

century by artists such as Gabriele Münter and Wassily Kandinsky.

The question of functionality is also addressed by the seating furniture that occupies the exhibition galleries: a series of benches with backrests produced by Büttner in collaboration with a weaver who normally makes priest gowns. Mounted on the wall, the backrests operate simultaneously as paintings and as functional seating, with the viewer placed with their back to the work.

The partition walls that separate the otherwise continuous row of exhibition galleries were designed by Büttner as a site-specific installation. Made from monochromatic lengths of brightly coloured textiles that are normally used for civic workers' uniforms, they are part of an ongoing series of wall-based fabric pieces that create a painterly presence with otherwise functional materials. The fabrics highlight, humanize and soften the space, while also acting as a support for other works that have been hung on top of it. It evokes a presence for the labour and the crucial kinds of support provided by the workers who usually wear it, granting the background a place in the visual foreground.

The work presented on the fabric wall is *Painted Stones* (2017), a series of 37 black and white gelatine silver prints depicting images of painted stones made by artists such as David Hammons, Annemarie von Matt, Kurt Schwitters and Fahrelnissa Zeid, as well as late Palaeolithic age cave stones, amongst others. The images are part of Büttner's research into painted stones, drawn from online catalogues, museum websites and auction sites, that examines - or portrays - a seemingly marginal, small or humble genre of artistic practice. Again, Büttner makes references to other historical cultural figures and artists as a means to acknowledge that artists are implicated within a set of ideologies and contexts.

The third slide projection in the exhibition, *Stereoscopic slide show from the Whitehouse collection (mosses and field trips)* (2014), shows figures in crouched postures, bending over and creeping along the ground as they search for mosses, in addition to close-ups of various moss types. Previously classed as a "lower plant" by botanists, moss grows horizontally along the ground in the shadow of other plants, and is felt

by people underfoot. Büttner is interested in the "queerness" or "hidden sexuality" of mosses, which are classed as cryptogams: moss reproduction is concealed—there is no true flower or seed. The slide show points to the extraordinary complexity and beauty of these plants, with their ability to grow on almost any surface. Moss is also the subject of a small stone garden that Büttner created for the exhibition, made with moss-covered stones gathered in the Bergen area. The moss garden invites a viewing position that reflects the attitude of the exhibition in general: with a lowered gaze Büttner directs our attention "downward" to the unassuming and the quiet, in both the concrete and metaphorical sense.

Two work from Büttner's series of colourful *Phone Etchings* bring in another level of the overlooked. What seems like gestural abstraction, these painterly marks are in reality traces of a more gentle and mundane movement of the hand. Each of the etchings reproduces a field of greasy fingerprints and smudge marks, a record of the swipes left behind on the screen of the artist's iPhone. By turning to a traditional technique like etching, Büttner renders a precise portrait of the collaboration between a human and her technology in decidedly analogue fashion. She thereby displays a high level of detail in a warmer way than digital means make possible, and calls attention to the dirt and grime required to put the iPhone's otherwise clean aesthetic to use.

Andrea Büttner (b. 1972) has shown internationally, amongst others at Walker Art Center, Minneapolis (2015); Museum Ludwig, Cologne (2014); documenta 13, Kassel (2012); and was nominated for the Turner Prize 2017. *Shepherds and Kings* is the largest solo presentation by the artist in the Nordic region.

A new publication by Andrea Büttner will be released during the exhibition. Titled "Beggars", this monograph investigates the representation of poverty and includes a selection of images from "Shepherds and Kings", together with contributions by Anne Carson, Christopher P. Heuer and Linda Nochlin. Co-published by Bergen Kunsthall with Kunsthalle Wien, Musée régional d'art contemporain Occitanie / Pyrénées-Méditerranée, Kunst Halle Sankt Gallen and Koenig Books, London.

## Andrea Büttner *Shepherds and Kings* 24. 8. – 28. 10.

The German artist Andrea Büttner creates exhibitions that connect art history with social or ethical issues, such as poverty, work, community and belief. Her work is based on thorough research into specific areas or situations, articulated through formats such as stained glass and weaving, but also videos, photography, and works with moss. In her exhibition "Shepherds and Kings", Büttner presents three large-scale projected slide shows that are shown together for the first time. The slide shows mark important strands of her research and are shown together with further works, furniture and a series of wall installations made from textiles used for workers' uniforms.

The shepherd and the king are two symbolic motifs that Büttner's research has focused on over the past few years, continuing her interest in themes such as shame, vulnerability and dignity, as well as the belief systems that underpin them. The title work *Shepherds and Kings* (2017) is a collection of art-historical images, showing how shepherds and kings have been represented in Nativity scenes throughout art history. Büttner's collection of shepherds and kings, as well as an earlier series of historical representations of beggars, offer new ways of understanding familiar images that form a part of our collective imagination. Initially associated with religious themes, as parts of a history of the representation of poverty and power, these images are still relevant today, especially in relation to debates concerning access to social benefits and social responsibility.

The exhibition opens with the work *Images in Kant's Critique of the Power of Judgment* (2014), consisting of eleven framed offset prints. Büttner connects "two aspects of philosophy" by looking at how theory can be translated into practice (and vice versa). She has selected images that correspond to passages in Immanuel Kant's abstract philosophical text, published initially in 1790, imagining pictures that he may have had in mind while writing, describing the

"green color of the meadows" and "the best shoe", for example, or that might be evoked by the reader herself. Through a multitude of images — both historical and contemporary, personal and general — she suggests a perception of conceptual thinking through pictorial imagination. The pictures were also included in a new edition of Kant's text by Andrea Büttner, published by a long-standing publisher of classic works of philosophy, Felix Meiner Verlag, which is also on display. The walls in the space are painted in brown colour, from the floor up to the maximum height that the artist herself can reach, adding a surrounding connecting to the limitations of the human body.

*The Archive of the Lives of the Little Sisters of Jesus with Circuses and Fun Fairs, Tre Fontane, Rome* (2012), shown in the largest gallery space, deals with the life and work of the Little Sisters of Jesus, a contemplative order of nuns that doesn't missionise, but instead shares in other people's secular working lives. In Büttner's installation, the Little Sisters' own archive of photographs depicts their work at several circuses and fun fairs all over the world throughout the history of the order. The Sisters' sincere devotion and an unselfish wish to give runs counter to the otherwise market-oriented experience economy of our time. The images portray the lifestyle of the nuns, working in an all-female collective, which oscillates between religion and politics, between contemplation and spectacle, and problematises what is considered as a political strategy. Some small toys and objects that are handmade by the nuns and offered as prizes at the fun fairs were collected by the artist and included in the exhibition. They are presented on small bronze sculptures Büttner has created that are mounted on the walls, and that function both as objects and support structures. A selection of the artist's reverse glass paintings features motifs from religious history. These works evoke a history of traditional art that initially had a sacral function as icons or devotional images, and was revived in the early twentieth

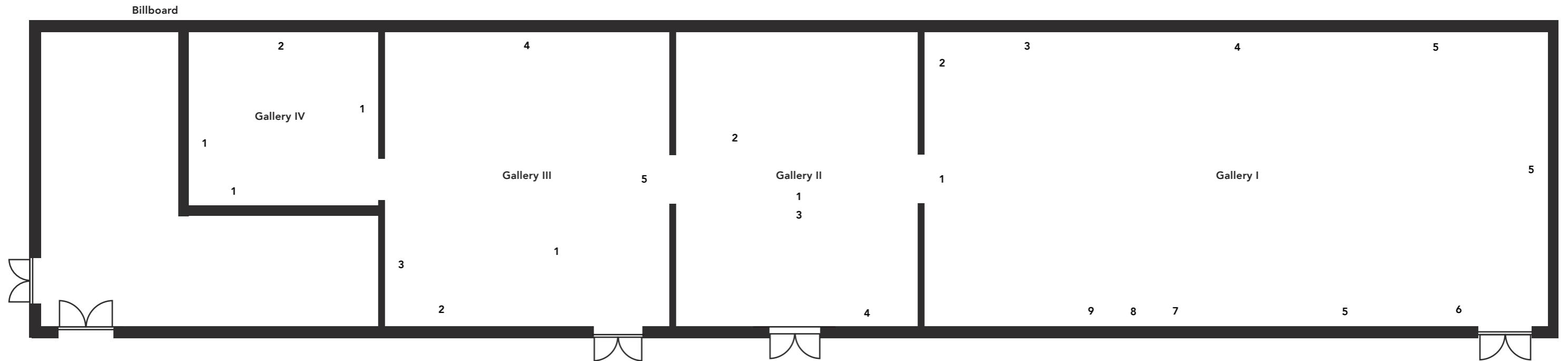
Opening  
24. 8. 20:00

Tours  
Every Sunday 14:00  
23. 8. 18:00 Members  
26. 8. 13:00 Families

Special exhibition tour  
30. 9. 14:00  
With John Birks, Department  
of Biological Sciences,  
University of Bergen

Plattform  
25. 8. 12:00  
Andrea Büttner in  
conversation with  
Axel Wieder

Plattform  
13. 10. 14:00  
Christopher P. Heuer, University  
of Rochester, New York

**Billboard**

Andrea Büttner, from *Stereoscopic slide show from the Whitehouse collection (mosses and field trips)*, 2014. © National Museum of Wales.

**Gallery IV**

1 *Untitled (Benches)*, 2012-2018  
Wood, plastic crates and hand-woven backrests. Each 200 x 40 x 47cm. Courtesy of Hollybush Gardens and David Kordansky Gallery

2 *Shepherds and Kings*, 2017  
160 analogue 35mm slides

**Gallery III**

1 *Stones with moss*, 2018  
Various dimension  
Courtesy of Hollybush Gardens and David Kordansky Gallery

2 *Phone Etching*, 2015  
216,8 x 117,8 cm (framed)  
Courtesy of Hollybush Gardens,

3 *Phone Etching*, 2015  
216,8 x 117,8 cm (framed)  
Courtesy of Hollybush Gardens

4 *Stereoscopic slide show from the Whitehouse collection (mosses and field trips)*, 2014  
160 analogue 35 mm slides  
Courtesy of Hollybush Gardens and David Kordansky Gallery, with special thanks to the National Museum Cardiff, Wales

5 *Fabric Wall (blue and dark blue)*, 2018  
Stretched fabric, timber and MDF, variable dimensions  
Courtesy the artist

**Gallery II**

1 *Images in Kant's Critique of the Power of Judgement*, 2014  
Series of 11 offset prints, framed. Each 118 x 178 cm  
Private collection

2 *Moss*, 2014  
Gypsum. 50 x 120 x 70 cm  
Courtesy of David Kordansky Gallery

3 *Brown Wall Painting*, 2006/2018  
Paint. Courtesy of Hollybush Gardens and David Kordansky Gallery

4 *Book, Immanuel Kant, Kritik der Urteilskraft*, Felix Meiner Verlag, 2014

**Gallery I**

1 *Fabric Wall (blue and orange)*, 2018  
Stretched fabric, timber and MDF, variable dimensions  
Courtesy the artist

2 *Painted Stones*, 2017  
Silver gelatin prints, framed  
37 prints, dimensions variable  
Courtesy of David Kordansky Gallery

3 *Nativity Scene won on Lunapark Ostia*, 2010  
Cardboard and various materials. 16 x 10,5 x 10 cm  
Courtesy of the artist

*Bronze shelf*, 2012  
Cast bronze  
Various dimensions  
Courtesy of Hollybush Gardens, and David Kordansky Gallery

4 *The Archive of the Lives of the Little Sisters of Jesus with Circuses and Fun Fairs, Tre Fontane, Rome*, 2012  
80 analogue 35mm slides  
Courtesy of Hollybush Gardens and David Kordansky Gallery

5 *Untitled (Benches)*, 2012-2018  
Wood, plastic crates and hand-woven backrests. Each 200 x 40 x 47cm. Courtesy of Hollybush Gardens and David Kordansky Gallery

6 *Bus Stop won on Lunapark Ostia*, 2010  
Cardboard and various materials. 15 x 10,5 x 7 cm  
Courtesy of the artist

*Bronze shelf*, 2012  
Cast bronze  
Various dimensions  
Courtesy of Hollybush Gardens, and David Kordansky Gallery

7 *Untitled (Gwen John: St. Therese of Lisieux and her sister)*, 2014  
Reverse glass painting with found print 47 x 34 cm  
Courtesy of Hollybush Gardens

8 *Bread Painting*, 2015  
Reverse glass painting with found print. 48 x 36 cm  
Courtesy of Hollybush Gardens

9 *Untitled (Little Sisters of Jesus)*, 2010  
Reverse glass painting with found print. 40 x 30 cm  
Courtesy of Hollybush Gardens