.m.
General Opening: Wednesday, May 3, 7:00-9:00 p.m.

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New York, February 15—The wheel bears no resemblance to a leg by Erick Meyenberg (b. 1980, Mexico City) is the end result of the artist’s long collaboration with members of the high school marching band Banda de Guerra Lobos (literally, “military band wolves”) at the Colegio Hispanoamericano in Mexico City. Meyenberg and the teenagers—together with curators, guest musicians, composers, choreographers, costume designers, and a video production team—co-created the choreography that takes the band through some of Mexico City’s most emblematic and politically marked sites: the Plaza de Tlatelolco, where in 1968 striking university students clashed with the state; the Monument to the Revolution, commemorating the Mexican Revolution of 1910; and the shopping mall Centro Comercial Forum Buenavista, symbolizing Mexico’s embeddedness in transnational capitalism.

Both the installation and its multiple components take its enigmatic title from the prologue to Guillaume Apollinaire’s 1903 play Les mamelles de Tirésias (The Breasts of Tiresias). The play, in which the term surrealism was originally coined, centers on a man who gives birth to children, conveying the poet’s essential idea: that imagination will preserve art from modern science through the union of surprise and grotesque parallels to reality. Re-appropriated by Meyenberg, Apollinaire’s gender charade becomes a narrative foundation to explore the relationships between pedagogical instruction and social constructions of identity—here taking
the form of uniforms, discipline, education, gender, the state, and symbols of nationhood—and a conception of the “surreal” not as an evasion of reality, but as an invitation to surmount other realities.

Developed during Meyenberg’s residency at Casa Gallina - the sixth edition of the public art project, InSite - *The wheel bears no resemblance to a leg* (2016) is co-organized by Americas Society, the Yerba Buena Center for the Arts (San Francisco), and InSite/Casa Gallina (Mexico City), and curated by Gabriela Rangel (Visual Arts Program Director and Chief Curator at Americas Society) and Lucía Sanromán (Director of Yerba Buena Center).

### About the artist: Erick Meyenberg
(b. 1980, Mexico City) works at the intersection of drawing, collage, video, data analysis, and sound. The artist 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 Centennial Award at ZONA MACO in 2011. His solo exhibitions have included *The Return of the Dinosaur*, Museo Universitario del Chopo, Mexico City (2014), *Back to the Present*, Arróniz Arte Contemporáneo, Mexico City (2011), *Das ist kein Fleisch*, International Festival of Lights (FILUX), Laboratorio de Arte Alameda, Mexico City (2013), and Labor Berlin 2: *Erick Meyenberg. Etude taxonomique-comparative entre les castes de la Nouvelle Espagne et celles du Mexique contemporain*, Haus der Kulturen der Welt, Berlin (2010).

### Image Credit: Erick Meyenberg, *The wheel bears no resemblance to a leg* (video stills), 2016. Courtesy of the artist.

### Americas Society
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