



From left: Kathryn Andrews, *Coming to America (Filet-O-Fish)*, 2013, stainless steel, paint, found object, film props, 104¼ x 54 x 43". Sam Lewitt, *More Heat Than Light*, 2015, font.



MINNEAPOLIS

ANDREA BÜTTNER

WALKER ART CENTER • November 21, 2015–April 10, 2016 • Curated by Fionn Meade • Weakness is Andrea Büttner's strength. For a decade, the Stuttgart-born artist has coaxed often-minor media—inexpert video, casual photography, glass painting, wallpaper, even low-slung planters of live moss—into speaking of humility, poverty, shame, and (the refusal of) judgment. Whether woodcut-printing the text piece *I want to let the work fall down*, 2005; inviting cloistered Carmelite nuns to film their homespun creative activity (*Little Works*, 2007); illustrating a 2014 edition of Kant's *Critique of Judgment* with sublimary, seemingly chance-determined images that cause adjudication to misfire; or repeatedly confessing her artistic influences, Büttner skews from ego. The upshots, her first US solo exhibition will no doubt demonstrate, are numerous, from a catechization of art's liaison with thrusting neoliberalism to a call for a reconsideration of belief—and its corollary, meekness—that feels quietly radical. —Martin Herbert

SAN FRANCISCO

"SAM LEWITT: MORE HEAT THAN LIGHT"

CCA WATTIS INSTITUTE FOR CONTEMPORARY ARTS • September 10–November 21 • Curated by Anthony Huberman • For his new project at CCA Wattis, Sam Lewitt will attach ten heaters designed for use in mobile-communication systems to the gallery's track lighting, parasitically siphoning electricity to generate thermal rather than luminous energy. As in his previous work repurposing high-tech materials (his contribution to the 2012 Whitney Biennial employed ferromagnetic liquid, used in everything from hard drives to military aircraft), Lewitt here wittily underscores the degree to which physical environments—and, by extension, contemporary neoliberal cultural and economic systems—are simultaneously strictly regulated yet highly flexible. Accompanied by texts (in a font designed by the artist), digital sensors, and a thermal camera to capture the infrared signatures of the heaters and of the bodies moving among them, the installation also reflects on the ways in which environmental conditions are registered—as both phenomenological experience and measurable data.

—Gwen Allen

LOS ANGELES

"UH-OH: FRANCES STARK 1991-2015"

HAMMER MUSEUM • October 11, 2015–January 12, 2016 • Curated by Ali Subotnick • From her celebrated video *My Best Thing*, 2011, to recent works integrating her Instagram posts, Frances Stark has been exploring the kinds of relationships that might spark up between an artist and strangers, whether on far-flung continents or in nearby LA neighborhoods that can feel just as distant. Entwining her personal circumstances with her works in ways that feel necessary (and never spectacular or crudely confessional), Stark presents a new model of what it means to be an artist today. This hometown survey will include Stark's projections and videos along with her mainly paper-based work of the 1990s and 2000s, showing that Stark has always asked questions about the artist's place in the world—about how the life of the studio relates to financial and familial pressures, how to use and abuse texts to extract the poetic from the instrumental, and when, why, and how to turn from shaman to showman.

—Mark Godfrey

CONTEMPORARY ART • May 8, 2016 • Frances Stark, *My Best Thing*, 2011, video. Kathryn Andrews, *Coming to America (Filet-O-Fish)*, 2013, stainless steel, paint, found object, film props. Sam Lewitt, *More Heat Than Light*, 2015, font. (Clockwise from top left) Kathryn Andrews, *Coming to America (Filet-O-Fish)*, 2013, stainless steel, paint, found object, film props, 104¼ x 54 x 43". Sam Lewitt, *More Heat Than Light*, 2015, font. Frances Stark, *My Best Thing*, 2011, video.