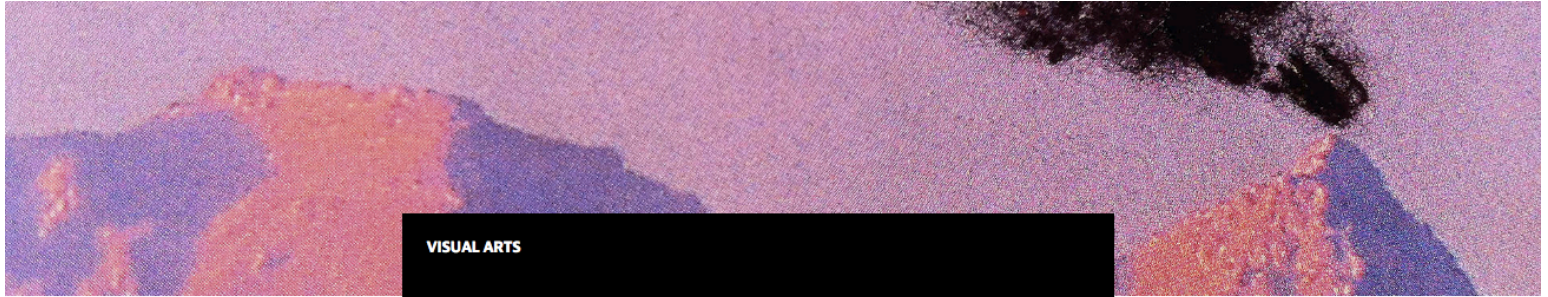


August 30, 2017



Above: Nina Katchadourian, 'Pink Volcano,' 2011. From 'Seat Assignment' project, 2010–ongoing. (Courtesy the artist and Catharine Clark Gallery)

VISUAL ARTS

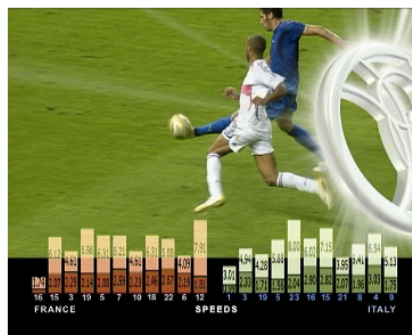
Hope Comes to the Fore: 6 Visual Arts Shows to See This Fall

By Sarah Hotchkiss 
AUGUST 30, 2017



Remember when all we could talk about was how 2016 had been really rough? *We can't wait for this year to end*, we said. *Surely whatever comes next will be better — less heartbreaking, less depressing, less frantic. Like Jon Snow, we knew nothing.*

Defining the role art has to play in the midst of national, social and political upheaval is a task for more robust minds, with fewer deadlines on their hands. But in my survey of the Bay Area's fall season, it's heartening to see many institutions grappling with the same questions, along with local artists getting major museum love and artistic reminders of hope coming to the fore.



Harun Farocki, 'Deep Play' (video still), 2007. (Courtesy of Harun Farocki GbR and Greene Naftali Gallery, New York)

Mechanisms

The Wattis Institute, San Francisco
Oct. 12, 2017 – Feb. 24, 2018

In these parts, art and technology get paired up on the regular, reinforcing the false binary the very words have come to represent. On art's side: artists, affordable housing, the city's creative soul. And for technology: tech workers, the housing crisis, venture capitalism run rampant. But Wattis director Anthony Huberman has managed to turn this old and tired juxtaposition into an exhibition that looks at technology not as a local industry, but as a group of machines — objects, devices, systems and infrastructure. And does so in a large-scale group exhibition with surprising inclusions — Jay DeFeo and Louise Lawler, to name two. In *Mechanisms*, art doesn't merge with machines courtesy of a plus sign or an ampersand,

it gums up the gears, calls attention to efforts towards efficiency and critiques the very mechanisms that make it.