



**WERNER
BÜTTNER**

**T
H
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G
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B
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S
S**

**The only words
I spoke today:**

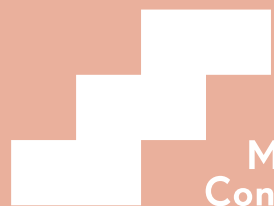
**"Beer!"
"Thank you!"
"Beer!"
"Thank you!"**

et ad infinitum...

Bill Callahan
"The Sing"

**THE WERNER
BÜTTNER**

MARKING
OF
THE
ABYSS



Marlborough
Contemporary

Koinzidenz in Pracht
[Coincidence in Splendour]
2015
oil on canvas, 150 x 120 cm



Der Gesang der Insekten
[The Singing of the Insects]
2014
oil on canvas, 150 x 120 cm



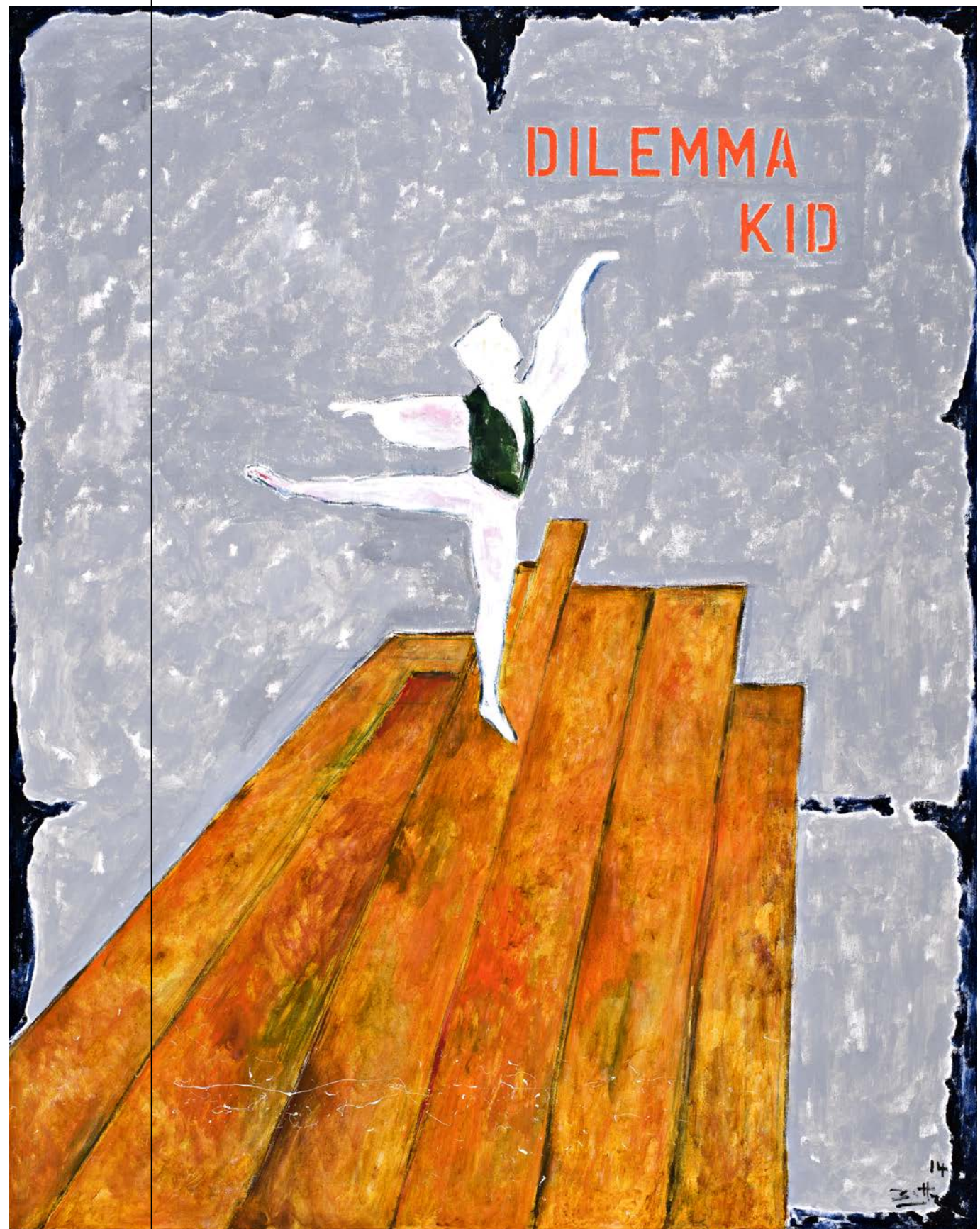


Falsche Zeit, falscher Ort
[Wrong Time, Wrong Place]
2011
oil on canvas, 150 × 120 cm

Ein Stammbaum zum Barmen
[A Family Tree to Pity]
2011
oil on canvas, 150 × 120 cm



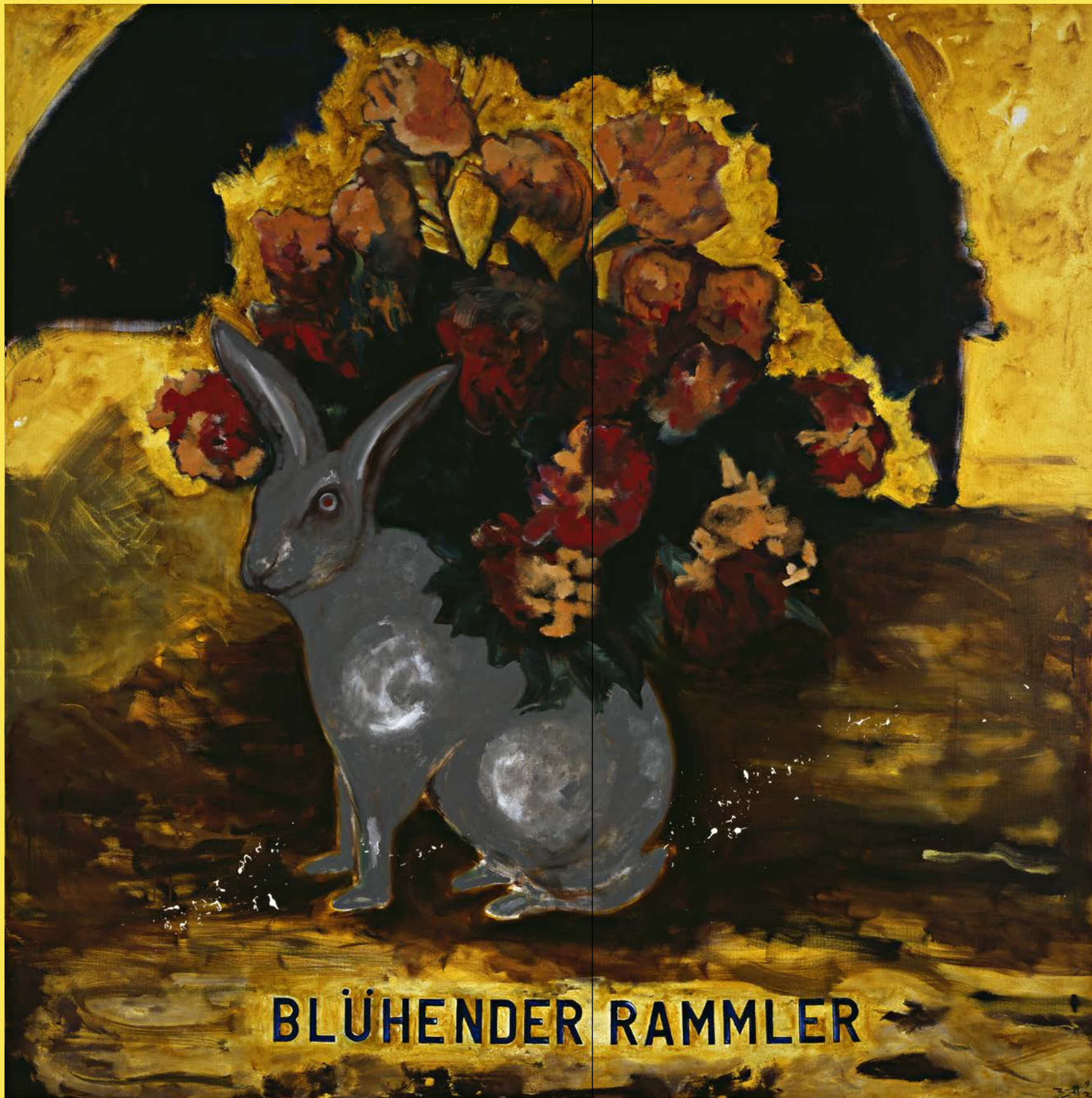
Dilemma Kid
[Dilemma Kid]
2014
oil on canvas, 190 x 150 cm



Kulturszene
[Culture Scene]
2014
oil on canvas, 190 x 150 cm



Blühender Rammler
[Blooming Buck Hare]
2011
oil on canvas,
190 × 190 cm



Die Markierung des Abgrunds
[The Marking of the Abyss]
2012
oil on canvas, 150 x 120 cm





Magersüchtige, Enten Fütternd...
[Anorexic, Feeding Ducks...]
2014
oil on canvas, 150 × 120 cm

Die Tage rennen davon
wie edle Rösser über
den Hügel...
[The Days are Running
Away Like Noble Steeds
Over the Hills...]
2011
oil on canvas,
190 x 240 cm



DIE TAGE RENNEN DAVON WIE EDLE RÖSSER ÜBER DEN HÜGEL...

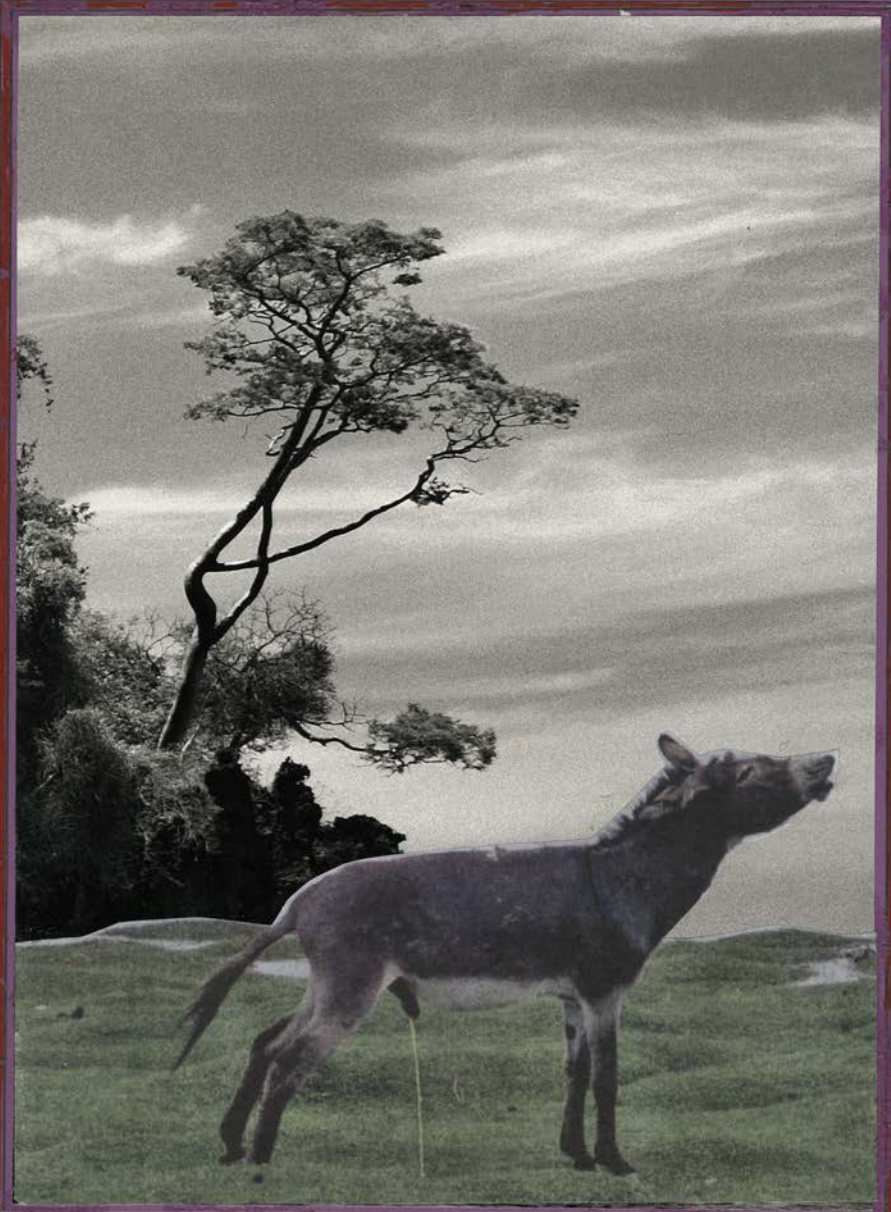
LOVE
[LOVE]
2015
oil on canvas,
190 x 190 cm





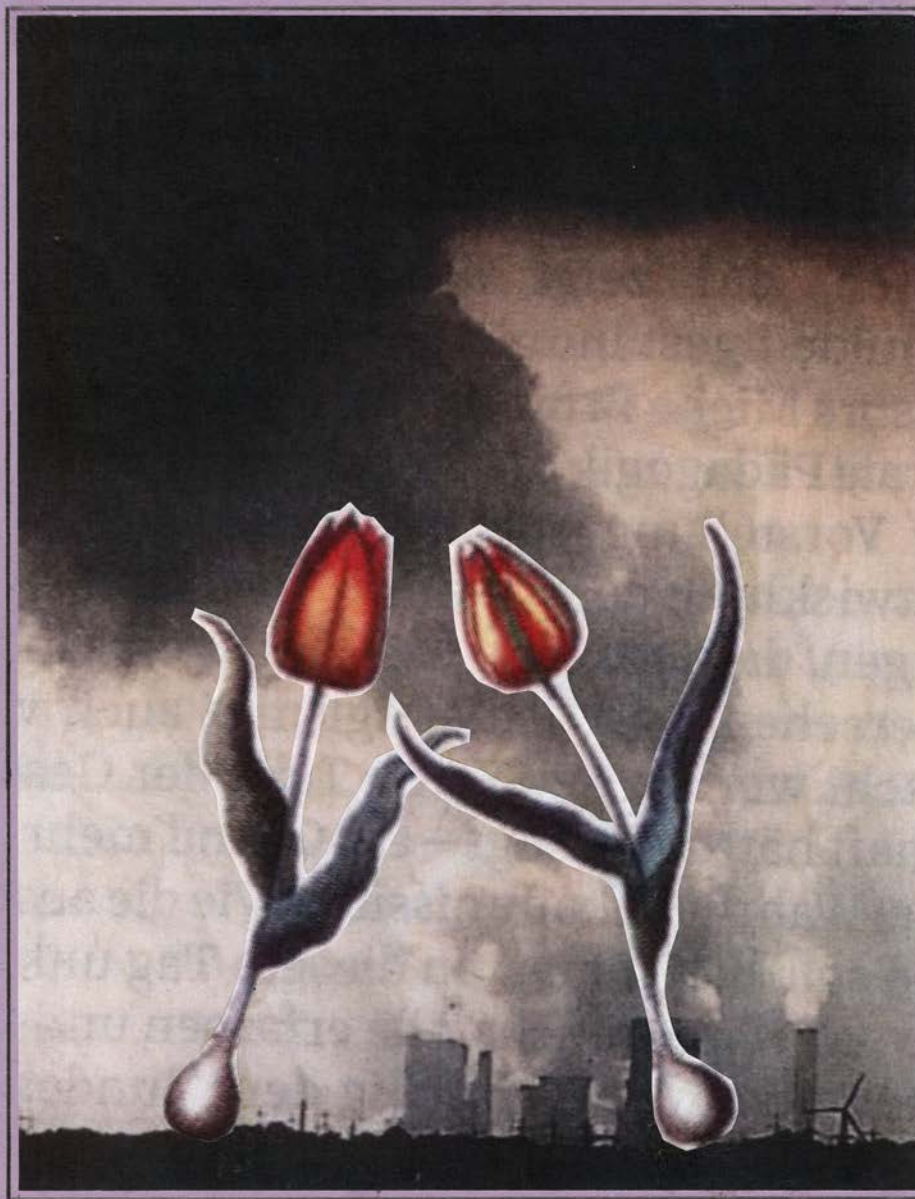
DENN ES GEHT DEM MENSCHEN WIE DEM VIEH —
MANCHMAL WIRD'S HALT PREISGEKRÖNT...

Denn es geht dem Menschen wie dem Vieh — manchmal wird's halt preisgekrönt...
[For that which Befalleth the Sons of Men Befalleth Beasts — Sometimes they are Prize-Winning...]
2013–15
Pictor print, 148 × 110 cm



EINSAMKEIT IST, VERGLICHEN MIT ALLEM, EIN
ZIEMLICH BEKÖMMLICHER ZU-
STAND!!!

Einsamkeit ist, verglichen mit allem, ein ziemlich bekömmlicher Zustand...
[Loneliness is, Compared to Everything, a Quite Digestible Condition...]
2013-15
Pictor print, 148 x 110 cm



AUCH BIERGARTEN IN DER NÄHE ...

Auch Biergarten in der Nähe...
[Even a Beer Garden Nearby...]
2013-15
Pictor print, 148 x 110 cm

“Reality is a surprisingly cheap stool-pigeon”

AR Looking at the new paintings you have made for the exhibition, there are several elements that I think of as consistent in your work. There's often an image that is familiar if not recognisable. Or recognisable if not familiar. And a title that may be helpful or playfully misleading — especially in a form of word play that resists translation from German. So what is the starting point for a new painting? Is it a pre-existing idea, a title or an image that sets it in motion?

WB Mostly it starts with a remarkable image which convinces me that it is worth getting painted. In the early days I collected, *comme il faut*, ideas for paintings by sketching them with pen and paper. For the past fourteen years I've been using my collages. The collage is a marvellous medium to get results that can shock yourself. You have a lot of cutout images and you slide them over and around until you have something where you have to say: “Wow, this is crazy, unseen, unbelievable, but has a certain soundness.” Then you glue it together and search for a correspondingly alien title. And if a collage has the quality, the charisma, the fitting destiny to become a painting, I'll try. But sometimes reality perplexes me and I see a painting right through my window like the “Anorexic Feeding Ducks” — which spares me some glue. Reality is a surprisingly cheap stool-pigeon.

AR Collage is a medium that juxtaposes realities — bits and bobs from the real world forced into unlikely or unexpected relations. Even at its most complex, I think it remains readable as a medium because of the raw materials. But when you talk of producing something ‘unseen’, I remember you once quoted Magritte to me, “I only paint what I have not seen before.” I know you weren't talking about yourself at the time, but do you think that is the job of painting?

WB Well, Magritte meant he wanted to paint what he has not seen painted before. The poor bastard had to defend himself his whole life against the silly imputation that he ‘painted dreams.’ So the job of the painter is at least to paint unseen paintings. Since painting has existed now for a mere 40,000 years it's not too difficult a task. As James Ensor put it: “As long as the sun shines, you will live, beloved little panel painting.” It seems to me to mean that every generation paddles in the same pool of passions, but pictures its adventures differently. This is, of course, just an extremely foggy revelation of the job of the painter.

AR And yet this doesn't quite explain the continued pull of painting as a useful medium. And ‘figurative’ painting at that...

All of your paintings make sure there is something to indicate it's about the materiality of paint itself that is at work and important here, and not simply the business of image-making. I'm thinking, for example, of the splash of paint that is flicked onto the surface at (I presume) the end of your working on the canvas....

WB Oh dear, this is a delicate question. You are laying hands on my fragile empire of contradictions. In one respect I adore the magical qualities of oil colours, in another I detest its over-eagerness to serve fraud and cheap thrills. I have to mistrust its charms and allurements and make sure it submits to my arbitrary intentions. If it says, "I'm colour, I'm free, I represent just myself," it enters the murk of meaninglessness. I'm not allowed to allow this. The splashes you mentioned have a handful of purposes. They are, of course, a distinguishing mark, a melody which helps the visitor to identify the author. Visitors love to identify immediately and precisely. The splashes also hide badly painted parts. I loved this immediately. They irritate eye and brain and construct an additional 'phantom-plane'. And, you're right, they are the last act after the mumbling of the signature. A gesture of contempt, justified by the power of contradictions.

AR And, dare I say it, a little bit of abstraction in a field of representation...? Which makes me ask about that. Resisting figuration, even in your early days, was never an option?

WB I satisfied my abstract desires when I made the series "The Problems of Mini Golf in European Painting." The possibilities of abstract painting are hair-raisingly limited. You cannot mock or insult Creation, you cannot mock or insult contemporary art with it. You cannot praise your favourite phenomena with it. Nor is it of any help when you want to idolise or worship. You cannot picture adequately with it your pool of passions. Not to speak of your "Lebensgefühl", which might be in English your "sentiment of life." I know many colleagues who went into the desert of abstraction and have been suffering and mourning all of their lives. And secretly they all dream of painting a daffodil, a daisy or a steamy tit.

AR You mentioned that early series. I sense that what you and your contemporaries were trying to do at that time was precisely to mock and insult the legacy painting you inherited. Can you talk about that time? What was the art school / art world climate like?

WB Unfortunately one of my problems is the fact that I only remember important things that touched me. This might make the

fishing in my memory a bit unrewarding. I hardly remember, let alone understand, the young dog I obviously must have been at times. The tragedy of reaching a ripe old age alienates you from what were once welcomed states of being. So the official art historian's version goes like this: the 'tristesse', lack of sensuality and over-long reign of terror of minimal art, had wearied every collector in Germany. This 'hunger for pictures' plagued and pestered them. Some eighty new painters showed up and tried to assuage the hunger. I was one of them, I suppose. I was not attending art school. Martin Kippenberger and Albert Oehlen did. From time to time, I visited them at the Hamburg Art School (HfbK) and sometimes we drank a few decent beers with Ulrich Rückriem, Franz Erhard Walther and Sigmar Polke. Maybe we even talked while drinking the beers. The art schools at this time were humane, senselessly experimental and generously giving time to students. No stress, no recipes... And art students knew about responsibility for their own fate. Because 96% of those who studied art would not make a living out of it... It was rough, but lively. But, you know, as I mentioned in the beginning, man is no trustworthy witness to his own life.



Probleme des Minigolfs in der europäischen Malerei nr. 7
[The Problems of Minigolf in European Painting no. 7]
1982
oil on canvas, 140 × 175 cm

AR You speak about an absence and hunger in that late era of minimalism, for example. So what were you looking at then? Or were there no heroes to turn to?

WB There are always a lot of heroes when you are trying to become what you finally have to be. At that time, for me, there were two interesting painting positions from whom one could have expected satisfaction — Jörg Immendorff and Sigmar Polke. Immendorff brought the crude KPD/ML [Kommunistische Partei Deutschlands/Marxisten-Leninisten] aesthetics, the primitive style of a German communist sect, to bourgeois households. Out of this limited propaganda he then developed a crazy oeuvre which ended in a perverted, clown-like fiasco. Polke, for me, started as a hippie-like trickster, juggling with bamboo, flamingos and German sausages in an as yet unseen playful attitude. He ended up as an arrogant orthodox alchemist who thought that popeyed chimeras were all the bourgeoisie deserves. I did not learn from their highlights; that's not possible. But I learned a lot from their personal and painterly disasters, for which I'm really still grateful. So much for those living at that time. But there were also fruitful discussions with the dead — Ensor, Goya, El Greco, Rabelais, Montaigne, to name an exact full hand. The dead have charms, they have no abilities to disappoint...

AR Last year's survey of your work brought together paintings from as early as 1980 until the present day, and of course there are definitely shared affinities that transcend shifts in style. You mentioned earlier that you have been reliant on the collages for the past 14 years. What prompted the shift in technique? And can you pin-point other stylistic changes? Was there some expressionist hurdle or debt to overcome? Those earliest paintings feel quite fast or raw...

WB The new collage-based paintings have ingredients (figures and things) that need a bit more accuracy to reproduce them in oil, and call up a closed little world of convincing meaning and feeling. Apart from time-consuming painterly accuracy in the newer paintings I see no stylistic change. I still try to be fast, raw and furious. Because I still think that there are a lot of better places to be than in front of an easel. And far and wide I see no-one who could save me and do the job in my stead. My style is still a child of my dear eye and brain — impatient and vengeful.

AR So talk me through a couple... 'The Marking of the Abyss', for example, which lends the show its title. It's an imponderable

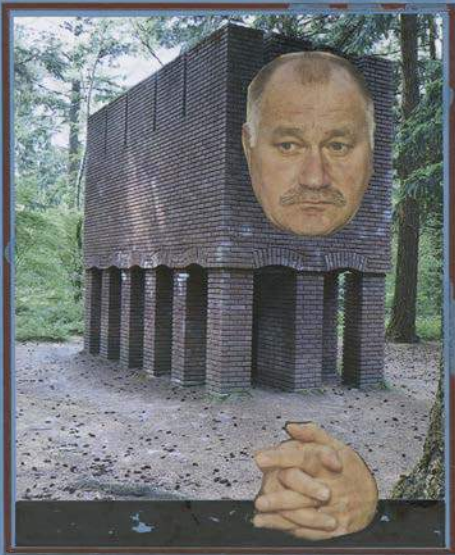
romantic German landscape that might make Caspar David Friedrich proud. The dog cocking its leg into the valley is either monumental or pure bathos. And that leaf that on the tree that is so disrespectful of perspective... (I guess CDF would have liked that too!)

WB But instead of a tiny human being lost in wonder, while faced with the sublimity of a fading world, we have a miserable dog marking a miserable territory. Which clearly indicates that Caspar David Friedrich is not smelling funny, but is dead indeed. Time fulfilled its duty and bore changes in the way we picture our worlds. And the disrespectful leaf seems to be the proud flag of freedom in a 'desert of freedom', as Nietzsche uttered...

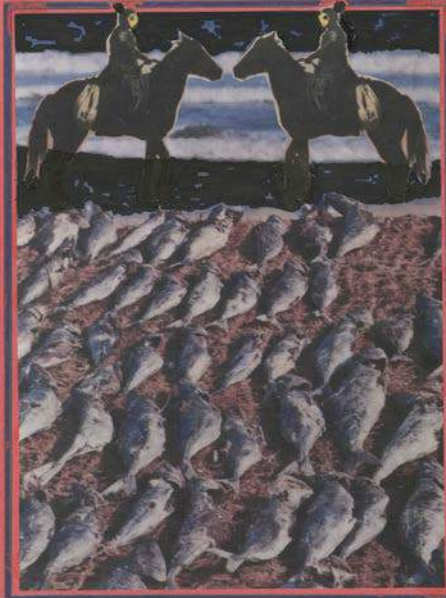
AR I like the fact that you say 'seems'. That is, as much as this is formally composed, the meaning of the juxtaposition is not always clear from the beginning, I suppose... To take 'Blooming Buck Hare', for example. There's a strong sense of "What if we juxtaposed x with y..." Not just what would it look like, but what associations would it invoke? Do you prepare yourself to be surprised? In this painting the surreal juxtaposition is clear — the hare and the flowers. But you reinforce this with the title actually painted into the painting. What makes you so explicit in this case (and in others, such as 'The Days are Running Away...') to embed the titles? Is it a double bluff?

WB I always hope I'll have interesting and surprising accidents while I'm painting. To meet an abortive attempt which has to be warmly welcomed. To avoid routine, to avoid craftsmanship, to avoid virtuosity, to avoid seriality, to do as much wrong as to end in painting a good picture. And if you try to do everything wrong you can't do no wrong. Clever take-off, isn't it? In the case of the 'Blooming Buck Hare' everything was under control. I wanted to paint a blooming hare. Not a surreal juxtaposition of a hare and flowers. But a blooming hare to be identified on the first glimpse. A little sign with the title besides the painting would not have been sufficient. Same with 'The days are running away like noble steeds over the hills ...'. There had to be a clash on the canvas between these wretched creatures and the words 'noble steeds'. There is a theory that every painting is a self-portrait. In the case of the blooming hare this theory is more than true. And to be honest, we are not talking about double bluffs, we are talking about overwhelming generosity...

January 2015



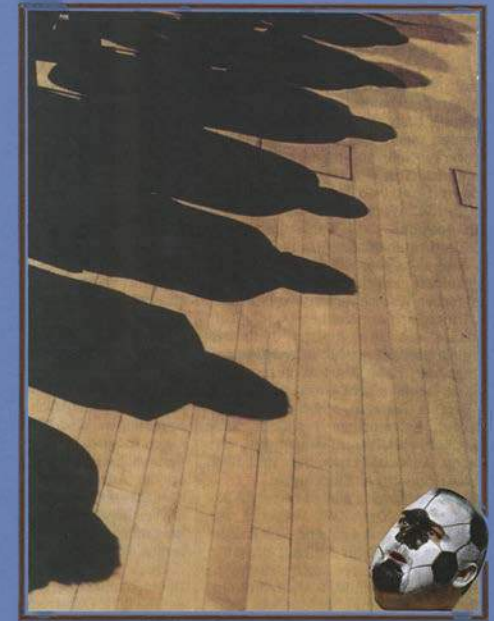
DER MANN DER ELENA CEASESCU TÖTETE; IHREN MANN NATÜRLICH AUCH...



BODYCOUNT



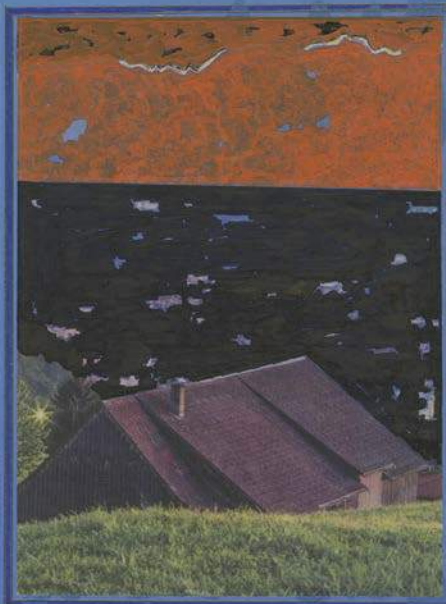
DOKTOR, WIE GEHT ES MIR ... ?



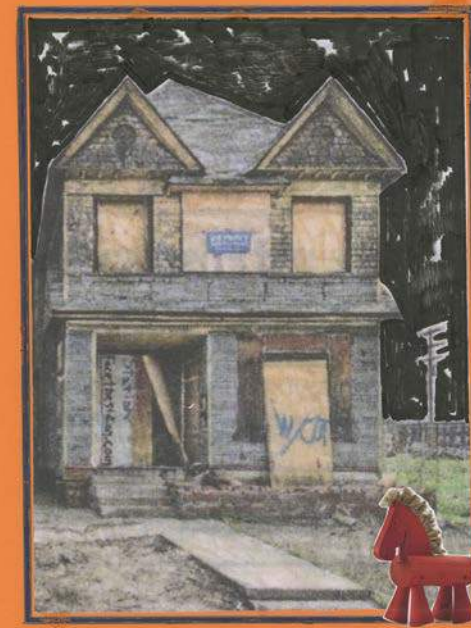
PROFIS BETRACHTEN EINEN FANATIKER...



INTERESSANTES KONZEPT...



DAS LETZTE HEILE HAUS ...



GESCHICHTEN ENDEN SO...



DIE KURZE KARRIERE DER FEMME FATALE...

Der Mann der Elena Ceausescu tötete; ihren Mann natürlich auch...
[The Man who Killed Elena Ceausescu; her Husband, too, of Course...]
2014
collage, 32 x 24 cm

Bodycount
[Bodycount]
2014
collage, 32 x 24 cm

Interessantes Konzept...
[Interesting Concept...]
2014
collage, 32 x 24 cm

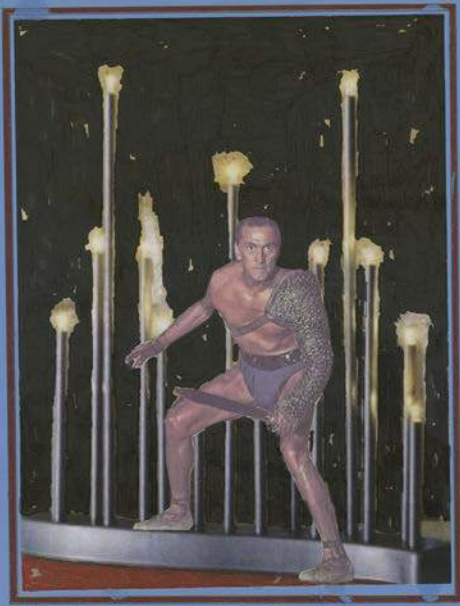
Das letzte heile Haus...
[Last House Standing...]
2014
collage, 32 x 24 cm

Doktor, wie geht es mir...?
[Doctor, How am I...?]
2014
collage, 32 x 24 cm

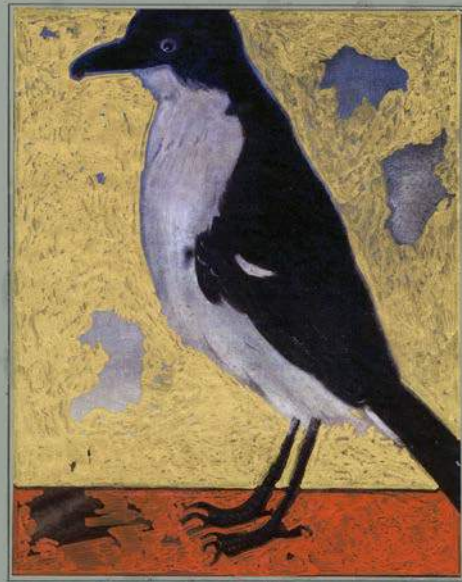
Geschichten enden so...
[Stories End Like This...]
2013
collage, 32 x 24 cm

Profis betrachten einen Fanatiker...
[Professionals Look at a Fanatic...]
2014
collage, 32 x 24 cm

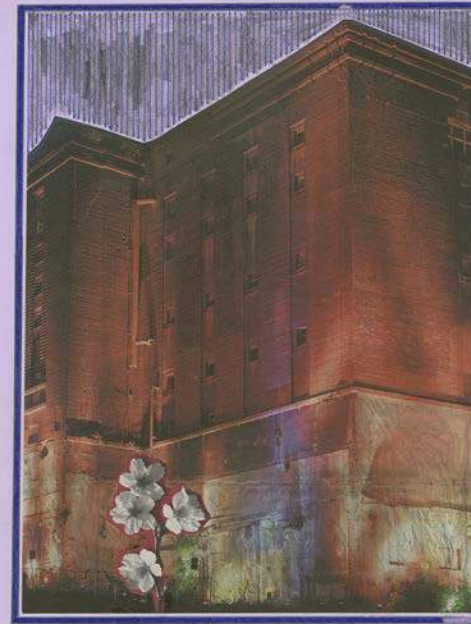
Die kurze Karriere der Femme Fatale
[The Short Career of the Femme Fatale]
2014
collage, 32 x 24 cm



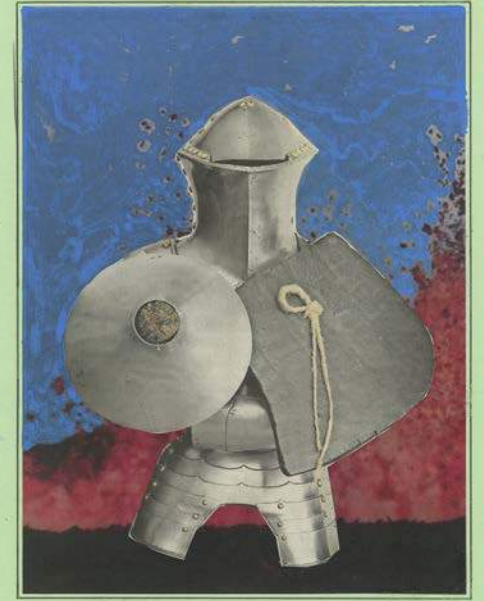
REINIGUNGSKRAFT DES TEMPELS



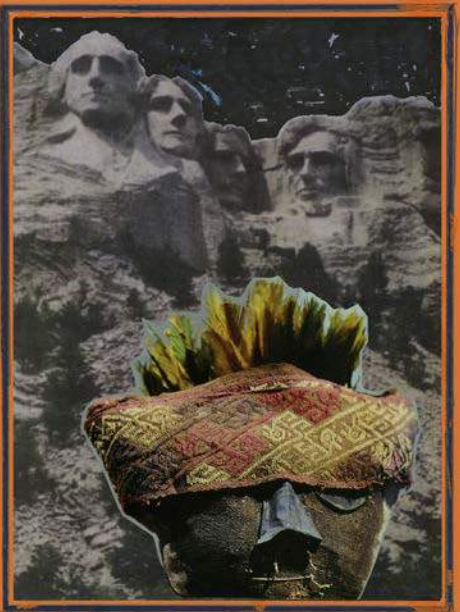
DER VOGEL, DER SAH ...



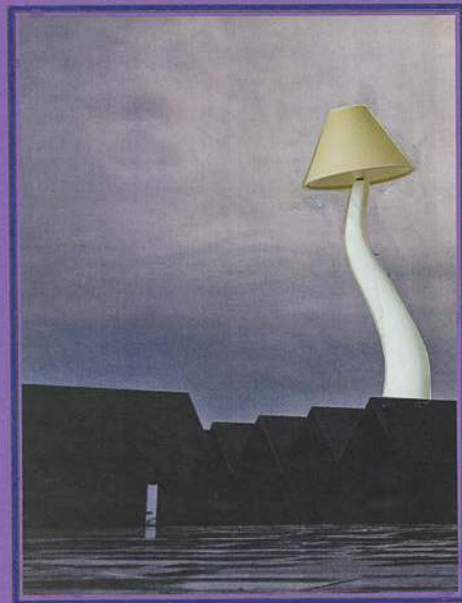
PALAST DER ÄNGSTE



RUHMBEKLECKERTER ANONYMUS



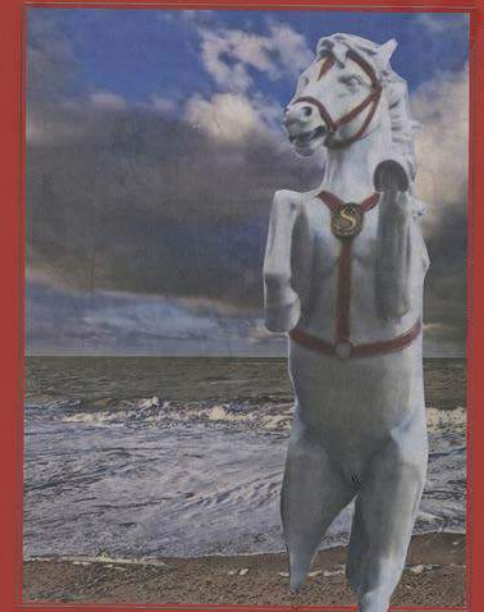
KOMPOSITION MIT MASKEN



MENSCHENLAGER



UNSER ABSEITS ...



STUTE

Reinigungskraft des Tempels
[Cleaning-Force of the Temple]
2014
collage, 32 x 24 cm

Komposition mit Masken
[Composition with Masks]
2014
collage, 32 x 24 cm

Der Vogel, der sah...
[The Bird that Saw...]
2014
collage, 32 x 24 cm

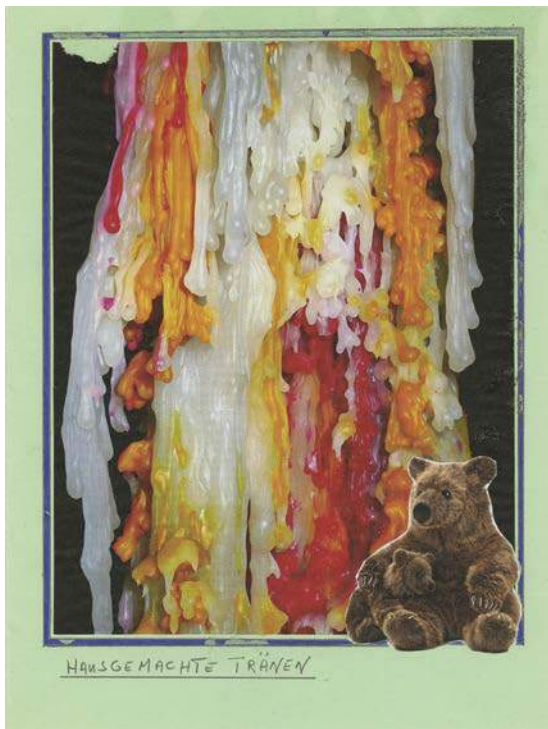
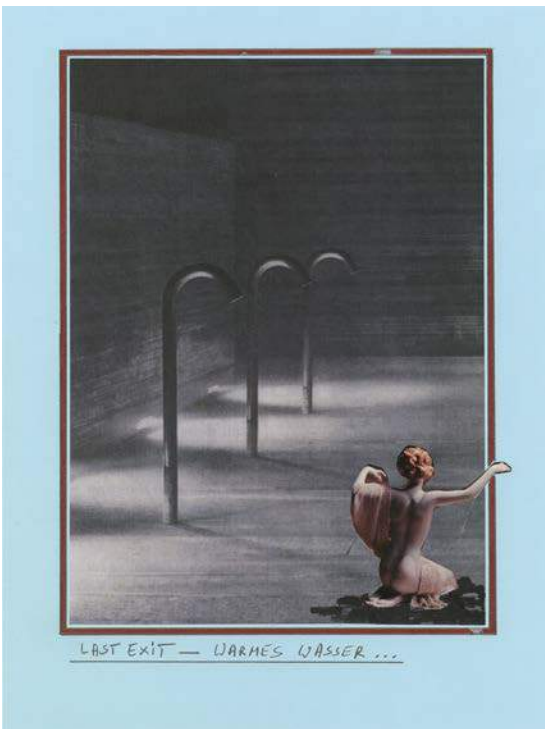
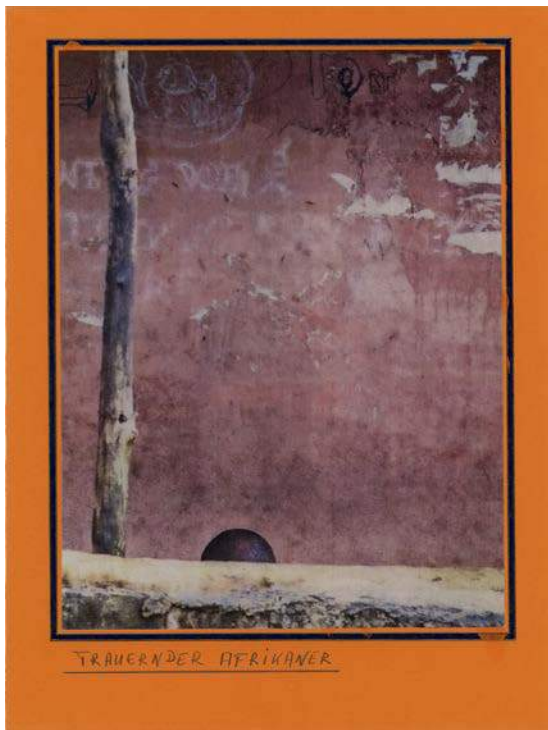
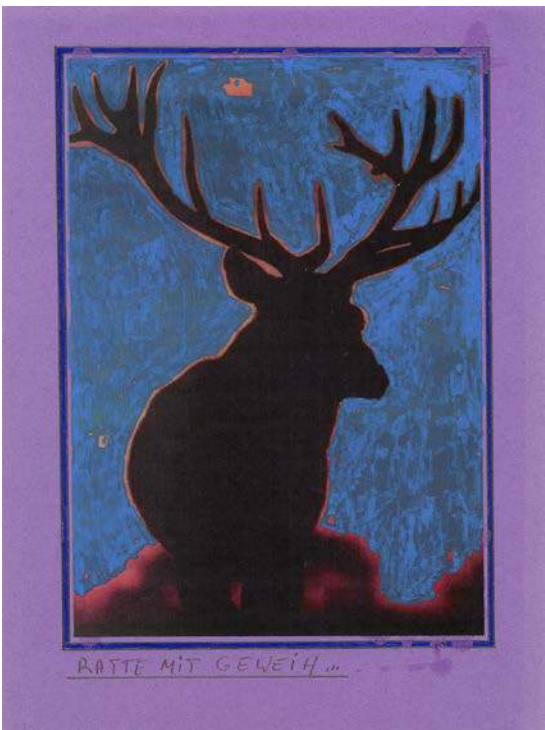
Menschenlager
[Man-Camp]
2014
collage, 32 x 24 cm

Palast der Ängste
[Palace of Anxieties]
2014
collage, 32 x 24 cm

Unser Abseits...
[Our Offside...]
2014
collage, 32 x 24 cm

Ruhmbekleckerter Anonymus
[Fame-Blotted Anonymus]
2014
collage, 32 x 24 cm

Stute
[Mare]
2014
collage, 32 x 24 cm



Ratte mit Geweih
[Rat with Antlers]
2014
collage, 32 x 24 cm

Last Exit — Warmes Wasser...
[Last Exit — Warm Water...]
2014
collage, 32 x 24 cm

Trauernder Afrikaner
[Mourning African]
2014
collage, 32 x 24 cm

Hausgemachte Tränen
[Homemade Tears]
2014
collage, 32 x 24 cm

Werner Büttner

Born
1954, Jena, Germany

1989, Professor at HfBK, Hamburg

Lives and works
Hamburg, Germany

Selected Solo Exhibitions

2014 Die Zeit versklavt uns mit Hoffnung, Galerie Figge von Rosen, Berlin

2013 Werner Büttner, Weserburg Museum, Bremen
Werner Büttner-Gemeine Wahrheiten, ZKM Museum, Karlsruhe

2012 Die Avantgarde von Hinten, Marion Meyer Contemporain, Paris
ArtBrussels, solo show, Marion Meyer Contemporain, Brussels

2008 Bilanzpromenade, Galerie Hans Mayer, Düsseldorf
Galerie Marion Meyer, Paris
Wetterfester Schmetterling, Galerie Bärbel Grässlin, Frankfurt

2007 El baile de los parásitos, Galeria Heinrich Ehrhardt, Madrid
Gerocktes Haus, Galerie Hohenlohe, Vienna

2006 Kunsthalle Dominikanerkirche, Osnabrück
KOMPROMAT (Kompromittierendes Material), Kunsthalle Dominikanerkirche, Osnabrück

2005 Hello cruel world, Kunstverein Bremerhaven, Bremerhaven
Polizeichef Hegel, Galerie Bärbel Grässlin, Frankfurt

2004 Welcome to acces interdit, FRAC Poitou Charentes, Angoulême
Les diables de chacun, L'Espace SainteCroix, Loudun

2003 Werner Büttner — Gemälde und Zeichnungen aus den 80er Jahren, Galerie Max Hetzler, Berlin
Werner Büttner — Verkehrte Welt, Deichtorhallen, Hamburg

2001 Das Fleisch organisiert sich selbst, Galerie Christine König, Vienna

2000 Galerie Bärbel Grässlin, Frankfurt Globuli, Maximilian Verlag Sabine Knust, Munich

1998 Werner Büttner Neue Arbeiten, Galerie Ascan Crone, Hamburg

1997 Galerie Michael Janssen, Cologne
Städtische Museen Jena/
Romantikerhaus, Jena

1996 Einseitig gedeckter Tisch, Galerie Helga Maria Klosterfelde, Hamburg

1995 Kunstverein Hamburg, Hamburg
Heimspiel, Arbeiten aus der Sammlung Grässlin, St. Georgen
Heute scheint die Sonne in Strömen, Galerie Bärbel Grässlin, Frankfurt

1993 KRaum Daxer, Munich

1991 Hubert Kiecol, Galerie Peter Pakesch, Vienna
Galerie Max Hetzler, Cologne
Galerie Grässlin Ehrhardt, Frankfurt

1990 Kampf dem Verderb, Jänner Galerie, Wien
Kerlin Gallery, Belfast
Galerie Paul Andriess, Amsterdam
Ascan Crone, Hamburg

1989 Galerie Max Hetzler, Cologne
Das wichtige SchwarzWeiß, Städtisches Kunstmuseum, Reutlingen

1988 What about having our mother back, Institute of Contemporary Arts, London
Galerie Ascan Crone, Hamburg
Stilleben, Galerie GrässlinEhrhardt, Frankfurt

1987 Viva Büttner, Galerie Max Hetzler, Cologne
Bilder und einige Skulpturen, Kunstverein München im Museum Villa Stuck, Munich
Druckgraphik und Arbeiten auf Papier, Maximilian Verlag Sabine Knust, Munich
Galerie Peter Pakesch, Vienna
Und das Meer lag da wie Nudeln aus Gold und Silber, Palais Liechtenstein, Vienna
Die Menschen können so nett zueinander sein, müssen aber nicht, Galerie Ursula Schurr, Stuttgart
Wir haben Grund zu der Annahme, daß ALLE
Avantgardisten im Kopfrechnen schwach, in Religion dagegen sehr gut hatten, Oldenburger Kunstverein, Oldenburg
Und immer rascheln die Bakterien..., Galerie Susan Wyss, Zurich

1986 Wie aber enden solche Geschichten, Galerie Grässlin Ehrhardt, Frankfurt
Galerie Crousel Hussonot, Paris
Half an Hour of Modern Art, Metro Pictures, New York
Halbe Stunde moderne Kunst und andereversammelte Werke, Galerie Borgmann Capitain, Cologne

1985 Forum Kunst, Rottweil
55 Thesen (Qualität ist der Schatten der Intelligenz) und 1 Skulptur (und verhüte auch, daß ich überheblich werde), Galerie Thomas Borgmann, Cologne
Von Händen und Eiern, Galerie Paul Andriess, Amsterdam

1984 Galeria Heinrich Ehrhardt, Madrid
La Luta Continua, Galerie Max Hetzler, Cologne
Maximilian Verlag Sabine Knust, Munich

1983 Zeichnungen und Linolschnitte, Maximilian Verlag Sabine Knust, Munich
Galerie Ascan Crone, Hamburg
Galerie Helen von der Meij, Amsterdam
Galerie Max Hetzler, Cologne

1982 Wiederholung der Information
kompensiert den darüberliegenden Lärm, Galerie Max Hetzler, Stuttgart

1981 Galerie Max Hetzler, Stuttgart

Selected Group Exhibitions

2014 Zeichen gegen den Krieg, Lehmbruck Museum, Duisburg

2013 Collage ou l'âge de la colle, Galerie Eva Meyer, Paris

2012 Man Ray? Dialog mit zeitgenössischer Kunst, Marion Meyer Contemporain, Frankfurt

2011 Le Paris Bar à Paris, Suzanne Tarasieve, Paris

2010 Wahrheit ist Arbeit, Büttner, Kippenberger, Oehlen und ein Werk von Herold, Villa Schöningen, Potsdam

Jeder Künstler ist ein Mensch! — Position des Selbstportraits, Staatliche Kunsthalle Baden-Baden

Weisser Schimmel, PhönixHallen, Hamburg

2009 Miniaturen, Galerie Bärbel Grässlin, Frankfurt/M
Büttner, Kippenberger, Albert et Markus Oehlen, Galerie Marion Meyer, Paris
Männer Frauen, KUNSTRAUM Grässlin und Räume für Kunst, St. Georgen

2008 MMKK Länderspiel-Kunst im Spiel, Museum Moderner Kunst Kärnten, Lagenfurt
Bad Painting — good art, MUMOK — Museum Moderner Kunst Stiftung Ludwig, Vienna
Vertrautes Terrain-Collectors' Choice, ZKM | Museum für Neue Kunst, Karlsruhe

2006 Goetz meets Falckenberg, Phönix Hallen, Hamburg
Flashback. Eine Revision der Kunst der 80er Jahre, Kunstmuseum Basel, Museum für Gegenwartskunst, Basel
Vida de una leyenda-Marilyn Monroe, Sala de exposiciones, Madrid
Mots d'ordre mots de passe, Espace Paul Ricard, Paris
La nouvelle peinture allemande, Carré d'Art Musée d'art contemporain, Nîmes
Rundlederwelten, Martin Gropius Bau, Berlin

2004 Obsessive Malerei — Ein Rückblick auf die "Neuen Wilden", Museum für Neue Kunst/ZKM, Karlsruhe

2003 Sand in der Vaseline — Künstlerbücher II, Krefelder Kunstmuseen; Hessisches Landesmuseum Darmstadt; Neues Museum — Staatliches Museum für Kunst und Design, Nuremberg
Lieber zu viel als zu wenig, ngbk, Berlin
Der Augenblick ist Ewigkeit, KunstHalle — Villa Kobe, Halle

2002 Klopzeichen-Kunst und Kultur der 80er Jahre in Deutschland. Wohnzimmer, Museum der bildenden Künste, Leipzig; Museum Folkwang, Essen

2001 Vom Eindruck zum Ausdruck — Grässlin Collection, Deichtorhallen Hamburg
Ziviler Ungehorsam, Kestner Gesellschaft, Hannover
Sammlung Falckenberg-Pumphaus, PhönixHallen, Hamburg

2000 Artistenmetaphysik — Friedrich Nietzsche in der Kunst der Nachmoderne, Haus am Waldsee, Berlin

1999 Zoom — Ansichten zur deutschen Gegenwartskunst, Sammlung Landesbank Baden-Württemberg, Galerie Landesbank Baden — Württemberg, Stuttgart/
Kunsthalle Kiel

1998 fast forward: image, Hamburger Kunstverein, Hamburg
Die Macht des Alters, Deutsches Historisches Museum, Kronprinzenpalais Berlin; Kunstmuseum Bonn; Galerie der Stadt, Stuttgart

1997 Home Sweet Home, Deichtorhallen Hamburg, Hamburg

Deutschlandbilder, Martin Gropius Bau, Berlin, Hamburg Leuchttower, Deichtorhallen Hamburg

1995 Armut's Zeugnisse-Darstellung der Armut in der Kunst des 20. Jahrhunderts, Fritz-Hüser Institut im Museum am Ostwall, Dortmund
Heimspiel, Arbeiten aus der Sammlung Grässlin, St. Georgen

1994 Klemens Gasser, (with Förg, Herold, A. Oehlen, M. Oehlen), Bolzano-Bozen

1993 Miserere, (with Georg Herold), Kunsthalle Ritter, Klagenfurt

1992 Malen ist Wahlen, (with M. Kippenberger, A. Oehlen), Kunstverein München, Munich

1991 Metropolis, Martin-Gropius-Bau, Berlin
Gullivers Reisen, Galerie Sophia Ungers, Cologne
Berlin Paris Bar, Galerie Artcurial, Paris

1990 Zeichnungen 1, Grazer Kunstverein, Graz
Ausgewählte Graphik, (with J. Immendorff, A.R. Penck), Galerie Schurr, Stuttgart

1989 Natura Naturata, Josh Baer Gallery, New York
The BiNational-German Art of the late Eighties, The Minneapolis Institute of the Arts, Minneapolis
Contemporary Arts Museum, Houston, Aschenbach Galerie, Amsterdam
Museum der zeitgenössischen Kunst, Belgrade
Neue Figuration-Deutsche Malerei 1960-88, Kunstmuseum Düsseldorf, Kunsthalle Schirn, Frankfurt

1988 Multiples, Galerie Daniel Buchholz, Cologne
Skulpturenprojekte Dürr — Broken Neon, Galerie Christoph Dürr, Munich
Broken Neon, Galerie Sylvana Lorenz, Paris
Exchange: Ireland-Deutschland, Guinness Hop Store, Dublin
A la surface de la peinture les années 80, Centre d'Art Contemporain, Abbaye St. André, Meymac, Corrèze
Büttner/Kiecol: Gemeinsame Arbeiten, Galerie Gisela Capitain, Cologne
BiNationale/The BiNational, Deutsche/Amerikanische Kunst der späten achtziger Jahre, Kunsthalle Düsseldorf, Museum of Fine Arts, Boston
Der Hang zur Architektur in der Malerei der Gegenwart, Deutsches ArchitekturMuseum, Frankfurt
Arbeit in Geschichte Geschichte in Arbeit, Kunsthaus und Kunstverein, Hamburg
M. Oehlen, A. Oehlen, M. Kippenberger, W. Büttner, Galerie Susan Wyss, Zurich
New Prints from Germany, Saint Louis Art Museum, Saint Louis

1987 Neue Kunst in Hamburg, Kampnagelfabrik, Hamburg
Q.U.I., (with A. Oehlen, M. Oehlen, M. Kippenberger), Villa Arson, Nice
Broken Neon, Steirischer Herbst 87, Forum Stadtpark, Graz

1986 Deutsche Malerei der Gegenwart, Galeria Comicos, Lisbon
Macht und Ohnmacht der Beziehungen, Museum am Ostwall, Dortmund

Neue deutsche Kunst aus der Sammlung Ludwig, Aachen, Haus Metternich, Koblenz
 Können wir vielleicht mal unsere Mutter wiederhaben! (with G. Herold und A. Oehlen), Kunstverein Hamburg, Hamburg
 Druckgraphik 1970-85, Grazer Kunstverein, Galerie im Stadthaus, Klagenfurt, Kunsthalle, Wilhelmshaven, Wilhelmshaven
 New Visions in Contemporary Art: The RSM Company Collection, Cincinnati Art Museum, Cincinnati
 Die Wahlverwandschaften-Zitate, Steirischer Herbst, Forum Stadtpark, Graz
 What about having our mother back!, (with Georg Herold and Albert Oehlen), ICA, London
1985 Annemarie-und-Will-Grohmann-Stipendium, Staatliche Kunsthalle Baden-Baden
 La nouvelle Biennale de Paris, Paris
 Treppen, Galerie Kammer, Hamburg
 Anniottanta, Galeria comunale d'Arte Moderna, Bologna
 studio d, (with A. Oehlen, M. Oehlen, M. Kippenberger), Tübingen
1984 Wahrheit ist Arbeit (with A. Oehlen und M. Kippenberger), Museum Folkwang, Essen
 Zwischenbilanz, Neue Galerie am Joanneum, Graz, Museum Villa Stuck, Munich, Forum für aktuelle Kunst—Galerie Krinzinger, Innsbruck, Rheinisches Landesmuseum, Bonn
 Wer überlebt winkt, Bonner Kunstverein, Neue Gesellschaft für Bildende Kunst, Berlin
 Sammlung Metzger, Kunsthalle Budapest, Sara
 Hilden Art Museum, Tampere, Kunstneres Hus, Oslo
 Tiefe Blicke, Hessisches Landesmuseum, Darmstadt
 Deutsch-sprechende Galeristinnen, Galerie Six, Friedrich, Munich
 Origen y Visión: Nueva Pintura Alemana, Centre Cultural de la Caixa des Pensions, Barcelona, Palacio de Velázquez, Madrid, Museo de Arte Moderno, Mexico
 Metro Pictures, (with A. Oehlen, M. Oehlen, M. Kippenberger), New York
 Von hier aus, Messegelände, Düsseldorf
 Treppen, Galerie Gugu Ernesto, Köln
1983 Galerie Max Hetzler, Stuttgart
 Schwerter zu Zapfhähnen, Galerie Peter Pakesch, Wien
 Holz und Linolschnitt heute, Oldenburger Kunstverein, Oldenburg
 Kunst ist nichts, wenn sie nicht neu ist, Galerie Rolf Rieke, Cologne
 Ansatzpunkte kritischer Kunst heute, Bonner Kunstverein, Bonn
1982 12 Künstler aus Deutschland, Kunsthalle Basel, Museum Boijmans van Beuningen, Rotterdam
 Über sieben Brücken muß Du gehen, Kutscherhaus, Berlin
 Herbstsalon, Kunsthalle Köln, Cologne

Die junge Malerei in Deutschland, Galleria d'Arte Moderna, Bologna
 Tendenzen 82, Ulmer Museum
1981 Bildwechsel, Akademie der Künste, Berlin
 Junge Kunst aus Westdeutschland '81, Galerie Max Hetzler, Stuttgart
1980 2. außerordentliche Veranstaltung in Bild und Klang zum Thema der Zeit: Aktion Pisskrücke (Geheimdienst am Nächsten), Künstlerhaus Hamburg, Hamburg
 Finger für Deutschland, Atelier Jörg Immendorff, Düsseldorf
 Mühlheimer Freiheit und interessante Bilder aus Deutschland, Galerie Paul Maenz, Cologne
1979 1. außerordentliche Veranstaltung in Bild und Klang zum Thema der Zeit: Elend, Berlin
 Enthemmungsprozesse äußern sich am Anfang immerals gute Laune, Fettstr. 7a., Hamburg

Selected Publications

Werner Büttner und Albert Oehlen, Dum Dum—Nr. 1, 2, 3. Zentralorgan zur Bekämpfung des widersprüchlichen Verhaltens, Hamburg, 1977–1979.
 Werner Büttner, Georg Herold und Albert Oehlen, Facharbeiterficken. Werner Büttner, Georg Herold, Albert Oehlen: Gemeinsame Arbeiten 79/80/81, Hamburg, 1982.
 Galerie Max Hetzler (Hg.), Über sieben Brücken muß Du gehen. Mußten wir auch—Markus Oehlen, Ina Barfuß, Werner Büttner, Georg Herold, Albert Oehlen, Thomas Wachweger, Martin Kippenberger, Ausst.-Kat., Galerie Max Hetzler, Stuttgart, Stuttgart, 1982.
 Rechts blinken—links abbiegen. Werner Büttner, Albert Oehlen, Ausst.-Kat., Neue Gesellschaft für Bildende Kunst, Berlin, Berlin, 1982.
 Werner Büttner und Albert Oehlen, Jenseits konstanter Bemühungen um braven Erfolg, Ausst.-Kat., Produzentengalerie, Hamburg, Hamburg, 1983.
 Werner Büttner, Das blaue Männchen von Schnelsen—ein Kranker, Ausst.-Kat., Galerie Ascan Crone, Hamburg, Hamburg, 1983.
 Werner Büttner, Die Probleme des Minigolfs in der europäischen Malerei, Galerie Max Hetzler, Köln, Köln, 1983.
 Werner Büttner, Schrecken der Demokratie, Verlag der Buchhandlung Walther König, Köln, 1983.
 Galerie Max Hetzler (Hg.), Wer diesen Katalog nicht gut findet muß sofort zum Arzt. Werner Büttner, Martin Kippenberger, Albert Oehlen, Markus Oehlen, Ausst.-Kat., Galerie Max Hetzler, Stuttgart, 1983.
 Werner Büttner, Martin Kippenberger und Albert Oehlen, Einführung ins Denken, Hamburg, 1984.
 Werner Büttner, Martin Kippenberger und Albert Oehlen, Wahrheit ist Arbeit, Ausst.-Kat., Museum Folkwang, Essen, Essen, 1984.
 Werner Büttner, Schmuck, Cada, München, 1985.
 Werner Büttner und Albert Oehlen, Angst vor Nice. Ludwig's Law, Meterverlag, Hamburg, 1985.
 Werner Büttner, Georg Herold und Albert Oehlen, Können wir vielleicht mal unsere Mutter wiederhaben! [engl.:What about having our mother back!], Ausst.-Kat., Kunstverein, Hamburg, Institute of Contemporary Arts, London, Kellner, Hamburg, 1986.

Werner Büttner, Havana Moon, Maximilian-Verlag, München, 1986.
 Werner Büttner, In Praise of Tools and Women, Meterverlag, Hamburg, 1986.
 Werner Büttner, La luta continua. Drei Beispiele, Galerie Max Hetzler, Köln, Köln, 1984.
 Werner Büttner, Viva Büttner, Galerie Max Hetzler, Köln, Köln, 1987.
 Werner Büttner, Ein Happen für die Wissenden, Meterverlag, Hamburg, 1987.
 Werner Büttner, Und das Meer lag da wie Nudeln aus Gold und Silber, Ritter, Klagenfurt, 1987.
 Kunstverein München, Museum Folkwang Essen (Hg.), Werner Büttner. Bilder und einige Skulpturen, Ausst.-Kat., Kunstverein München als Gast im Museum Villa Stuck, München, Museum Folkwang, Essen, 1987.
 Le Radius Kronenbourg. Werner Büttner, Martin Kippenberger, Albert Oehlen, Markus Oehlen, Ausst.-Kat., Galerie de la Villa, Arson, Nice, 1987.
 Werner Büttner und Hubert Kiecol, Deutsche Städte vor dem Wiederaufbau, Hamburg, 1988.
 Werner Büttner—Stilleben, Ausst.-Kat., Galerie Grässlin-Ehrhardt, Frankfurt/M., 1988.
 Städtisches Kunstmuseum, Spendhaus Reutlingen (Hg.), Werner Büttner. Das wichtige Schwarzweiß, Ausst.-Kat., Städtisches Kunstmuseum Spendhaus, Reutlingen, 1989.
 Werner Büttner, Kampf dem Verderb, Jänner Galerie, Wien, 1990.
 Werner Büttner, Friedrich Wolfram Heubach, Zwei Reden... ins Gebohrnete gehalten an der HFBK zu Hamburg, Fama & Fortune Bulletin, Nr. 10, Pakesch & Schlebrügge, Wien, Februar 1992.
 Helmut Draxler, Hedwig Saxenhuber, Renate Kern und Dietmar Stegemann (Hg.), Malen ist Wahlen. Büttner, Kippenberger, Oehlen, Ausst.-Kat., Kunstverein, München, Edition Cantz, Ostfildern-Ruit, 1992.
 Werner Büttner und Georg Herold, Miserere, Ausst.-Kat., Kunsthalle und Galerie Ritter, Klagenfurt, Ritter, Klagenfurt, 1993.
 Werner Büttner, Vom Rauffhandel der Seelen um dero Frieden, Ausst.-Kat., Kunstraum Daxer, München, 1993.
 Werner Büttner und Daniel Richter, Toll, Ausst.-Kat., Museum Boijmans van Beuningen, Rotterdam, 1994.
 Werner Büttner „Heimspiel“. Arbeiten aus der Sammlung Grässlin 1980–1995, Ausst.-Kat., Sammlung Grässlin, St. Georgen, Schwarzwald, St. Georgen, 1995.
 Werner Büttner, Ratiopharmaka, aber auch Herzmittel, und für die Augen eine bekömmliche Tinktur, Peter Pakesch und Johannes Schlebrügge (Hg.), Fama & Fortune Bulletin, Nr. 28, Wien, Mai 2002.
 Thomas Groetz (Hg.), Werner Büttner. Gemälde und Skulpturen aus den 80er Jahren, Ausst.-Kat., Galerie Max Hetzler, Berlin, Holzwarth-Publ., Berlin, 2003.
 Uta Grosenick (Hg.), Werner Büttner. Verkehrte Welt, Taschen, Köln, 2003.
 Polizeichef Hegel, Ausst.-Kat., Galerie Bärbel Grässlin, Frankfurt/M., 2005.
 Stadt Osnabrück und Kunsthalle Dominikanerkirche Osnabrück (Hg.), Werner Büttner. Kompromat, Ausst.-Kat., Kunsthalle Dominikanerkirche Osnabrück, Rash, Bramsche, 2006.
 Werner Büttner, El baile de los parásitos, Ausst.-Kat., Galerie Heinrich Ehrhardt, Madrid, Madrid, 2007.

Werner Büttner. „Wetterfester Schmetterling“, Ausst.-Kat., Galerie Bärbel Grässlin, Frankfurt/M., 2008.
 Werner Büttner, Lohn des Schweigens, Verlag der Buchhandlung Walther König, Köln, 2009.
 Harald Falckenberg (Hg.), Wahrheit ist Arbeit, Büttner, Kippenberger, Oehlen und ein Werk von Herold, Ausst.-Kat., Villa Schöningen, Potsdam, 2010, Textem, Hamburg, 2011.
 Werner Büttner. Die Avantgarde von hinten, Ausst.-Kat., Marion Meyer Contemporain, Paris, 2012.

Records

Werner Büttner, Diedrich Diederichsen, Albert Oehlen und Markus Oehlen, Kirche der Ununterschiedlichkeit, Doppel LP, 1982.
 Werner Büttner, Jörg Immendorff, Martin Kippenberger, Albert Oehlen, Markus Oehlen und A.R. Penck, Die Rache der Erinnerung, LP, 1984.
 Werner Büttner und Albert Oehlen, Mayo Thompson, Disco Doubt, LP, 1986.
 Werner Büttner und Ferdinand Fux, Lousy Days Are Here to Stay, LP, 1987.

BÜTTNER & HEROLD

**Duplicate Comrades —
Jailhouse Christmas 1989**

nine double-printed linocuts by Werner Büttner
on offset and screen prints by Georg Herold
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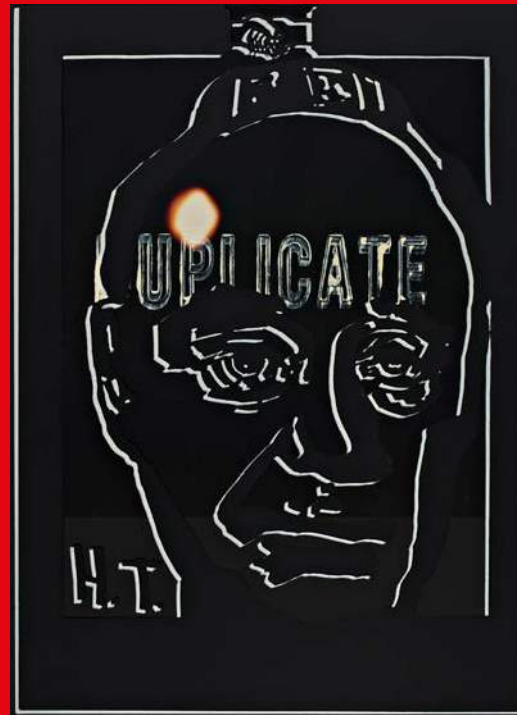
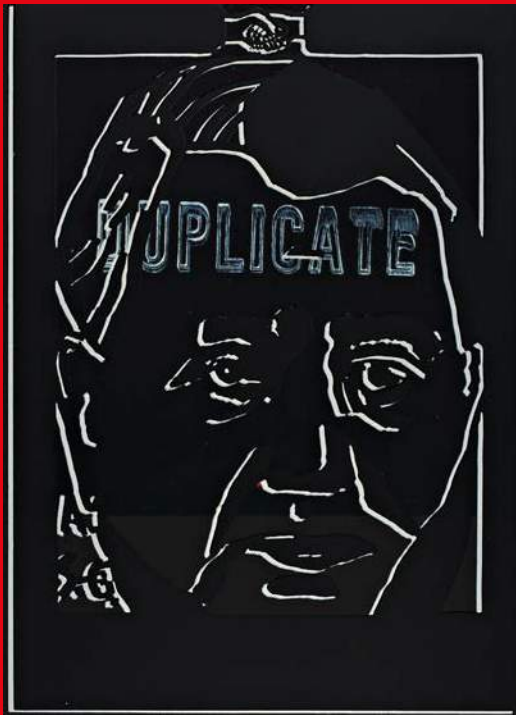
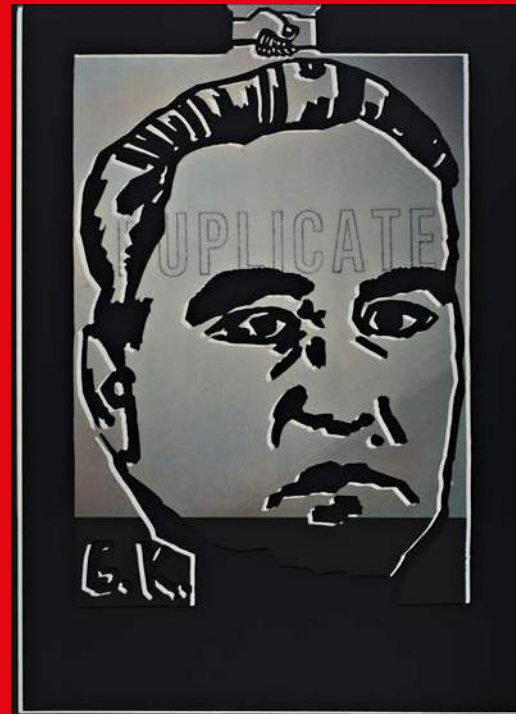
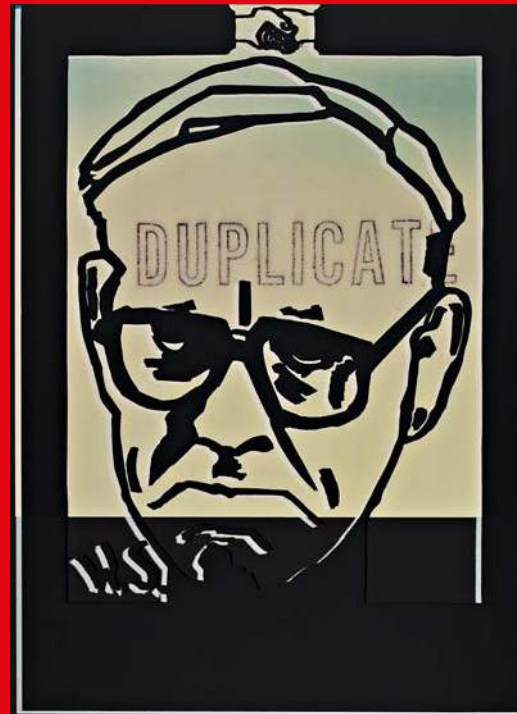
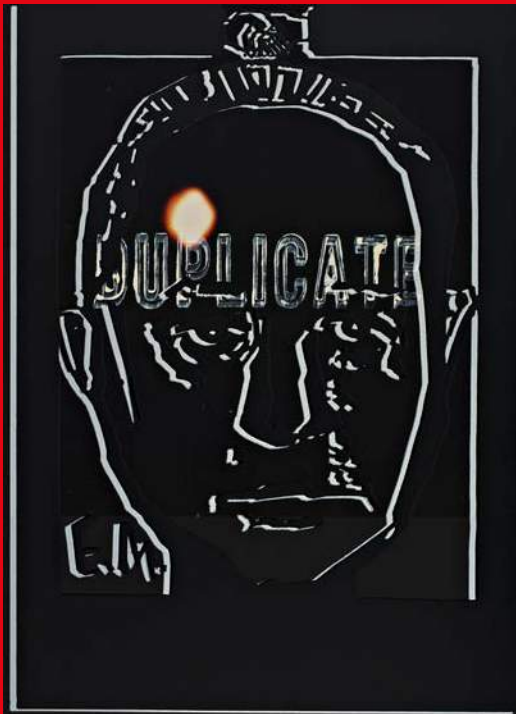
**In 1989 the GDR collapsed.
These are members of the communist nomenclatura
who spent Christmas '89 in the jailhouse:**

**Erich Honecker
Erich Mielke
Willi Stoph
Hermann Axen
Günter Mittag
Günther Kleiber
Harry Tisch
Werner Krolikowski
Alexander Schalck-Golodkowski**

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