

www.johannes-buettner.com

Johannes Büttner // Portfolio



Retroverse

in collaboration with Annegret von Feiertag, 2023,

In a near future, the technology company Retroverse offers simulations set in the idyllic Hessian village of Günsterode in the year 2023. Faced with the challenges of a world dominated by global crises, people seek refuge in these retro simulations to escape their arduous everyday lives and live in a bygone era. In the company's image film, which was created with the help of so-called AI systems, the current residents of Günsterode explain their involvement in Retroverse: They embody the former villagers and contribute to making the retro simulations as authentic as possible. The roles they play are based on their own life stories. Retroverse is a form of oral history that explores how technology has changed identities, cultural heritage and ways of life in rural areas.





Platform

16:45 min video installation in collaboration with Steffen Köhn

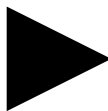
Literaturhaus Berlin, Dok Filmfestival Kassel

aluminum foil, fiberglass mats, gaming chairs, bodyshakers, cables

Platform is an expanded cinema installation with which I investigate the precarious working conditions in the global gig economy and the future of work in digital capitalism. It is based on documentary interviews with freelancers on online delivery platforms such as Deliveroo, Amazon Flex and Uber Eats, and interweaves their stories with references to Neal Stephenson's Snow Crash, a 1992 cyberpunk novel that grotesquely imagines an „anarcho-capitalist“ future in which private companies have taken power away from nation states.

Hiro Protagonist, the hero of the novel, works as a pizza delivery driver for the Cosa Nostra, which guarantees its customers delivery within 30 minutes. Any delay the driver pays with his life. Platform analyzes the „Amazon system“ artistically by investigating, in the form of a documentary fiction, what it means to work under an algorithm, but also what new forms of labor struggle are possible in the hyper-liberalized gig economy.

**PLAY
TRAILER**



2 mins

password: platform



Cryptobiosis Mauer 2022



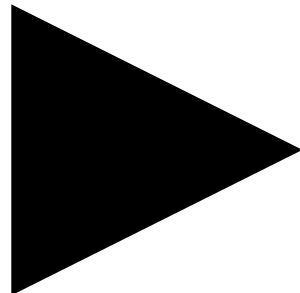
Cryptobiosis

Installation und Augmented Reality in collaboration with Tom Richardson, Mauer

Invertebrates, PC housing, corn starch pens, augmented reality

Mealworms, grasshoppers, crickets, centipedes, cockroaches and isopods are bred in computer housings that have been completely stripped of their technical innards. These protein-rich animals, are given cornstarch pens as food, which are recycled into new pens after they are excreted. In the courtyard of the exhibition space, chimera-like, beetle-like creatures go through a repetitive life cycle in a 3D animation and augmented reality that viewers can explore with their smartphones.

**PLAY
VIDEO
DOKU**



Untitled (Free Energy) NDSM Werft 2021-22



Untitled (Free Energy)

La panacée, Montpellier 2018, Into Nature Biennale Drenthe 2021, NDSM Werft 2021-22

Plaster, aluminum

Crystal battery built by Baudirenergie: copper, magnesium (99.98% pure), 30 kg alum crystals $KAl(SO_4)_2$, 14 meters of insulated copper wire, high speed transistor 2n2222a, ceramic capacitors 2x 22nF, 1k resistor, 1μF electrolytic capacitor - low ESR, 1n4148 SI diodes, circuit board. Bedini Motor gebaut von Segelohrenbob: bdy90 transistor, 1n4004UF diode, 1n4007g diode on output, 60ohm 1/2w series resistor, 10 gear poti (2k), 2 Glühbirnen mit 60V re-emf charger: capacitor 820μf 200V, tip50 transistor, 3x1n4007 diodes, 2x5mm rainbow-LEDs 50ohm 1/4w series resistor

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



HIGHER POTENTIAL Kunsthalle Mainz, 2021



HIGHER POTENTIAL Kunsthalle Mainz, 2021

HIGHER, 2021

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

POTENTIAL, 2021

affiliate marketing system, videos, mirror

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.

PLAY 1:55
VIDEO
DOKU ▶



Alien vs. Predator II

Public sculpture for Art Zuid sculpture Biennale Amsterdam



Alien vs. Predator II & III

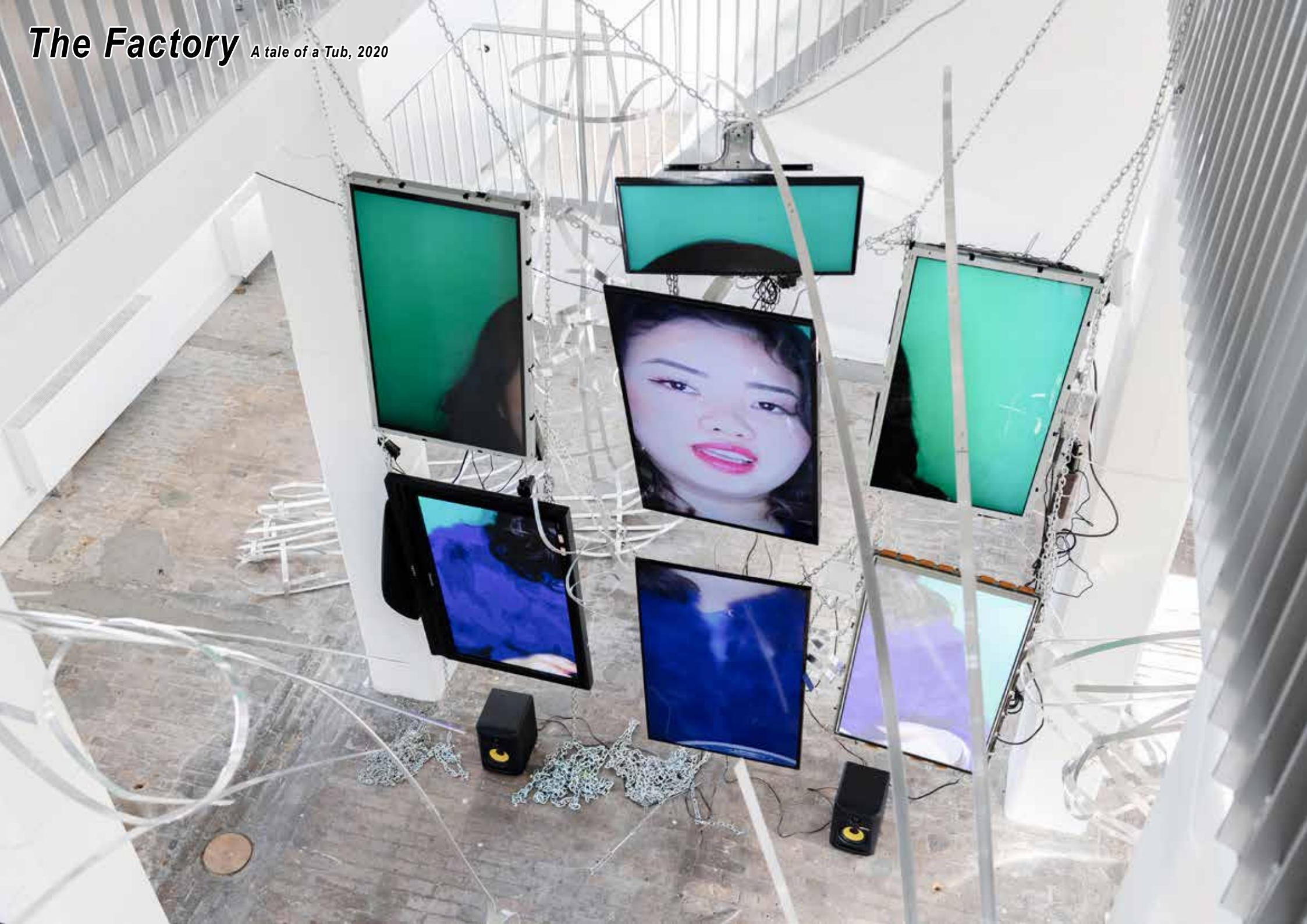
plaster, scrap metal, pigments, aluminium

The public sculptures Alien vs. Predator II, was exhibited at the Art Zuid Sculpture Biennale. Out of its remains Alien vs. Predator III was permanently installed in front of the Kunstverein Langenhagen. Alien vs. Predator III is assembled out of its predecessor and refers thereby to precarious conditions of production and different cycles of value and progress.



The Factory

A tale of a Tub, 2020

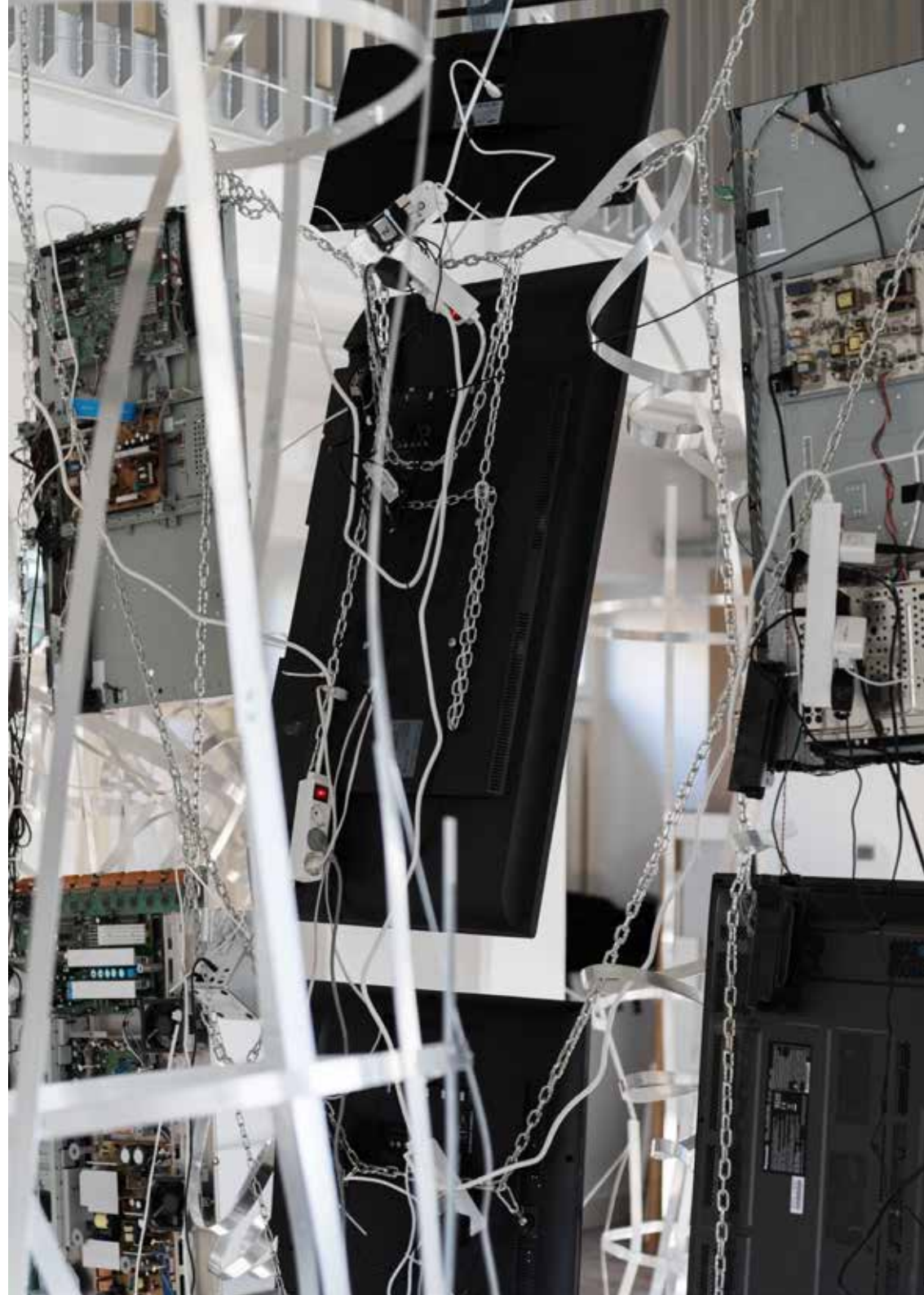
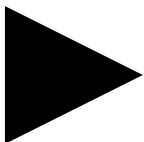


The Factory *A tale of a Tub 2020*

16:45 mins 7 channel video edited together from video footage commissioned by fiverr, monitors, chains, aluminum

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.

PLAY 1:38min
EXCERPT



Alien vs. Predator *König2, Wien 2020*

*Homeline Silver 850, Balter Orion 900,
Staubsauger und Bondage Seil
Weltmeister, Bauernlaiberl, Sexy alive, Scharfe
Kruste, Bio-Roggenmischbrot,
Low Carb, Sonnenbatzen
Brote, flesh tunnel piercings
Kabukicho Ikemen
Fotografien, von Hand graviertes Plexiglas*

05|09- 17|10|20
JOHANNES BÜTTNER
Alien vs. Predator



Alien vs. Predator *König2, Wien 2020*

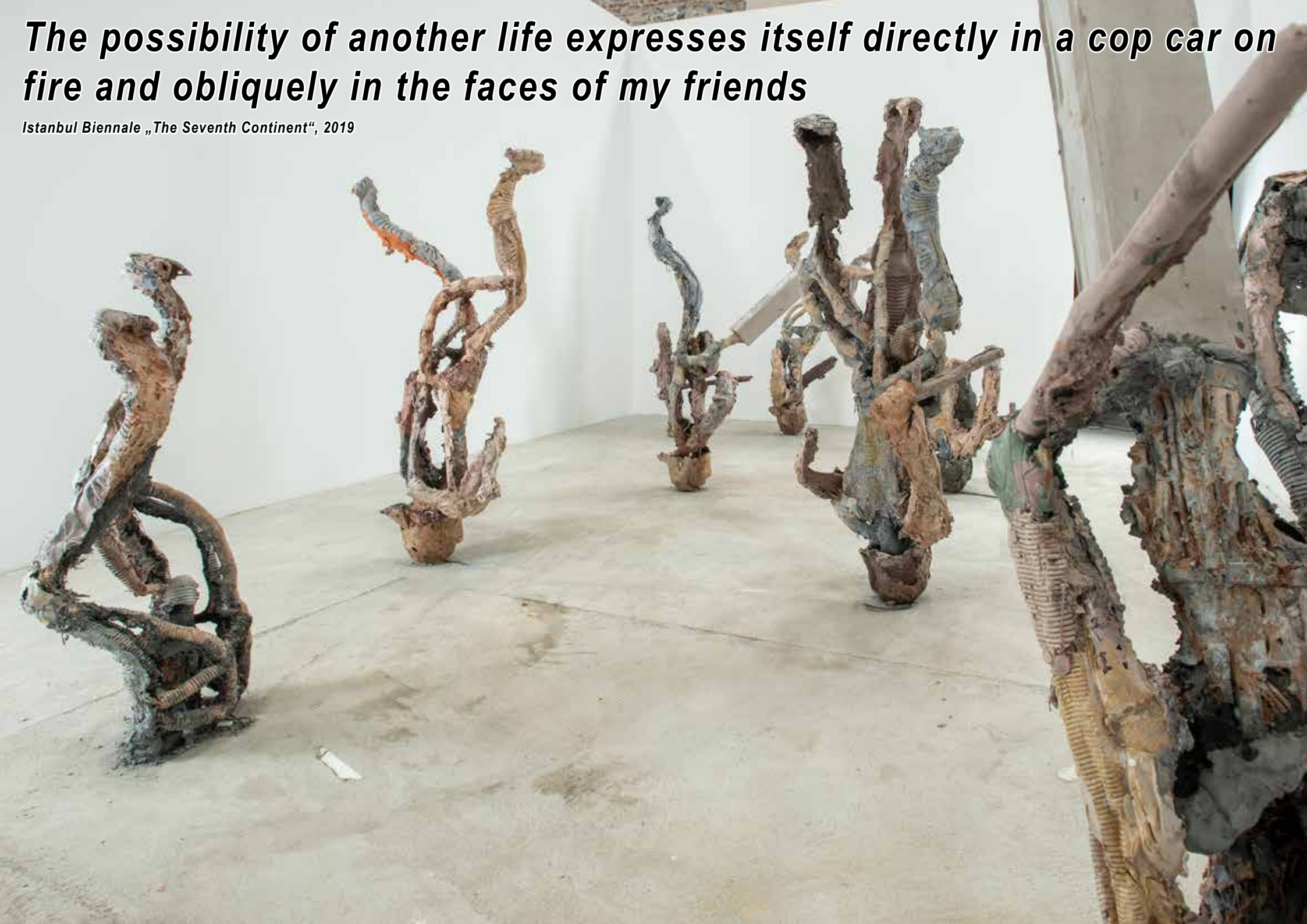
*Homeline Silver 850, Balter Orion 900,
Vacuum cleaner and bondage rope
Weltmeister, Bauernlaiberl, Sexy alive, Scharfe Kruste, Bio-Roggenmischbrot,
Low Carb, Sonnenbatzen
Bread loaves, flesh tunnel piercings
Kabukicho Ikemen
Photographs, hand engraved plexiglass*

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.



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“, 2019



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“ 2019

Earth, clay, ash, dust, pigments, water, metal, cables, calcium sulfate, copper, motors, Algorithm, Arduino, Field recordings of demonstrations

From ancient entombed terracotta soldiers until today, rulers have employed masses whose power lay not in kinetic, but in semiotic force. Büttner's work, 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.



24hrs REAL

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



24hrs **REAL**

Art on the building at Flow Real Estate corporate headquarters, Amsterdam 2018

LED panels, metal, plastic, algorithm, Arduino microcontroller, client's company philosophy.

Commissioned by the real estate company FLOW, 24hrs REAL appears as a flag made out of LED panels to be installed on a building belonging to FLOW. 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.



Kinetic sculptures and installations

Since many of my works move, blink and make noise, I have edited a documentation of six works into one video. The works 24hrs REAL, Free Energy and Alien vs. Predator are described in more detail in this portfolio. Also featured in the video are:

Untitled (Survivalist)

Intersection Art Rotterdam, 2018

A myth surrounding the emergence of the music style Gabber in working class Rotterdam is that the music is influenced by the rhythmic hammering of the Heipalen. Heipalen are stakes that are driven vertically into the ground in swampy areas in order to build on them.

Inverted Mine

Ruhr Ding, Recklinghausen, 2021

The sculpture is installed in a former coal mine and consists of 60 ceiling fans that respond to air streams detected by anemometers on the sculpture.

Busters

Kunstverein Langenhagen, 2022

The installation consists of living room closet walls, luxury clocks and microwaves that react to stock price fluctuations of cryptocurrencies and medical oxygen.

PLAY 3:25
VIDEO 
DOKU

Johannes Büttner
(he/him)
www.johannes-buettner.com
hellobuettner@gmail.com

Ausbildung und ehrenamtliche Tätigkeiten

seit 2022	Vorstandsmitglied des BBK Berlin
2015-2017	De Ateliers, Amsterdam
2013-2016	Studium Master „Art in Context“ an der Universität der Künste Berlin
2006-2014	Studium Visuelle Kommunikation mit Meisterschüler Abschluss
2011-2014	Art Director Groove Magazin
2009-2010	Studium Media Art an der Musashino Art University Tokyo
2008-2018	Art Director Hate Magazin

Lehrtätigkeiten (Auswahl)

2023	Lehrauftrag an der HbK Braunschweig, Fachbereich Bildhauerei, DE
2022	Probevorlesung für die W2 Professur für Zeitbasierte Medien an der HfBK Hamburg, DE
2022	Zweitpaltzierung für die W3 Professur für Medienkunst an der HGB Leipzig, DE
2021	Lehrauftrag an der Minerva Art Academy Gronningen, NL
2021	Lehrauftrag an der at HEAD Geneva, SW
2021	Lehrauftrag an der HGB Leipzig, DE
2021	Workshops mit Künstler*innen mit geistigen und körperlichen Handicaps, DE
2013-15	Lehraufträge an der Bauhaus Universität Weimar DE

Stipendien, Preise, Residenzen (Auswahl)

2024	Stipendium der Krull Stiftung
2023/24	Reisestipendium des Land Hessen
2023	Los Angeles (DE), Residency
2022	Nomienierung für den deutschen Kurzfilmpreis für <i>Platform</i>
2022	NeuStart Modul D Projektförderung
2022	Kunstfonds Arbeitsstipendium
2022	Berlin Program for Artists // BPA
2021	Atelierförderung des Landes Berlin
2021	Riddergade AIR (Online Residency) Viborg Kunsthall
2021	Research Stipendium Senat Berlin
2020	Stipendium Established Artist des Mondriaan Fund
2021	Neu Start Kultur Kunstfonds Stipendium
2020	Majhi Residency kuratiert von Ziporra Elders, Berlin
2018	Casa Wabi kuratiert von Nicolas Bourriaud, Oaxaca Mexico
2018	Stipendium Emerging Artists des Mondriaan Fund
2015	Shortlisted for Berlin Art Prize
2009 – 2012	Stipendium der Studienstiftung des deutschen Volkes

Solo und Duo Ausstellungen (Auswahl)

2022	<i>Die zwei Seiten der Medallie</i> , Mauer, Köln, DE
2022	<i>Flexploatation</i> , Literaturhaus Berlin, DE
2020	<i>Alien vs. Predator</i> . König 2, Wien, AU
2020	<i>Wenn ich nicht hier bin, bin ich aufm Sonnendeck</i> , Tale of a tub, Rotterdam, NL
2018	<i>ISITDARK</i> , (with Encore Collective), Het bos / Air, Antwerp, BEL
2018	<i>Clippers</i> , Simultanhalle Köln, DE
2018	<i>DARKITIS</i> , (with Encore Collective), Walduburger Wouters, Brussels, BEL
2018	<i>Leila</i> , C28, Hannover, DE
2018	<i>Harvester</i> , (with Benedikte Bjerre) Kantine, Brussels, BEL
2018	<i>Glücklose Bindung</i> (with Philipp Gufler), Zur Klappe, Berlin DE
2017	<i>Klingelingeling</i> , The Tip, Bangkok, TH
2014	<i>E</i> , Salon MUTLU, Berlin, DE
2010	<i>The things that dreams are made of</i> , M, Tokyo, JP

Gruppenausstellungen (Auswahl)

2023	<i>Barnale</i> , Los Angeles, DE
2023	<i>Amid the Alien Corn</i> , KW berlin (upcoming)
2023	<i>1000 Jahre sind ein Tag</i> , //bpa space, DE
2023	<i>Substitutes</i> , W139, NL

2022	<i>Dinge die wir weiter nicht verstehen</i> , Kunstverein Langenhagen, DE
2021	<i>Therortisch geht's mir gut</i> , Kunsthalle Mainz,, DE
2021	<i>Ruhr Ding</i> , Bochum, DE
2021	<i>Into Nature Biennial</i> , Drenthe, NL
2021	<i>Art Zuid</i> , Amsterdam Sculpture Biennale, NL
2020	<i>Concepts and Prospects</i> , Art Rotterdam, NL
2019	<i>Contemporary Istanbul 2019</i> , TU
2019	<i>Istanbul Biennale</i> , Istanbul, TU
2019	<i>#EXIST. Die ganze Stadt – eine Baustelle</i> , Galerie der Künstler in Munich
2019	<i>WHOOOHW HAAH HUUHUUH</i> , Lovaas Projects, Munich, DE
2019	<i>Halfway House</i> , Exile Gallery, Vienna, AU
2019	<i>UA2</i> , ZK/U Berlin, DE
2019	<i>Crisco</i> , Inox, Copenhagen, DNK
2019	<i>Ein Schrein der Freundschaft</i> , Kunstverein Brandenburg, DE
2018	<i>1 iJ Contemporary Art Museum of Estonia</i> , Tallinn (EKKM)
2018	<i>Baby, don't hurt me</i> , faq, Bremen, DE
2018	<i>Ansbach Biennale</i> , DE
2018	<i>Get Lost Art Route</i> , Amstedam, NL
2018	<i>L'ennemi de mon ennemi</i> , Palais de Tokyo, Paris, FR
2018	<i>Crash Test</i> , La Panacée, Montpellier, FR
2017	<i>Cave In Grotesque</i> , Yaby, Madrid, SP
2017	<i>I WANNA GIVE YOU DEVOTION</i> , Platform, München, DE
2017	<i>Bei Cosy</i> , Rong Wrong, Amsterdam, NL
2017	<i>Deep State</i> , De Ateliers, Amsterdam, NL
2017	<i>Triple Chance</i> , Lange Nacht der Museen, Frankfurt, DE
2017	<i>Rumors of Glory</i> , Basis, Frankfurt, DE
2017	<i>Intersections Art Rotterdam</i> , Rotterdam, NL
2016	<i>Gabber Nation</i> , Kunsthuis Syb, Beesterzwaag, NL

Screenings, Performances (Auwahl)

2023	<i>Platform</i> , Arte (Fernsehen und Online)
2022	Weltpremiere <i>Platform at Slamdance Festival</i> , DE
2022	Deutschlandpremiere <i>Platform at Max Ophüls Preis</i> , DE
2022	<i>28th L'Étrange Festival – Short Film Competition</i> , Paris
2022	<i>19th Cheongju International Short Film Festival (CISFF)</i> of Korea, Cheongju
2022	<i>34rd Filmfest Dresden</i> , DE
2022	<i>3rd Social and Economic Justice Film Festival</i> , San Francisco
2022	<i>11th CineGlobe CERN</i> , Geneva
2019	<i>WUT</i> , Akademie der Künste Berlin, DE
2019	<i>Alleine, Starck und vorbereitet</i> (performance) Ruhr Ding, Dortmund, DE
2018	<i>Königin der Nacht</i> , Kunstraum, London, GB
2018	<i>Peak Panik</i> , (performance) Moscow Biennale for Young Art, RU
2018	<i>Der menschliche Mottek</i> , (performance) Museum Abteiberg, DE
2017	<i>Let's see, where were we? In the pit of despair</i> (performance). Amsterdam Art Weekend, NL
2017	<i>Untitled (Liefen)</i> , (performance) Basis, Frankfurt, DE
2017	<i>The Comfort of Things</i> , Power Nap, Stedelijk Museum (performance), Amsterdam, NL
2017	<i>Spring Performance Festival 2017</i> , Amsterdam, NL
2017	<i>Why is everybody so nice</i> , De Appel Art Center, Amsterdam, NL
2017	<i>Faustgroß</i> (stage and costumes), ADK Ludwigsburg
2016	<i>Am Hang</i> (stage and costumes), Gallus Theater, Frankfurt DE
2016	<i>Peak Panic</i> (performance for the UBS Bank of Switzerland), de Ateliers, NL
2016	<i>do things people like</i> (performance), Berliner Festspiele, Berlin DE
2016	<i>Channel Sunday</i> (performance), Channel Gebäude, Hamburg DE
2016	<i>Séance 1: Survival</i> (performance), Acud macht Neu, Berlin DE

Kuratorische Projekte (Auswahl)

2023	<i>Praxislabor</i> des Transformationszentrum THF, Moos, DE
2018	<i>Wet</i> , Bar Babette, Berlin, DE
2017	<i>belong anywhere</i> , Acud macht Neu, Berlin, DE
2015	<i>Kongress der Möglichkeiten</i> , Kunstraum Kreuzberg/Bethanien, Berlin, DE