

I. Werner Büttner's Painting: From 'Art' to 'Werner' (and Back Again)

Werner Büttner has said that the subjects for his paintings derive from his collages – unless the real world proves even stranger than his collaged works. For example, the painting *Anorexic, Feeding Ducks* (2014) reproduces a curious scene which the artist observed in a nearby park from his studio window. The medium of collage produces strange, rebus-like concoctions of distinct items assembled from a mix of Büttner's chosen images: cherubs and 'ethnic' statuary; disembodied hands and heads; antlers and skulls; crosses and crucifixes; rodents and lizards; top hats and red high heels. On canvas we find many of these same elements, but there is less of the cut-and-paste incongruity between say, giant soft-boiled eggs and tiny ladies. To begin with, the thickly painted backgrounds create unity and extend a kind of coherence across the surface – like the vast and starry, Prussian blue sky bursting behind the emaciated young woman and her hungry ducks in the work mentioned above. The many birds and flying objects inserted into the collages can – in the painting – throw their shadow on the ground, and be inserted into their surrounds not just as a kind of paper-thin adhesive but as weighty, full-bodied things. Compared with Büttner's subdivided collages, the canvas' single surface – however full of contradictions and surprises – produces an uninterrupted and singular painted universe.

The transition from Büttner's collages to his paintings can at times be direct: for example, the collage of a leaping hare biting murderously into a fleeing hen, a mortal drama occurring beneath a happy spray of yellow crucuses, re-appears in the almost identical painting *March Fever* (2012). As seen in an earlier collage, Abraham Lincoln sits stonyfaced from atop his Washington D.C. memorial while a giant black cat slinks off in the foreground, as if chastised by the scowling great man behind it (*Die Legende vom beim Lamm liegenden Löwen*, *The Legend of the Lion Lying Down*, 2005). However, the collages and the paintings can also pursue a different logic, with the paintings actually surpassing the 'strangeness' of the collages by virtue of its individual pieces somehow existing in a single plane. For example, the painted hare, the hen and the crocus all exist under the same watery blue sky, where in the collage they've plainly been extracted from different settings. How else do these two media differ, in Büttner's hands? If we compare an A-Z of recurring images and themes observed in the artist's painting with an analogous index concerning the collages, we might detect how these two techniques connect, intersect and ultimately differ across Werner Büttner's 35 years of artistic work.

Over the decades, Werner Büttner has been in dialogue with most German artists of his era (Jörg Immendorff, Sigmar Polke, Ulrich Rückriem, Franz Erhard Walther), but he is most regularly associated with the late Martin Kippenberger and Albert Oehlen, his two closest artist friends from the late 1970s-80s. Albert Oehlen also works with painting and collage, like Büttner; in his paintings Oehlen similarly launches into dramatic, colourful and exquisite painterly compositions which can semi-conceal the collaged images below. Like Oehlen, Büttner shares an overt pleasure in the sheer possibility of shape, brush and colour: in Büttner's *Avantgardistisches Batchkommando* (1985) two hands seem to cup matching abstract compositions, each palm impossibly 'holding' a painted pool of blue, black, red, yellow and white. In *Modern Kunst kann man verstehen, moderne Welt nicht* (*Modern art can understand what the modern world can not*, 1985) a table-top still-life shows a violin-playing figurine – of the type one recognizes from the collages – alongside a vase whose surface displays a gratuitously elaborate Miró-like pattern of drips and leaf-like patterns, alongside delicate scrawls of red paint. These are the kinds of purely painterly, virtuoso interludes that come to life only in Büttner's painted – and not collaged – worlds.

Like Kippenberger, Büttner has a taste for self-deprecating self-portraits: often these artists make cameo appearances within their paintings in the guise of recognizable – if slightly pathetic – characters amidst chaotic, embarrassing or impossible scenes, such as *Selbst mit Nonnenpuppen* (*Me with Nun Dolls*, 1986), in which the artist – visibly bored – shares a table with three saintly and

unblinking puppets. Both Kippenberger and Büttner often gather in their exhibitions groups of similarly sized but oddly unrelated paintings, each canvas framing a self-sufficient world that follows its own internal logic, disconnected from adjacent works. The skeletal girl discussed above – feeding the ducks but not herself – was displayed amidst a group of paintings that included a male ballet dancer in white tights and bolero vest (recognizable from an earlier collage), pirouetting on an oversized parquet floor and titled *Dilemma Kid* (2014); and a cherub, crushing a skull beneath its chubby foot, with a jaunty red hat perched on its head and Ensor-like deep red sun exploding in a corner. These paintings, all on view together at the Marlborough Gallery's solo presentation 'The Marking of the Abyss' (London, 2015), each contain a surprisingly coherent palette and theme, but offer little continuity for viewers examining the paintings together. Like when we observe – with some confusion – the many painting styles in Kippenberger's heterogeneous oeuvre, as we move from one Büttner painting to the next we must switch gears entirely, and work out each new painterly conundrum without any help from its neighbour.

In the attempt to decipher the unearthly logic behind these paintings, I have produced an A-Z listing of themes and motifs that recur in Büttner's painter universe; interestingly, this lexicon does not exactly overlap with a similar index for his collages. Of special interest in Büttner's large paintings is the background layer, often a vari-colored sky: along with the postcard blues towering over the skinny girl at the water's edge, we find endless sunsets in swathes of yellow, cream and burnt orange; or angry purple-black skies with erupting patterns of cloud and storm. These billowing, ravishingly painted skies are all but absent in Büttner's collages. We sense the artist seeking out any opportunity – offered by the canvas, and not in the collages – to let rip with the swirling layered magic of painting itself: such as the mottled, complicated pattern of a brick wall in *Alte jeans und Tomate* (Old Jeans and Tomato, 1994); or the impastoed greys, whites and beige *Ampel in Jena* (Streetlight in Jena, 1988), recalling Turner's windswept rains and crashing waves.

Despite the colourful flourishes in Büttner's collages, with their deep jade or lilac frames and connecting elements, in the paintings the artist can push considerably further the paint's potential for extraordinary colour – as well as shade and shadow. Collaged pictures are stuck with the colour they were 'born' with, but painted pictures can unnaturally change hue at a whim. Albino bleaching often occur when Büttner transfers cut-out images to the canvas, affecting worms, dancers, lizards and women, equally. Thanks to the liquidity and freedom of the paint, paired opposites that are often juxtaposed in the collages – nature and culture; the living and dead; animal and human – literally mix and blur together: an alligator hatches against a dreamy expanse of blood red in *Des Scheusals Anfangsniedlichkeit* (2014); the artist's face morphs into a strange, one-eyed monster in the monumental *Selbst mit sieben Köpfen* (Self with Seven Heads, 1988). There seem to be fewer 'in-between' things; for example, the many food stuffs so prominent in the collages – particularly raw meat, a once living thing now decidedly dead and thus occupying an liminal state – are almost gone from the paintings, which are able to merge opposites together fluidly.

Collage – as the Surrealists liked to brag – was the unique medium that allowed for the 'chance encounter of an umbrella and sewing machine on a dissecting table'. With Werner Büttner, it's as if – thanks to the medium of painting – after that initial meeting the Singer and the broly can arrange a second date, fall passionately in love, have children, and join materially, forever, together. In Büttner's paintings animals, people and things literally embrace, emesh, wrap around one another: hard wood wraps round soft female statuary; a bulldog lustily embraces a ginger cat; a cherub hooks its arm round the letter 'H'. The medium of painting itself allows this commingling: collage may allow for a wonderfully absurd proximities, but never the paint's actual spillage.

Art critic Clement Greenberg once famously claimed that the true nature of painting regarded qualities of 'surface' and 'flatness'. In Büttner's hands, painting's special ability lies instead in its potential for continuous illusion, in the wholesale creation of unseeable realities. Only in a painted world can Büttner's lexicon of chosen objects coexist so seamlessly: three-headed gargoyles and planet-sized garden pots hovering like satellites over sleeping cities; Canadian geese crash-landing into still-lives; a very unsmiling Moses – stonetablets ready in hand – offering his

divine blessing to an isolated log cabin, all joined beneath a darkening sky. The many open closets and wardrobes in Büttner's collages can reappear on the canvas with open fires raging inside them. Where in the collages crucifixes shyly approach living bodies, in the paintings Christ's cross becomes etched – like a chalky tattoo – straight onto a man's fleshy, purple back (*Gefangener, das Wort Freiheit betrachtend*, Prisoners, looking at the word 'freedom', 1988). We notice how, in the paintings, the artist himself appears more often – emerging from a table, wide-eyed, and visibly in shock, in *Vom Krankenbett aus grüsse ich alle ehrlichen Menschen* (1988); or seated in 'De Chirico pose'; or with an inkpen for a nose; or as a faceless hero; or trapped and flattened in an ironed white shirt; or beaming victoriously as the Lord; or driving an outmoded German automobile; or masturbating; or winning at poker; or wearing an ice-pack; or climbing that steep career ladder. In the painted self-portraits especially, we observe Werner Büttner literally enjoying a freedom of identity and movement that only the painted canvas can offer.

II. An Index of Werner Büttner's Painted Universe

ART(S)/COLOUR/COMPOSITION

abstraction – **boat-type design; in a painting**, with jug; **marble-type pattern**, orange, with dog-faced ceramic mug; **sky**, grey purple and yellow, with floating demons; **vegetation**, in swirling greens; **with candle and pipe; with colour palette**, in shades of orange and russet; **with coffee cup**, with telephone receiver; **with gold dressing table mirror; with large black brushstroke; with large red poly-sided form**

albino – **alligator; ballet dancer; bears; birds; chair; dog**, with reclining woman and small red house; **dog, in ceramic**, greyhound-type; **knot; flamingoes; horned bulls; horses**, paired, with giant butterfly; **house**, trapezoidal; **monkey; mystery lizard**, with curious phallic body, embracing a bottle; **rabbit**, grabbing a rooster; **suckling pigs; woman**, with a pipe; **worm**, in the sky;

corners – **baby alligator**, hatching; **cat embraced by a bulldog; cherub**, gold, with harp; **woman**, nursing;

'ethnic' statuary – **as bongo; female figure, heavily breasted**, engulfed by wooden 'frame'; **'Mama'; monkey; tophatted figures**, elongated, holding child; **with lawn chairs**, three;

music – **bars, with treble clef**, above cavepeople; **bars, with treble clef**, behind charging bull; **trumpet**, held by the artist, alongside a rooster; **violin-playing figurine**, held in hands; **violin-playing figurine**, with deep blue vase;

(in) profile – **ballet dancer; boy;**

shadows – **of a bottle; of a man**, with sickle; **of a pig; of a shagging couple; of a trapezoidal house, of skiers**, in the snow; **of the artist**, on all fours and skeletal;

statuary (see also *'ethnic' statuary*) – **cherub**, gold, with harp; **cherub in a red hat**, crushing a skull underfoot; **demons**, three; **heads**, doubled and screaming, on stone 'pedestal'; **Moses**, with Ten Commandments, looming over a mountain cabin; **stony old man**, with beard, over a cross wrapped in a red ribbon; **stony old man**, with walrus moustache; **postman; standing man**, with trident; **violin-playing figurine**,

still life – **fish bowl**, with flowers and Canadian geese, landing on table; **pig**, still, hopping through tyre; **sting ray**, with special offer; **with knot; with painting and jug; telephone receiver**, with vulture and nude;

stripes – **as a career ladder**, climbed by the artist; **large white**, above twin wearing Viking horns and swimming trunks; **with reclining female nude;**

upside down – **Canadian geese; dog face**, under a ceramic mug; **rabbit**, brown, paws in the air

BIG WORLD

big skies (see also *'abstraction'*) – in: **black; black and grey; blue**, bright; **blue**, dark; **blue-grey; orange; pink and grey; purple-grey**

celestial bodies – **explosion**, mid-air, with eight circling airplanes; **globes**, three, with Saturn-ring-like armatures; **headlights**, floating like stars, above a chihuahua, with huge bone; **Marilyn Monroe**, in a framed portrait, in front of a forest with blue skies; **moon**, full but small distant; **moon**, yellow; **planet**, with orbit path; **star**, might be a starfish; **star**, red, on a tall white hat; **stone**, like a meteor; **sun**, big red; **terracotta plant pot**, floating above the Modern city;

flora – **apple; bananas; bamboo reeds**, holding up dead plant; **crocus**, yellow, floating, with rooster and rabbit; **garlic heads**, arranged in a circle; **flowers**, four large and purple, floating over a supine frog; **pineapple; tree branch**, with female figure; **tree branch**, with male figure; **weeds;**

landscape – **Arctic**, with mountains and ice sheet; **alpine**; **dead tree**, in the snow, beneath a gold cherub playing the harp; **empty**, strewn with dice; **forest**, blue skies, with a framed portrait of Marilyn Monroe; **highway**, and cityscape; **mountainous**, with a yellow dog peeing on a tree with a single enormous leaf; **road**, with telegraph poles; **rocky**, with bandaged head; **underwater**; **snowy**, with a fat pig racing through it; **with streetfight** and Russian Revolution;

mud – **in field**; **non-descript**; **on road**; **painterly**; **tar pit**, with artist's self-portrait; **with three pigs**;

vegetables – **carrot**, being handed to a monkey; **chilly peppers**, red hot, pair, walking; **potatoes**, a pair

weather – **cloud**, pig-shaped; **cloud**, white; **clouds**, at sunrise; **extreme**, mostly wind; **grey skies**; **pig cloud**; **rain**, hard; **snow**; **stormy**, with rooster, with rabbit and floating crocus; **umbrella**, floating

CLOTHING

accessories – **belt**, wrapped around a tuning fork; **briefcase**, on a tree stump; **handcuffs**, but hard to tell for sure; **hat**, red, worn by a cherub crushing a skull underfoot; **umbrella**, closed; **umbrella**, floating; **pipe**, with a woman; **ribbon**, red;

clothing (misc.) – **bolero-type vest**, on ballet dancer; **hooded cloak**, on deathly figure; **hooded cloak**, on fleeting deathly figure, balancing sewing machine on head; **laundry**, white; **mask**, worn on one's behind; **sports jacket**, very large, over tiny trousers and boots; **swimming trunks**, on twins wearing Viking horns and masks;

foot gear – **ballet shoes**, on dancer; **boots**, hunter style; **boots**, on goat; **boots**, purple, on soldier legs; **flippers**, or swimming boots, pair, left in the surf; **red high heel**, drifting away from an umbrella; **red high heel**, as part of a tabletop still-life; **red high heels**, with yellow undies;

headgear – **bandage**, large and thick; **beret and tall top hat**, on poodles; **chef-type**, with red star; **goat-shaped 'hat'**, atop Adam and Eve; **helmet**, far larger than skull before it; **helmets**, scattered, on the ground; **helmets**, with spikes, on soldiers; **hooded figure**, faceless, praying; **hooded figure**, red, from the back; **sailor type**, with red cross;

underwear (ladies) – **bra**, with cut-outs; **makeshift**, as if taped together, on big legs over tiny baby; **with heels**; **worn as a mask**;

HARDWARE

appliances – **iron**, small; **scales**, old-fashioned model; **sewing machine**, old-fashioned model, atop hooded figure; **tuning fork**, double

architecture – **arch**, composed of boxes; **campanile**, with clock behind fighting brothers; **cathedral**, with dome; **cenotaph**, with crucifix; **church**, model, with tower; **domed**, yellow, possibly a mosque; **house**, red, small, beneath pig house and mathematical equation; **house**, red, small, with reclining woman and albino goat; **house**, white, trapezoidal; **house**, windowless, mustard coloured, with three blue women; **mini-Coliseum**; **mobile roof**, held by caryatids (could be actual women); **Modernist city skyscrapers**, boring; **mountain cabin**, with stone Moses looming above; **phonebox**, vandalized (multiple views); **pyramidal form**, x2; **staircase**, outside alpine hut; **staircase**, red, swirling upwards; **window**, stained glass; **windows**, six, illuminated in yellow;

doors – **behind a floating man**, with LOVE sign and wallpaper; **multiple**, on a single facade; **wooden**;

flooring – **asphalt**, and road marks; **tiles**, white; **tiles**, white, with elephant; **wood-parquet type**, with tiny ballet dancer;

furniture – **armchair**, metal, with abstract design; **armchair**, purple, with multi-buttoned cushion; **armchair**, with 'hanging man' motif cushion; **armchairs**, black, double; **bed**, unmade; **footstool**, held aloft by red arms and hands; **footstool**, with cityscape and passers-by; **gold dressing-table mirror**; **kitchen chair**, white; **kitchen table**, with blue bowl, flowers and Canadian geese; **lawn chairs**, wooden; **low table**, with wall cabinets; **'Parson's' table** (white); **table chair** (tiny);

hardware (misc) – **coffee cup**, with telephone receiver; **coffee cup**, with telephone receiver, on a shield;

cutlery, knife and fork, near fish bones; **hand mirror**, held by an iguana; **hospital cart**, with pitcher and bowl; **jug**, enormous, in a wheelbarrow; **miner's axes**, crossed, behind a well-dressed gorilla; **pepper-grinder**; **ploughx2**, old; **rearview mirror**, plugged into giant battery; **shovel**, with red hooded figure; **shovel**, in war-time scece with toilet paper nearby; **sickle**, held by a statue; **sickle**, old; **sickle**, with sickle; **telephone receiver**; **trowel**; **tuning fork**, two-pronged; **wooden spoon**, with tooth; **wrench**;

packaging – **bottle**, green, with rooster; **glass bottles**; **milk-cartons** (three)

vessels (full or empty) – **bottles**, on a table, entrapping a chicken; **briefcase**; **pitcher and bowl**, on a hospital cart; **shopping bag**, carrying skull and crossbones; **vase**, shaped like a rabbit, with flowers; **wastepaper basket**;

walls – **brick**; **brick**, with protester and dome; **stone**; **wall paper**, behind soaring man;

LIFE (+DEATH) – ANIMAL

antlers and horns – **bull** (from above); **bull** (from the front); **bull** (from the back); **deer**; on a **deer**, with picket fence; **horns**, Viking type, on twin wearing swimming shorts

Big Bugs – **ants**, marching, with skull and smiling polar bear; **ant-like**, with heart and streetmap; **worm**, in the sky; **worm**, winding near a leafless tree;

bird life (see also 'poultry') – **birdhead**, in a colourful setting; **flamingoes**, running, in a pair; **ostriches**; **owl**, upside down; **parrots**, white, on the ground; **pelicans**, in love; **phoenix**, as if rising from ashes, over ten skulls arranged like billiard balls; **pigeon**, flying; **vulture**, and nude; **winged lightbulb**;

bovine themes – **bull**, **cartoonish**, with Russian doll; **bull**, **charging**, with bars and treble clef; **bull**, horned head; **bull**, in profile; **cow**, advancing; **cow**, ate blue jumper; **cow**, shaking, with blue brushstrokes;

canine themes – **albino dog**, alert, with reclining woman and small red house; **bulldog**, embracing a tabby cat; **ceramic**, beneath a mug; **chihuahua**, with huge bone, caught beneath multiple headlights; **blue dog**, head, barking; **sleeping hounds**, with electric guitarist; **yellow dog**, peeing on a tree with a single enormous leaf

caprine themes- **abstract goat**, from the back; **goats**, two, in boots;

equine themes – **equestrian statuary**; **horses**, a pair, in a harmless experiment; **horses**, a pair, white and princessy, with giant butterfly; **horse**, strutting, stylized, with spectacular crest-like mane, with a red fish in its mouth; **toyhorse face**, in profile, floating in a Modern city beneath an upsidedown terracotta plant pot;

fauna – **bat**, small, just the face; **cat**, metallic, with a mouse in its mouth; **cat**, ginger, embraced by a bulldog; **chicken**, amidst bottles on a table; **fish**, gold, five, underwater; **fish**, red, in the mouth of a magnificent horse; **elephant**, air-lifted by a helicopter; **elephant**, flattened on the floor; **frog**, supine, maybe dead, under four large purple flowers; **iguana**, or chameleon, in a mirror; **mystery lizard**, with curious phallic body, embracing a bottle; **pig** hopping through tyre; **polar bear**, with marching ants and skull, smiling; **polar bears**, embracing warmly; **rabbit**, dead; **rabbit**, shaped like a vase, with flowers; **rooster**, strutting, with green bottle; **seal**, naïve; **sting ray** and special offer; **toad** (run over);

medical themes – **chimp in bed**, with broken arm, in a sling; **chimp, in bed**, with icepack; **experiment**, involving horses;

pond life – **fish**, close-up of four faces; **fish**, gold, five, underwater; **fish**, row of three; **fish**, large, held by a woman; **sea creature**, multi-limbed and deep dark blue; **starfish**, held by a skeleton; **sting ray**;

porcine themes – **pig**, fat, racing across a snowy landscape; **pig**, jumping through a tyre; **pig cloud x3**, with the artist; **pigs**, multiple, suckling from a machine; **pig-shaped cloud**; **seated**, on a blocky throne; **smiling pig face**, in a swirl of darkness; **smiling pig face**, in a swirl of light; **three pigs**, eating lettuce; **three pigs**, in a scroll;

poultry – **ducks**, being fed by an anorexic; **duck**, with horns, on a plate; **Canadian geese**, landing on table; **chicken**, amidst bottles; **hen**, in the sunrise; **rooster**, held by the artist alongside a trumpet; **rooster**, strutting, with green bottle; **rooster**, with rabbit and crocus;

primates – **chimp**, in bed with broken arm in a sling; **dressed as a minerworm**, in the sky; **monkey**, being handfed a carrot; **monkey**; hanging off framed painting of the artist; **monkeys**, two, climbing towards us;

rodent – **mouse**, dead; **mouse**, metallic, in cat's mouth; **unidentifiable**, standing; **unidentifiable**, from the back, with pointy ears;

LIFE (+DEATH) – HUMAN

birth – **baby**, wrapped in swaddling, beneath giant legs and makeshift underwear; **C-section**; **enormous insemination**, as if by a battery; **tiny insemination**, top right corner;

childhood (see also *birth*) - **Victorian child**, holding a Red Cross flag;

military – **soldiers**, in a line; **helmet**, and skulls

toys and games – **doll**, possibly a child, in a field of strewn dice; **poker**; **puzzle**, jigsaw; **Russian doll**, red;

vandalism – **phonebox** (multiple views); **wardrobe**, smashed, as 'the Bastille'

Werner Büttner – **as abstract painting**, with breasts; **blessing white horned bulls**; **climbing**, the career ladder; **close-up**, good mood; **despairing**, with head in hands, at a cafe; **framed**, dangling a primate; **in tears**, praising creation; **masturbating**, at the cinema; **on a blue hand**; **with pig cloud**; **with rooster and trumpet**, exultant; **self-portrait** 'just short of the pit';

women – **dancing**, with very large man; **'Mama'**; **Middle-Eastern**, wearing in a bhurkha; **naked**, with 'Modernist' sculpture; **nursing**, x2; **reclining**, on striped landscape; **reclining**, with albino dog and small red house; **standing**, in perspective; **standing**, underwater; **standing**, with six pillows; **tribal type**, wearing a heart-shaped sign; **with a pipe**; **with big fish**; **with double body**;

LIFE (+DEATH) – MIXED

bones (see also *skull*) – **archaeopterix**, skeletons; **huge bone**, with chihuahua, and caught beneath multiple headlights; **dino skeleton**, and egg; **fish**, with skull, apple and tool; **fish**, seven stacked on the side, with cutler; **skeleton**, on an exercise machine; **skeleton**, reaching for a star; **skeletons**, wrapped around LOVE sign; **skull**, with large helmet behind; **skull and crossbones**, hanging in a sack; **skull and crossbones**, in a blizzard; **skull and crossbones**, stuffed in a netted bag; **tooth**, very large, possibly a tusk; **tooth**, with wooden spoon;

couples – **Adam and Eve**; *birds* – lovebirds; **cat embraced by a bulldog**; **copulating**, with an arrangement of three top hats around them; **man and woman**, outside Alpine hut; **of ostriches**; **of parrots**; **of polar bears**, embracing warmly;

dead– **frog**, under purple flowers; **dinosaur**; **plant**; **still-life**; **toad** (road kill);

disembodied – **bat face**; **footless**, man, crouching; **hand**, blue, enormous; **hand**, blue, enormous, with a portrait of the artist; **hand**, grabbing stylized sun; **hands**, crossed behind one's back; **hand (red)**, holding a fish; **hand**, holding and egg and trinkets; **hands (red)**, tossing a goat in the air; **hand and arm**, holding trowel; **torso**, female; **head**, blue, gagging; **head**, horned bull; **heads**, doubled and screaming; **legs**, wearing trousers; with boots under giant headless jacket;

emotion – **despair**, by an artist's mannequin; **despair**, of the artist; **fear**, on the face of a chihuahua, with huge bone; **rage**, in a streetfight; worry; **shock**, on the face of ginger cat and a bulldog caught embraced;

headless – **monstrous washerwomen**; **skier**; **sports jacket**, over tiny trousers and boots;

sporting themes – **boxing** (gorillas); **minigolf** (abandoned), multiple views and challenging configurations; **Olympics-type stick figures**, doing unsporty things; **skiing** (family);

skull (human; see also bone) - **and crossbones**, hanging in a sack; **and crossbones**, in a netted bag; **and crossbones**, in a blizzard; **and skeleton**, reaching for a star; **and woman's breast**; **being crushed underfoot** by a cherub in a red hat; in a triangular pattern, like billiard balls; **on a 'Parson's' table**; with

polar bear and ants

web – **giant**, with bearded face at its centre, possibly Jesus; **spider's**, with eagle's claws;

MOVEMENT/ACTION

floating – **cutlery; demons**, three, hovering over highway and cityscape; **fish bones; flowers**, four large purple; **kitchen chair; old man statue**, with beard, over a cross wrapped in a red ribbon; **red high heel; umbrella; wheel**, white; **sports jacket**, over trousers and boots; **three windows**, long and white; **wire-framed gas masks**, with floppy ears;

hatching – **baby alligator**, emerging from egg; **child**, emerging beneath legs of mother-skier;

holding – **a bongo** (with two hands); **an arm; an egg; an egg and trinkets; a fish; a monkey sculpture** (with two hands); **footstool**, held aloft by red arms and hands; **garlic heads**, arranged in a circle; **gems**, two, purple; **hands**, with a primate; **rabbit**, grabbing a rooster; **red fish**, by putti; **starfish**, held by a skeleton; **sticks**, hand very beautifully drawn and sticks crossed; **trowel; a wine glass**

rolling on wheels

– **1) that go – car**, down on a long road; **shopping cart**, could be a wheelbarrow; **wheelbarrow**, with jug;

– **2) that don't go - floating; reel-to-reel taperecorder type**, single, yellow; **single**, held by a putto; **stroller**, empty; **tyre**, isolated; **tyre**, with pig jumping through it; **Volkswagon**, snow-covered;

transport – **of elephant**, by helicopter; **horses**, a pair, white and princessy; **hospital cart**, with pitcher and bowl; **of lawnmower**, by helicopter;

wrapping – **arms**, round a fish; **in a red ribbon; like a mummy**, a head, balanced atop a rock; **LOVE sign**, around; skeletons; **wood**, round a female statue;

NUMBERS/PATTERNS

(in) formation – **airplanes**, eight, flying in a circle; **bedsheets**, hung in rows to dry; **chocolate popsicles**, or something remarkably like them, lined up behind tophatted statue; **dabs of white**, very neatly in a row, like teeth, or beads; **fish**, gold, five, underwater; **garlic heads**, arranged in a circle; **fish**, three, in a row, upside down; **monstrous washerwomen**, in a row; **soldiers**, in a line; **skulls**, bright white in a triangular pattern, like billiard balls; **streetlights**, in a row along a track

quadruplets – **ants; monstrous washerwomen; purple flowers**

triplets – **bottles; demons**, over highway and cityscape; **fish; fishbones; globes**, with Saturn-ring-like armature; **lawn chairs; milk-cartons; of geometric architects; pigs; sailors**, or saints, with halos, giving Nazi salute; **top hats**, strewn about copulating couple; **windows**, long and white; **women**, blueskirted

twins – **archaeopterix**, skeletons; **armchairs**, black; **brothers**, wrestling; **candles**, melting; **doves; flamingoes**, albino, running; **flippers**, or swimming boots, pair, left in the surf; **gas masks**, with floppy ears; **gems**, purple; **goats**, wearing boots; **horned bulls**, white; **horses**, white and princessy, with giant butterfly; **in swimming trunks**, wearing Viking horns; **masks; monkeys**, crawling; **monkeys**, boxing; **monkeys**, climbing; **ostriches**, racing; **Russians**, bathing; **parrots**, white, on the ground; **pelicans**, in love; **putti; putti**, comparing fish; windows, on trapezoidal house; **skeletons**, four pair, wrapped around LOVE sign; **windows**, gold-framed; **women**, measuring an albino alligator

SOFTWARE

fabric – **quilting; lace;**

soft furnishings – **armchair**, large, brown, almost a loveseat; **armchair**, purple, with multi-buttoned cushion; **armchairs**, black, double; **cushion**, with 'hanging man' motif; **pillows**, with a vulture and nude; **pillows**, six, with woman's soft behind; **toilet paper;**

SYMBOLS/SIGNS

Christian themes – **crucifix**, basic, with metal Christ figure and wooden cross; **crucifix**, in the Alpine snow; **crucifix**, large; **crucifix**, with cenotaph; **flying man**, over Robert Indiana 'LOVE' sign and flowery

wallpaper; **Moses**, with Ten Commandments, looming over a mountain cabin; **saints**, or sailors, with halos, Last Supper type, giving Nazi salutes; **wrapped**, in a red ribbon

flags – **Red Cross**, held by Victorian child in lacey skirts; **red**, held by a putto;

hieroglyphics, or something like it – **edging up sides**, in triangular formation;

placard – **heartshaped**; held by **protester**; with **Russian words**;

WERNER BUTTNER

self-portrait – **as abstract painting**, with breasts; **blessing white horned bulls**; **climbing**, the career ladder; **close-up**, good mood; **despairing**, with head in hands, at a cafe; **framed**, dangling a primate; **in tears**, praising creation; **masturbating**, at the cinema; **on a blue hand**; **with pig cloud**; **with rooster and trumpet**, exultant; **self-portrait** 'just short of the pit';