

## HOLLYBUSH GARDENS PRESENTS:

---

### 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  
UNIT 2, BJ HOUSE  
10-14 HOLLYBUSH GARDENS  
LONDON E2 9QP

TEL: +44 (0)207 739 9651

OFFICE@HOLLYBUSHGARDENS.CO.UK  
WWW.HOLLYBUSHGARDENS.CO.UK

EXHIBITION OPEN  
WEDNESDAY - SUNDAY  
12 - 6 PM