

06: Access and art

Johannes Büttner:

In my work I deal a lot with different socio-economic phenomena. Things that catch my eye or socio-economic changes that also have to do with work. As a result, I also deal relatively much with sociology or sociological topics. And then there is a point in the work where I practically leave this sociological thinking about it and a fictional process sets in or a form of fictionalisation sets in. Or perhaps sometimes a shift in context. By shifting the context, the phenomenon I'm investigating can be looked at differently again. And for me, this moment of fictionalisation. With it, I also try to tell a form of outlook or a liberating moment or emancipatory moment and so on, and perhaps also to wish for it, which one often recognises in the approach in society, but which unfortunately, of course, in the times in which we live, is perhaps sometimes given a little too little attention, also very, very consciously given too little attention. But sometimes it is also perhaps a little difficult to see, because these are very crisis-ridden times in which we live. But which, I think, is totally important to think about again and again. That's exactly where I have the advantage that I don't work scientifically, that I can also wish and dream a lot and practically open up the space in which things are possible that are not possible from a scientific point of view. And I'm very grateful for that, or I think I keep it a bit "sane" in my work, to say: "OK, it's all very dystopian". But there are somehow possibilities, or sometimes you find such brief moments, that of utopia or resistance, and they are then very, very beautiful and funny and liberating and make and are great fun. And I hope that people see that too. Because many, many of my works have something disturbing about them at first, perhaps, or they are also about social inequality or forms of violence that are addressed, which are of course also very depressing at first. And then I hope that one does not remain in it, but finds a way out. Even if it is only in fiction, perhaps. I always strive to make work that is understandable and that can be understood by a very broad audience. I try as far as possible not to use a form or a language, but also a visual language or an artistic language that is somehow super cryptic or enigmatic or that is academicised or somehow in such a form that there are hurdles to dealing with it. And that's why I think I already see my audience. That's how I always imagine it - as broad a social spectrum as possible. And of course it's clear that the art space or the space where my works are shown tends to be rather elitist and tends to be visited by academics. But I personally try to address everyone or a broad spectrum with my work. And that is actually, I have to say honestly, also in exhibition contexts where normally no museum or art public somehow comes by and one then gets into conversation about the work. I always think that's super, I think that's great. Those are actually always the best conversations, because they don't dwell on art jargon or even on certain artistic questions, but people actually talk about how it affects them, what upsets them or how they deal with it. Translated with www.DeepL.com/Translator (free version)