

## HOLLYBUSH GARDENS PRESENTS:

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### MOOS/MOSS BY ANDREA BÜTTNER

EXHIBITION 27 JANUARY - 4 MARCH

*Moos/Moss*, Büttner's second exhibition at the gallery, centres on the artist's continuous interest in judgement and value systems. Notions of littleness and humility, previously expressed in works such as *I want to let the work fall down* (2006), the video piece *Little Works* (2007) and the instruction series *Fallen lassen* (2008 -) are readdressed. The exhibition will consist of a new body of work including an installation of grey fabric paintings, a slide show, an audio work as well as a sculpture.

In 2010 Büttner began taking snapshots of moss whilst travelling as well as collecting photographs given to her by friends. She first became interested in mosses from a sculptural perspective - thinking about them in relation to Bataille's notion of L'informe or formlessness. For Büttner, moss opens rich resonances of sexuality, littleness and modesty. Moss falls under the taxonomic term cryptogam - meaning 'hidden sexuality', producing a queer relationship to ascetic convent communities, another central interest of the artist's oeuvre. Also called 'lower plants' mosses share the now contested status of being 'lower' down the evolutionary scale in comparison with flowering plants, ferns and conifers. Taken literally they also tend to be small, low-growing plants that thrive on minimal substrates such as rocks or tree bark. Mosses are without roots, exist on the surface like dust, on top of other things like dust - "the dust of nature". For Büttner there is a relationship between images of mosses and Duchamp's & Man Ray's *Dust Breeding* (1920).\* In both we bear witness to the agency of passivity, a leaving alone that gives rise to a miniature landscape on top of something else. Additionally the discourse of poverty and wealth can also to be found in *Moos/Moss*: Moos is a metaphor for money in German: "Ohne Moos nichts los" - Without moss you don't get anywhere.

The grey panels are made from material that is used to produce work uniforms. This work revisits the material that Büttner has previously used for monochromes, initially in São Paulo as part of the Biennale 2010. For *Moos/Moss* she chooses to install them in dimensions somewhere between painting and wall covering. The idea of the covered wall connects back to her last show at the gallery in 2008, where she painted the walls brown as high as her arm could reach. Whilst the brown wall painting spoke of warmth, faeces, the colour of the Franciscan habit, shame, chocolate and her admiration of Dieter Roth, the beginning of her interest in work uniforms comes from an encounter with a religious order: A community of contemplative nuns who work at supermarket tills, as cleaning ladies, in factories, to earn their living and to share the lives of the community in general.

*Live Oak Friends Meeting, Houston, 2011* is a sound piece capturing the 'silence' of a Quaker meeting in a Meeting House with a Skyspace by James Turrell. During the meeting the Skyspace was open. The sound of birds, planes and cars can be heard in the distance. Quaker worship is based on silence: Friends sit together without speaking.

In the exhibition there is a corner seat, a crude domestic version of a bench, a private kind of readymade in a public setting demarcating something between these two spheres. Whilst we are all familiar with the edict 'Go stand in the corner!' often a humiliating ritual known to children, the paradox remains that it can be a good place to be: here you are on the margins of the gallery facing inwards, from where you can observe, rest or talk. In its location, the corner bench allows for an inversion of this awkward dysphoric emotion into a position of agency and power. The combination of the location and the object could be seen as ambivalent, bringing together both emotions of debasement and judgement, subjects that underpin much of the artist's enquiry.

Andrea Büttner lives and works in London and Frankfurt. Currently she has a solo show at Collezione Maramotti until 29 April 2012. Forthcoming exhibitions include Bergen Konsthall (group), March, and MMK Museum für Moderne Kunst, solo show. Recent exhibitions include Artpace, San Antonio, *The Poverty of Riches*, Whitechapel Art Gallery, *Há sempre um copo de mar para um homem navegar* (There is always a cup of sea to sail in), 29th São Paulo Biennial, Brazil and *Unto This Last*, Raven Row, London.

\* A photograph by Man Ray of the reverse of Duchamp's *The Bride Stripped Bare by Her Bachelors, Even* (1915-23). *Dust Breeding* acts as a snapshot forever capturing the momentary accumulation of dust on the glass.

**HOLLYBUSH GARDENS**  
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**EXHIBITION OPEN**  
**WEDNESDAY - SUNDAY**  
**12 - 6 PM**

**ANDREA BÜTTNER**

Born 1972 in Stuttgart. Lives and works in London and Frankfurt

**Forthcoming**

Hollybush Gardens, London  
 MMK Museum für Moderne Kunst, solo show

**Exhibitions**

- 2011 The Maramotti Collection, Reggio Emilia, Italy  
 Artpace, San Antonio, July  
The Poverty of Riches, solo show at Whitechapel Art Gallery, London
- 2010 Há sempre um copo de mar para um homem navegar  
(There is always a cup of sea to sail in),  
 29th São Paulo Biennial, Brazil  
Unto This Last, Raven Row, London  
Les compétences invisibles, Maison Populaire in Montreuil, curated by Florence Ostende  
Love Boat, Kunsthaus Essen, Essen  
Andrea Büttner/Martin Pfeifle, Haus der Kunststiftung Baden-Württemberg, Stuttgart
- 2009 Croy Nielsen (Solo Show,) Berlin  
East International 2009, selected by Art and Language and Raster  
The young people visiting our ruins see nothing but a style, curated by Form and Content at GAM, Torino  
 Solo show at SE 8, London as part of the Cabinets series.  
 Solo show at Fabio Tiboni -Bologne, Italy
- 2008 No one needs the needy, Galerie Sandra Buerger, Berlin  
Nought to Sixty, ICA, London  
 Solo show at Crystal Palace, Stockholm  
The Soft Shields of Pleasure, group  
 Den Frie Udstillingsbygning, Copenhagen  
 Solo exhibition, Hollybush Gardens, London, March
- 2007 Badischer Kunstverein, Karlsruhe (solo, cat, essay by Dan Fox)  
Overtake - The Reinterpretation of modern art, Lewis Glucksman Gallery, Cork  
Pensée sauvage - On Freedom, Frankfurter Kunstverein/ Ursula Blickle Stiftung, cat, essay by Chus Martinez  
Species of Spaces and Other Pieces, Hollybush Gardens, London  
Evangelisch / Katholisch VII Finale, Montgomery, Berlin  
Roth Ecke, The Return, Goethe Institute, Dublin (solo)
- 2006 Anxiety of Influence, The New Wight Biennial, UCLA, Los Angeles (cat.)  
Tölzblock, Rachmaninoffs, London (solo)  
Editionen, Montgomery, Berlin  
Un, Espace Surplus, Berlin (solo)

Bloomberg New Contemporaries 2006, The Coach Shed, Liverpool  
Biennial, Liverpool (cat.)

Happy Believers, 7. Werkleitz Biennale, Halle (cat.)

Shit space, Hockney Gallery, Royal College of Art, London  
(solo)

Too dark in the park, Cafe Gallery Projects, London

2005 Evangelisch Katholisch I, Montgomery, Berlin (solo)

Research in progress, Cafe Gallery projects, London

2004 In erster Linie, Kunsthalle Fridericianum, Kassel (cat.)

Papierarbeiten, Atelierausstellung Tilman Wendland, Berlin

Editionen, 4 Jahre WBD, WBD, Berlin

I'm trying to tell you I love you, Keim und Crime, Weimar;

Projektraum des Kunstamtes Kreuzberg/Bethanien, Berlin (cat.)

2003 Genie GS-3246, Stipendiatinnen & Stipendiaten der  
Künstlerförderung des Cusanuswerks, HfBK Dresden (cat.)

2001 Text, WBD, Berlin

Freie Wahlen - Junge Kunst: Selbstorganisation und  
Marktsituation, Kunsthalle Baden-Baden

Die Vertreibung der Händler aus dem Tempel, 2yk Galerie,  
Kunstfabrik am Flutgraben, Berlin

#### Awards/Grants

2010 Max Mara Prize in association with the Whitechapel  
American Academy, Rome

2009 Maria Sibylla Merian-Prize, Hessen

2007 - 2005 Doctoral Research Grant of the Cusanuswerks, Bonn  
Research Grant, Royal College of Art

2006 Residency Bad Tölz

2005 British Institution Award, London

2004 Shortlisted for the GASAG Art Price, Berlin

2003 - 1999 Scholarship of the Cusanuswerk, Bonn

#### Talks/Teaching

2007 Visiting tutor Design Products Department/Platform Art and  
Design, Royal College of Art, London

Artist Talk, Goethe Institute Dublin

2006 Waiting for the Miracle to come, Artist talk, 7. Werkleitz  
Biennale, Halle

When Kitten become Cats, Frankfurter Kunstverein, Frankfurt

I read Dieter Roth's Diary, Clearspot, Radio Resonance FM,  
London

Shame as an Aesthetic feeling, Royal Academy of Art Schools

Visiting tutor Fine Art, Royal Academy of Art Schools, London

Fine Art Research Group, Royal College of Art, London

**Bibliography (selection)**

**Essays**

- Andrea Büttner, Now I am Somebody, in: Dieter Roth, *Tischmatten*, Hauser und Wirth, New York, 2010
- Andrea Büttner, Inverted Interview # 1 (with Ben Borthwick), in: *Soft Shields of Pleasure*, Space Poetry, Copenhagen 2008
- Andrea Büttner, Do something that is easy to do, in: *Material*, Los Angeles 2008
- Andrea Büttner, Texte über Kunst, in: *Inspirationen - Festschrift des Cusanuswerks*, Paderborn 2006
- Andrea Büttner, Scham - Jedes Wort ist eine Blamage, in: *Sinn-haft*, Vienna 2005

**Catalogues/Reviews**

- Andrea Büttner: Artists at Work, Afterall, <http://www.afterall.org/>, 25.05.2010
- Andrea Büttner, I believe every word you say, catalogue published by Anja Casser / Badischer Kunstverein, essay by Dan Fox, Argobooks, Karlsruhe / Berlin 2009
- Ian Kiaer, Top 10, *Artforum*, September 2009
- Nought to Sixty, Institute of Contemporary Art, London 2009
- Andrew Bonacina, Andrea Büttner, exh. folder, Institute of Contemporary Arts, London 2008
- Chus Martinez, Andrea Büttner, *Artforum Best of 2008*, December 2008
- Artists Dictionary - Focus London, *Flash Art*, Nr. 262, October 2008
- Andrea Büttner, in: *Art Review*, issue 23, London June 2008, review by Rajesh Punj
- Clemens Poellinger, Snitt från en sluten värld, *Svenska Dagbladet*, Stockholm, 8.5.2008
- Elaine O' Sullivan, Overtake, *Circa Art Magazine*, 2007
- Michael Hübl, Was heisst eigentlich Scham? Badischer Kunstverein startet mit Andrea Büttner neue Ausstellungsreihe, *Badische Neue Nachrichten*, 28.09.2007
- Chus Martinez, Andrea Büttner, *Pilot #3*, London 2007
- Sandra Danicke, Artenschutz: Die letzten ihrer Art, *Frankfurter Rundschau*, 11.06.2007
- Frankfurter Kunstverein - Wildes Denken, *Frankfurter Allgemeine Zeitung*, 25.05.2007
- Pensée sauvage - Von Freiheit, Frankfurter Kunstverein/Revolver, Frankfurt 2007
- Les Formes du délai, catalogue, La Box Bourges 2007
- Anxiety of Influence, catalogue, The New Wight Biennial, UCLA, Los Angeles 2006
- Judith Palmer, Something to Bray About, *Printmaking Today*, London, November 2006
- Bloomberg New Contemporaries 2006, catalogue, London 2006
- Quest, special issue # 1: Widerstand, Berlin 2006
- Happy Believers, catalogue, 7. Werkleitz Biennale, Halle 2006
- Checkpoint Charley, 4. Internationale Berlin Biennale (ed.), Berlin 2005
- Hans-Dieter Fronz, In erster Linie: Kunsthalle Fridericianum, *Kunstforum International* 174, Jan-March 2005

**Education**

2005 - 2009 PhD candidate at the Royal College of Art, London

1995 - 2003 Fine Art in Stuttgart (class Joan Jonas) and Berlin (class Dieter Hacker),

Art History and Philosophy in Tübingen (Eberhardt Karl University) and Berlin (Humboldt University)

2003 MA in Art History and Philosophy, Humboldt University, Berlin

2000 MA in Fine Art, University of the Arts, Berlin