**Andrea Büttner**

Andrea Büttner was born in 1972 in Stuttgart, Germany, and lives and works in London and Berlin. Her work employs a broad range of media, including woodblock printing, paint, film and sculpture to explore fine art, design and craft histories, with a specific focus on exhibition display. Her subjects include shame, embarrassment and poverty and the relationship between aesthetics and ethics.

Frequently focusing on everyday subjects and objects, Büttner draws attention to the fallibility of the human body. *Fabric Painting*, 2017, incorporates fluorescent yellow material that is typically worn by paramedics and security guards, professions that maintain and protect us. For a material that is hyper-visible, its ubiquity within public spaces makes it curiously invisible and, while such labour is vital, it is often undervalued.

For the series *Beggar,* 2016, Büttner draws inspiration fromGerman artist Ernst Barlach’s sculpture *Verhüllte Bettlerin* *(Cloaked Beggarwoman),* 1919, translating the anonymised kneeling figure across a series of nine woodblock prints. Büttner’s version, with arms outstretched, suggests shame and redemption. The character also makes reference to St Francis of Assisi who gave up material wealth and adopted a simple lifestyle. Material and economic poverty are repeatedly foregrounded by the artist.

The figure of the beggar is a recurring motif within Büttner’s space, reappearing in her table-top presentation of archive images taken from the Warburg Institute. The display shows paintings of beggars found in auction catalogues, presented alongside information about the work’s ownership and date and place of sale. It allows Büttner to situate her own interests within a line of artistic ancestors.

For her Turner Prize exhibition Büttner also presents a display on loan from the Peace Library/Anti-War Museum of the Protestant Church of Berlin. *Simone Weil: The Most Dangerous Disease* was made in 1990 as a response to the economic merger of East and West Germany and largely consists of texts by philosopher, political activist and pacifist Simone Weil. The display is typically loaned to churches, schools and libraries to educate people on Weil’s writing and, here, forms a conversation with Andrea Büttner’s interest in theology, politics and activism.