

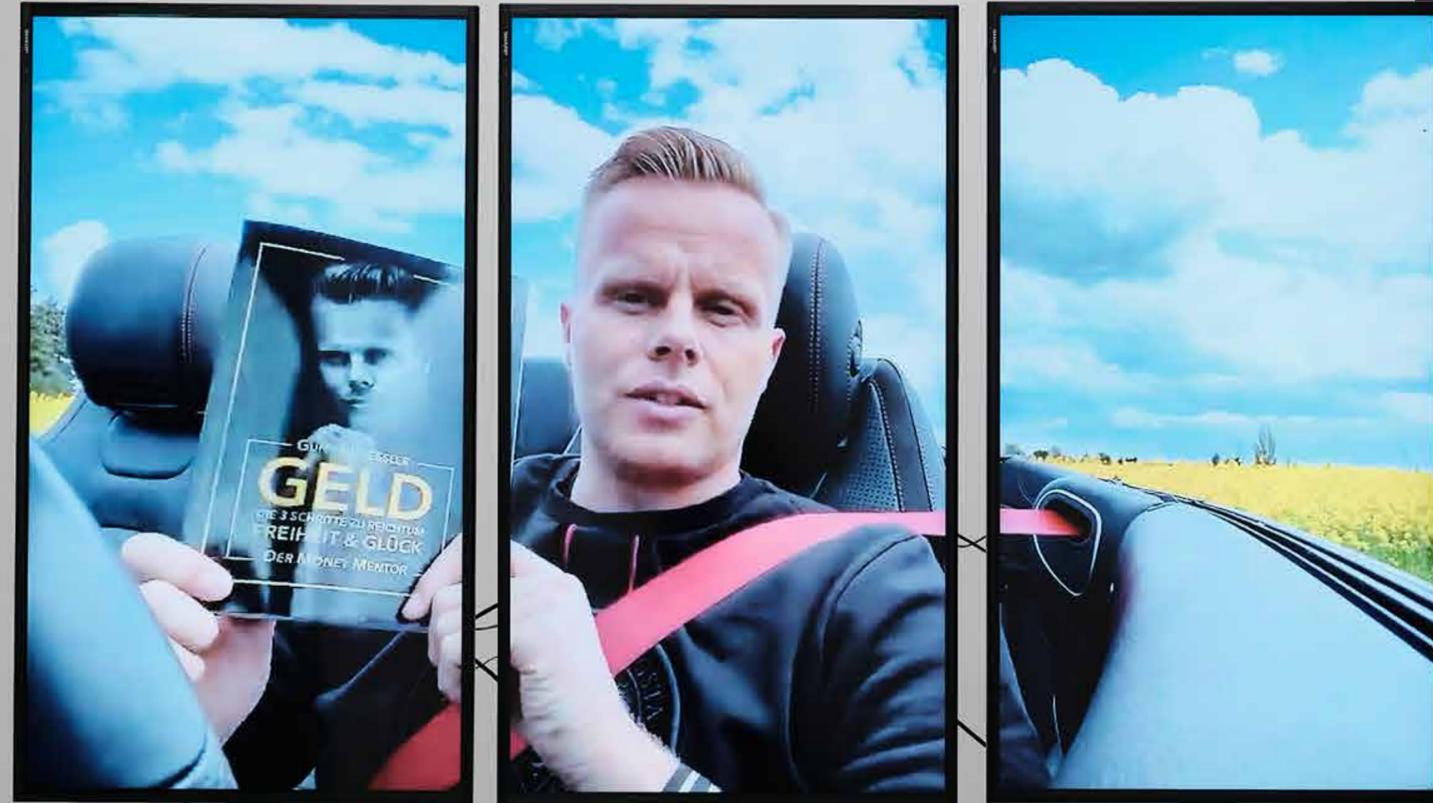
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Mail

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HIGHER POTENTIAL



HIGHER POTENTIAL

installation; Kunsthalle Mainz, 2021

Coaches, experts and service providers in the field of business, mindfulness and personal development are given the opportunity to promote their products in the context of the exhibition, paying according to the principle of affiliate marketing. In affiliate marketing, the advertiser, in this case the artist, works independently and advertises services through personalized links. His work is remunerated with a commission.

The attention of the visitors generated by the exhibition is in this case sold to the coaches as a product. By scanning a QR code, the visitors can get in touch with a coach and buy their product, which generates a profit for the artist - the commission.

HIGHER, 2021

artificial intelligence (GTP-2), LED panels, concrete, scrap metal

POTENTIAL, 2021

affiliate marketing system, videos, mirror



Free Energy II



Free Energy II series of sculptures;
Peak Panic light boxes

NDSM Werf, 2021



Free Energy II

series of sculptures; Into Nature Biennale curated by Hans de Hartong Jager, 2021

The piece *Untitled (Free Energy)* is centered around the “free energy suppression” conspiracy theory, which claims that alternative, technologically viable, pollution-free, no-cost energy sources exist and are being consistently suppressed by governments, advocates, lobbyists, and various interest groups supporting fossil fuels or nuclear energy. DIY free energy engineers, an active community on YouTube, stage their alchemy in striving to produce devices like perpetual motion machines, cold-fusion generators, torus-based generators, reverse-engineered extraterrestrial technology, and other generally unproven, low-cost energy sources. They voice a fundamental doubt in the laws of physics and scientific discourse with their messianic promise; to provide pollution-free energy for everyone.

This piece contains crystal batteries made with alum crystals—batteries that are supposed to work for thousands of years as they theoretically, charge themselves. Operating between truth and fiction, science and belief structures, real and bogus energy and playing on our lack of ability to fact-check these assumptions, this work generates alternative modes of perception, which can, given the right rhetoric and framing, be as real as any other fictionalized stories we designate as truth.

Untitled (Crystal Battery), 2018, 2020

Plaster, scrap metal: copper, aluminum, steel, copper sulfate, water, rüdersdorfer cement, sand, hemp, glue,
crystal battery build by Baudirenergie: copper bowl, magnesium (99,98% pure), 30 kg alum crystals $KAl(SO_4)_2$, 14 meters of isolated copper wire, high speed transistor 2n2222a, ceramic capacitors 2x 22nF, 1k resistor, 1μF electrolytic capacitor - low ESR, 1n4148 SI-diodes, PCB board



Inverted Mine



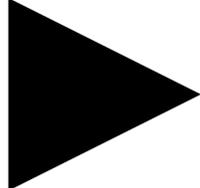
Inverted Mine

sculpture; Ruhr Ding curated by Britta Peters, 2021

Inverted Mine references the vision of journalist Dan DeQuille. While chronicling the development of silver mining in 19th century America, DeQuille described a mine rising up out of the ground, an inverted shaft reaching thousands of feet up into the sky like a skyscraper. The construction of tower blocks first became possible by using the raw materials and technological developments of the mining industry, such as ventilation systems.

From the ceiling of the former coal mine, hangs a type of mobile made up of a range of humming ventilators and wind gauges, together with claw-like hands. Recurrent tipping points introduce moments of extreme tension to their fragile equilibrium. The ventilators, resembling a swarm of drones.

Inverted Mine, 2021
ventilators, aluminium, anemometer, code, sound

PLAY
VIDEO 

Alien vs. Predator II



Alien vs. Predator II

Public sculpture, Art Zuid Sculpture Biennale, Amsterdam NL 2021

Plaster, pigments scrap metall, cristmas decoration

Alien vs. Predator

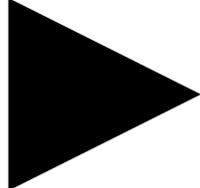
Solo exhibition at koenig2 by_robbygreif, Vienna 2020

As so often in his production process, Johannes Büttner works for the series „Vacuum” with somebody who acts outside the art world, and whose creativity aims at autonomous aesthetic experiences and perceptions. The female Bondage Rigger Eileen Tan, in the precision of her craftsmanship, knots together deconstructed vacuum cleaners, which perform an algorithmically constructed choreography in the exhibition space. The series “Brote” creates a logical counterweight to the techno-sculptures. A pack of bread loaves, “pierced” with Flesh Tunnels, takes possession of the space, like swarming insects. Originally worn as status symbols of indigenous cultures, before sub- and youth-cultures discovered them for themselves due to increasing globalisation. “Kabukicho Ikemen”, the so-called male provide their services in Tokyo’s red-light district of Kabukicho. In their specific appearance, these hosts are in part reminiscent of animé fantasies and offer, for the appropriate price, every possible form of entertainment. They are shown behind plexiglass which is hand carved with illustrations taken from a manga comic, which tells the story of Ludwig II, the fairy tale king from Bavaria.

TEXT: Andrea Kopranovic

Untitled (Balter Orion 900, Homeline Silver 850 etc.)
vacuum cleaner, rope

Brote
bread, flesh tunnels

**PLAY
VIDEO** 

The Factory



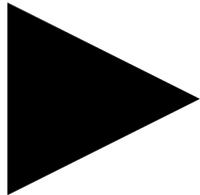
The Factory

Solo Exhibition, Wenn ich nicht hier bin, bin ich aufm Sonnendeck curated by Suzanne Wallinga, Solo show at A Tale of a Tub, Rotterdam 2020

In the gig-economy permanent jobs make way for short-term 'gigs' and independent entrepreneurs replace permanent employees. In "The Factory" Johannes Büttner searches for ways in which a digital gig-working class can regain power. Based on an U.S. patent, in which a method for manipulating human consciousness by low-frequency electromagnetic fields from computer and TV screens is discussed, digital gig-workers—almost unnoticeably—rebel against the status quo. For "The Factory" the artist employed digital gig-workers from all over the world through the market place *fiverr*. Through the creation of a sci-fi narrative, co-authored with digital gig-workers from China, Indonesia, India, Nigeria and Tunisia, Büttner asks how labour power carries the potential for transformation in a context where the supply and demand of work is mediated by a digital platform.

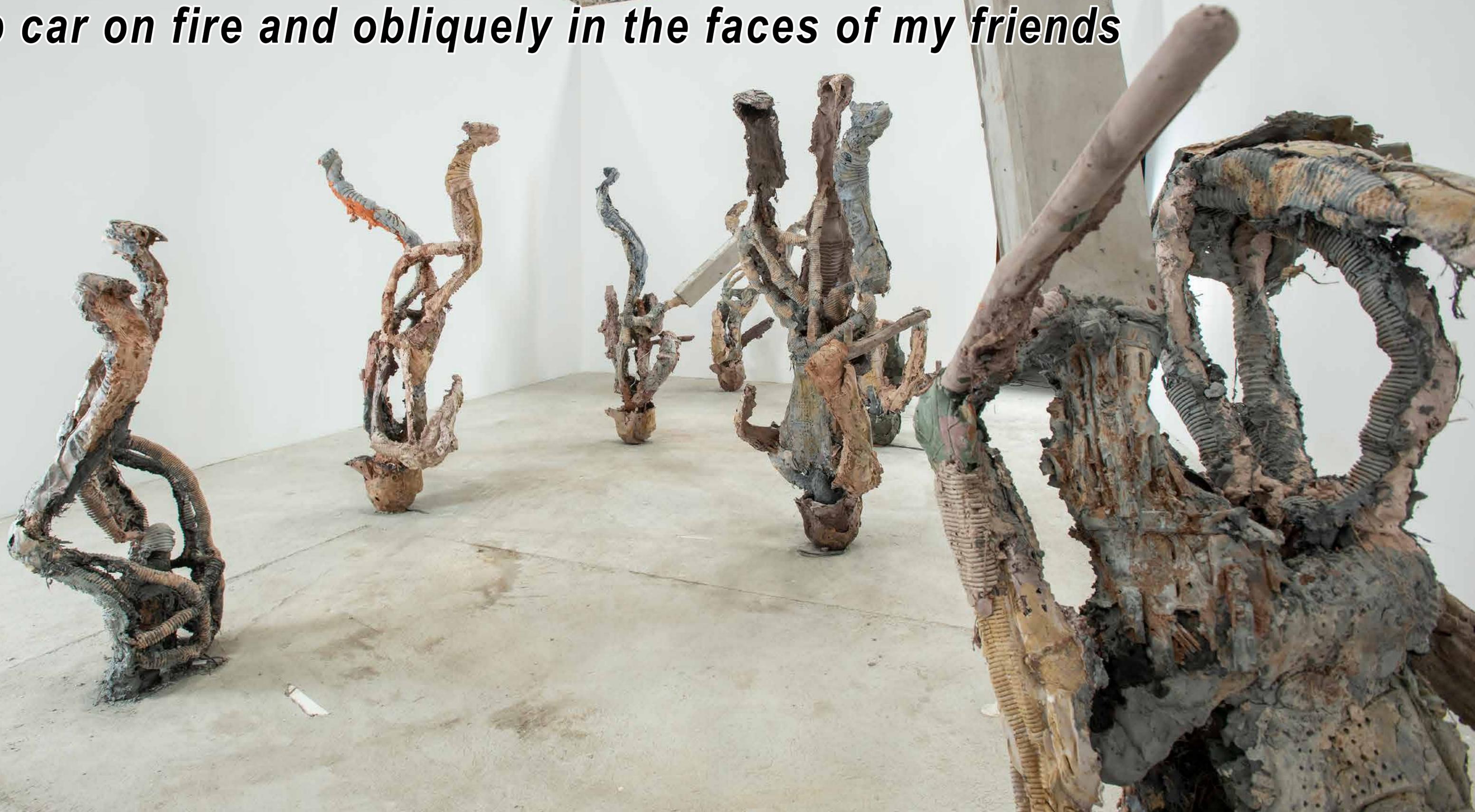
TEXT: Suzanne Wallinga

Video installation

**PLAY
VIDEO** 

**READ INTERVIEW AT
PASSE AVANT MAGAZIN**

The possibility of another life expresses itself directly in a cop car on fire and obliquely in the faces of my friends



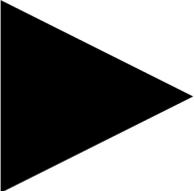
The possibility of another life expresses itself directly in a cop car on fire and obliquely in the faces of my friends

Istanbul Biennale „The Seventh Continent“ curated by Nicolas Bourriaud, 2019

From ancient entombed terracotta soldiers until today, rulers have employed masses whose power lay not in kinetic, but in semiotic force. They do not strike, maim or shoot, but dazzle, impress, and persuade with their mass choreographies. The twentieth century had its marches, parades, stadium games mediated by the figure of the ruler who presides over the synchronised movement of bodies. Our contemporary media ecology, too, produces synchronised bodies; and yet our cyborg bodies are atomised, spatio-temporally dispersed yet simultaneously hunched over screens and swiping, tapping, staring; ensnared in para-social interactions with armies of artificial agents. Büttner's work, titled *The possibility of another life expresses itself directly in a cop car on fire and obliquely in the faces of my friends* (2019), borrowing from Hannah Black^[1], is concerned with these representations of violence. The installation comprises seven sculptures formed out of different earths, each of which has the skeleton of a machine underneath. The sculptures resemble a mixture between sci-fi warriors or riot police and terra-cotta soldiers turned upside down on their heads. They respond, by starting to vibrate and shake, into a world of algorithms and networks that has lost control or turned violent, unleashing a kind of Golem in the form of a machine.

TEXT: Pablo Larios

bot (I–VII)
earth, clay, ashes, dust, natural pigments, water, scrap metal, calcium sulphate, copper, motors, algorithm, Arduino, sound fragments in collaboration with Philipp Welzenberg and UBX127

PLAY
VIDEO 

[1] 'Social Life,' *Text zur Kunst*, 98 (June 2015): 164-176.

Untitled (survivalist)



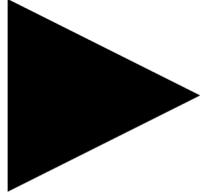
Untitled (survivalist)

installation with Bastian Hagedorn, Gallery Walburger Wouters, 2018

Untitled (Survivalist) takes as point of departure the birthplace of gabber: Rotterdam. In the early 1990s the city of pounding construction sites and harbor activity inspired the beat of this hardcore music. The radical electronic music style soon took over the Rotterdam party scene, with raves being held in legendary venues like the Energiehal and club Parkzicht. The development of gabber music in Rotterdam has often been related to the industrial sounds of pounding 'heipalen' (the driving of building piles) that characterized the soundscape of the city. The hammering of the machine, together with sounds of the city and the iconic Roland TR-909, form the sound track for Untitled (Survivalist) relayed through 1990's stereo systems the installation evokes the notion of teenage angst and escaping into music while paying tribute to Rotterdam as a working class city.

TEXT: Agnes Winter

Untitled (Survivalist), 2017, 5 channel sound installation, 4Hifi systems, hacked jackhammer, computer, Aduino, metall, wood, Ikea CD stands, plastic cast of a human hand, torch, neon light tubes, cables

**PLAY
VIDEO** 

24hrs REAL

NER

**Strawinsky
huis**



24hrs REAL

Public sculpture in Amsterdam Zuidas, Get Lost Art Route, Amsterdam NL 2018

Commissioned by the real estate company FLOW, 24hrs REAL appears as a flag made out of LED panels to be installed on the Stravinsky Huis, a building belonging to FLOW in the financial district Zuidas. Each day the flag displays a sentence referring to the corporate identity of FLOW. The sentence is made by an algorithm with the surrealist technique „cadavre exquisite“. Everyday, the algorithm chooses a random subject, a verb and an adjective from the FLOW`s website and forms a sentence with it. This sentence runs as a loop over the flag. Sentences like: *Prestigious Investments Create Prestigious Investments...* slip from corporate language to a form of concrete poetry. The speed with which the words cross the flag is determined by the wind: a heavy wind creates a rapid flow of words, a light wind results in them appearing more slowly.

LED panels. metal, plastic, algorithm. Arduino micro controller, website



Free Energy I



Free Energy I

series of sculptures, Crash Test, curated by Nicolas Bourriaud and Noam Segal at la Pancée, Montpellier FR 2018

For Project description read: Free EnergyII

Untitled (Bedini Motor), 2018

concrete, scrap metal: copper, aluminum, steel, copper sulfate, different crystals, water, rüdersdorfer cement, sand, hemp, glue, screws, Bedini motor build by Segelohrenbob:

Bedini motor: bdy90 transistor, 1n4004UF diode between basis and emitter, 1n4007g diode on output, 60ohm 1/2w series resistor, 10 gear poti (2k), 2 light bulbs with 60V

re-emf charger: capacitor 820µf 200V, tip50 transistor, 3x1n4007 diodes, 2x5mm rainbow-leds 50ohm 1/4w series resistor

Untitled (Solar panel), 2018

concrete, scrap metal: copper, aluminum, steel, copper sulfate, different crystals, water, Rüdorsdorfer cement, sand, hemp, glue, solar panel, broken scooter battery filled with ammoniumalaun, wires

Untitled (Keshe Magrav), 2018

fire coated copper coils, CuO-GaNS plasma, plexiglass, PVC, plastic tubes, scrap metall, wheels, screws, plastic container

Untitled (Cement Battery), 2018

concrete, scrap metal: copper, aluminum, steal, copper sulfate, different crystals, water, Rüdorsdorfer cement, sand

Untitled (paperworks)



Untitled (paperworks)

***L'ennemie de mon ennemie, curated by Neil Beloufa
Palais de Tokyo, Paris, 2018***

Symbols of hacking and activism are carried out as parts of a fragmented body wearing different items relating to subcultures like the cyborg or the bomber jacket persona. Intimate piercings, helmet or boots are supplemented to a transgressive context shaping up in the work. They are occasionally out of scale, as another deployed formalistic tool to relate to the physical body in abnormal manners.

Untitled (Paperwork), paper, metal structures, straps, Cope graffiti,

Du kannst gar nicht so viel weinen wie ich kotzen möchte



Du kannst gar nicht so viel weinen wie ich kotzen möchte

You can't possibly cry as much as I want to vomit

collaboration with Zoë Claire Miller, Fountain, Ansbach Biennale, Ansbach Bavaria 2018

Du kannst gar nicht so viel weinen wie ich kotzen möchte [You can't possibly cry as much as I want to vomit] is a fountain dedicated to the new Bavarian police law of 2018, widely described as the most intrusive in Germany since the Nazi era. The title is an adaptation of a Max Liebermann quote referring to the rise of fascism in Germany.

ceramics, plastic, metal, water, stone, tears, vomit, garden water pump

Various bakers



Various bakers

*installation in cooperation with various dutch bakers,
Deep State, de Ateliers, Amsterdam NL 2017*

Five cakes baked by the most famous Amsterdam confectioners convene to address economic processes, collaboration vs. competition, dystopia and the prestige of patisserie. The cakes' precise dimensions dictate the price of an artwork edition based on each cake. Including a specific profit-sharing contract with each baker, this piece reacts to the hyperspecific economic circumstances of the de Ateliers, which is mostly funded by sponsors and fundings who have the chance to purchase works by artists in the program with a 50% discount.

We don't want a piece of cake,
we want the whole bakery.

Sand from beneath the building of de Ateliers, found metal, hotel towels, concrete, plaster, jewelry of the artist's mother, monitor screen, video file (3 min loop), shells, lamps, wire, plastic bags, sound design by Johannes Klingebiel