

I. Werner Büttner's Collages: From A to T (and Back Again)

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A:

An adult large panda – possibly overweight, possibly deranged – stares straight at us. Immense, black-ringed eyes appear unnaturally dulled and worried. The panda sits half-collapsed, pasted beneath an immense picture of glorious, golden fields of plowed farmland. At the very top is an oncoming ‘cloud’ of sliced prosciutto crudo: blood red, and finely streaked with white animal fat.

B:

A beautiful – if miniscule – woman in a slinky red dress, emerges onto a tiny, ornate balcony. This small space is perched above three enormous soft-boiled eggs (each considerably larger than the woman herself) neatly presented on a clean blue-white napkin. This all floats beneath an immense ballo in maschera-type wooden mask, itself sprouting thick green shoots, like hair. The whole is gently illuminated by a shaft of divine light, descending from heaven.

C:

A classically-trained male dancer in theatrical costume (i.e., velvet bolero jacket; 18th century-style lace-front blouse; fake black curly beard; obscenely tight tights) leaps perilously ... into the gaping mouth of a stony cave, its rough walls untouched by human hand, photographed in vintage black and white.

Blame the Surrealists, but we automatically presume that bizarre concoctions like these found in Werner Büttner's collages are akin to the ‘chance encounter on a dissecting table of a sewing machine and an umbrella’: items tossed together ‘randomly’. Panda bears and cooked meats; architecture and breakfast; ballet and geography: these may seem random pairings, but perhaps they are not. What method lies behind this madness?

In an attempt to get to grips with the logic behind Büttner's collages, at the end of this text readers will find an A-Z (or, more precisely, an A-T) lexicon which indexes the imagery chosen in Büttner's art: animals, foods, landscapes, and more. The more we look at Büttner's collages, the more a mysterious logic seems to cohere in his world. I am curious to identify patterns in his choices, and spot where Büttner's images and interests cluster.

From the start, we observe that his collaged pairings often draw together and overlap the ‘natural’ with the ‘cultural’: in the three examples above, zoo animals (nature) with farm cultivation (culture); eggs (nature) with buildings (culture); stone (nature) with theatre (culture). Or, for example:

D:

Diplomat Thomas Cromwell, pictured in an Old Master-type painting (culture), is set alongside an enormous ancient tree trunk (nature) which seems to encircle his head like an asymmetrical halo in Thomas Cromwell – Helped his King to Get Rid of Wives (2013).

F:

In Fond Memory of the War .. (2014), we find fascist-style monumentally carved war statuary (culture) standing to attention beneath a blackened, starry sky and a constellation of three gargantuan violets (nature).

An oil painting coexists with the rings of a tree; mid-century figurative sculpture is blessed by giant purple blossoms floating in the heavens: plainly, in Büttner's work unrelated representations of ‘nature’ or ‘culture’ are forced to commingle in close proximity. But is this pairing the defining key behind this artist's collage tactic? How do Büttner's collage differ for his fellow collagists:

F:

Fragmented body parts and infantile, regressive human behaviours – screaming, crawling, hiding, curling – pull together the sacred and the profane in Dash Snow's collages laced with

youthful curiosity and frenetic sexuality.

G:

Grotesquely oversized female erogenous zones (mouths, eyes) in Linder's collages interrupt idealized images of woman's bodies and faces, which are sometimes replaced by suggestive, organic things: blooming roses for heads; cherry-pink scoops of ice-cream for breasts.

H:

Hannah Hoch forces together large heads with small bodies, positioning them into dangerous, unfamiliar or precarious positions.

J:

John Stezaker joins together two (usually) unrelated found images – faces; postcards – and miraculously produces an uncanny surplus of meaning.

What about Büttner? If he is indeed like 'a miserable dog marking a miserable territory' – as the artist puts it, self-deprecatingly – what are this territory's limits? What is the artist searching for in his selected images, such as found photos; magazines; catalogues; advertisements? And according to what unearthly logic are they combined?

Any simple formula regarding the mix of 'natural' and 'cultural' things breaks down when we notice how, often, such a pair are joined by a third, more ambiguous element – a kind of punctum in the finished collage – which serves to complicate clear dividing lines:

K:

In Dictatorship of the Known (2013), a Tuscan landscape of cypresses, golden fields and blue skies (nature) is interrupted by a little rose-pink satin brassiere, push-up style (culture), 'worn' by a wooden crest: an inanimate thing made to behave like a living woman's shoulders.

L:

A long-haired mountain sheep (nature) finds itself beneath a grand piano (culture) in Classical and Popular, Two Buddies (2005). However, the bottom half of the image is devoted to an incongruous ironing board and clean laundry: ironing being an activity that is yes, reserved for humans, but hardly qualifying as a 'cultural' pursuit.

And so there are there in-between objects – like the brassiere's shield-shaped 'shoulders', or the domestic scene visited by a gravityless goat: these are stand-ins pointing towards human life but not entirely alive themselves. In fact, Büttner's attention regularly gravitates towards things that straddle life and death:

L:

Leather: a living membrane – like skin – yet dead, like upholstery.

M:

Meat: once alive, it now reeks of death, whether served grilled, steamed, roasted on a spit or – as Büttner seems to prefer – bloodied, butchered and raw.

Similarly, bodies break into pieces (disembodied hands are a favorite): the only whole 'living' human bodies belong to statuary or porcelain figurines – more akin to stone than flesh and blood. The few complete figures we often see only from the back, or from above, or hazily in silhouette. There are plenty of shelves or boxes for storage – but these are half-empty. The numerable dolls, cherubs and stuffed toys balance between the animate and the inanimate. Grinning skulls, kicking bones, and soaring crucifixes can be the most 'alive' thing in the picture. There are plenty of accessories – gloves, hats, shoes, wigs; these items waver between living, bodily protrusions and inert clothing.

Often images straddle the natural and unnatural worlds:

L:

A Lego giraffe grins against a backdrop of sweeping sands in Something's Rampaging

Heartwards ... (2004): *the toy is expressive and friendly yet blocky and plastic in his manufacture; while the natural desert landscape seems artfully ‘sculpted’ by the wind.*

O:

In On the Seventh Day, A Bit of Peace and Quiet ... (2012) a swirling glass table lamp, shaped into a kind of curving wave, morphs at its base into a dachshund sporting a hot-pink wig: the animal is denatured by the synthetic hairpiece, while the over-designed lighting recalls the open sea.

P:

A pink flamingo – gracefully bent, alive but looking artificial both for its garish colour and the ‘boneless’ curve of its neck – is framed by an enormous, ornate gate that is so ancient and weathered, it appears to have stood there for centuries, like a mountain. (I Understand Only Too Well Why the Ancients)

P

In The Pallor of Perfection (2013) a giant, demented baboon sits astride a balcony rail, looking very humanly tyrannical while lording over a sprawling built city beneath him which in contrast appears orderly and benign, like a natural landscape.

R

A rock formation (bizarrely recalling army-camouflage) includes a flat strip of wood panelling – hideous for its fake regularity – and an archaic equestrian figure, itself weathered and ancient like found stone yet stylized by human hand. (Country Outing in the Dim and Distant, 2004)

S

A super-skinny, almost withered (if not semi-mummified) Buddhist monk – half-dead save for his jaunty sunglasses – stands before a picturesque forest and above a pickle floating in a glass jar, inanimate yet looking suspiciously like a sort of eel-specimen preserved in formaldehyde. (A Life without Nausea Is not Conceivable, 2013)

T

In This Child Will Drink Itself to Death ... (2013) a little-girl mouseketeer wears a red-white checked dress and plastic Mickey Mouse ears, and is stationed before a slightly overgrown garden of formally shaped hedges. Is anything here ‘natural’? The living child is costumed as an animal who ‘lives’ only by virtue of cartoon animation; while the plant-life – once forced into geometric forms, but now unkempt – is neither satisfyingly cultured, not wholly abandoned to nature either.

In all of these juxtapositions, questions regarding what is ‘natural’ and what ‘cultured’ – what is human/animal; animated/inanimate; living/dead – are quietly asked again and again. In light of these deliberate ambiguities, the alphabetical categories in the lexicon below are plainly troubled: does sushi fall under ‘comestibles’ or ‘marine themes’? Does an equestrian sculpture belong to ‘art’ or ‘equine themes’? Do mythological creatures count as ‘fauna’ or ‘symbols’?

Moreover my method – sorting out Büttner’s iconography, image by image – is unable to take into account, for example, Büttner’s extraordinary usage of colour: his unerring shades of mint, tangerine and ox-blood, that serve to frame, even to dignify, the whole. Framing is the central to these collages, and we note how many framing devices – arches, windows, actual picture frames – make their appearances. Landscape is a crowded category, and often the collage seems to create a kind of idealized place – a glade; a moonlit lake; majestic mountains – occupied by the wrong sort of life form. Scale is paramount: Big Bugs and tiny Modernist facades both look equally lost in vast ski resorts, while an vast church interior can prove claustrophobic for two copulating ladybirds.

Finally, things move, and move a lot. Ants march, rats drive cars, geese migrate – but most often objects, animals, and people hover or float, like the leaping ballet dancer that opened this essay, flying off-stage into a primordial cave. Rarely, however, do they fall. And, if they did, there are relatively few spiky or dangerous things in Büttner’s world – the occasional sword notwithstanding. Things hover precariously, but

Büttner always provides a soft landing: a plump sofa; a woman's curvaceous backside; a slice of cheese; or a freshly mowed, picture-postcard field.

II. An Index of Werner Büttner's Collaged Universe

ACCESSORIES

- *eyewear* – **sunglasses**, black, floating; **tortoise-shell frame**;
- *footwear* – **high heels**, open-toed; **leather lacing**, close-up;
- *head gear* – **bowler hat**; **cap**, on a skull; **cowboy**; **crown**, on a statue; **crown**, hovering above an allee of cacti; '**Chinese hat**', formed by a heap of sand, in a belljar, worn over medieval woman's head; **fedora**, perched on the edge of a black coffin, in a field of daffodils; **helmet**, London bobby type; **green leaf**, glued on head; **Napoleonic tri-corn**, pointed, worn by child; **red felt**, with decorative flower and ribbon band, atop despairing statue; **top hat**, worn by a rat driving a car; **woolly hat**, atop a snowman; **zebra print**;

ART

- *Classicism* – **Brandenburg Gate**; **decorated ceramic**, Greek-type; **female busts**, statuary, a trio; **heads, emperor-type**; **gladiator**, statue; **interior**; **temple**, column facade;
- *music* – **lyre player**, with boyfriend; **piano**, upright, with an oversized candle; **keyboard**, all-white; **piper**, stylized; **statue**, with musical notes; **violins**, hanging off a cactus;
- *statuary* –
 - *animals* – **camels**, paired; **caryatid**; **cats**: mama and kitten; **Chinese Sumo lizard**; **dog**, on a tomb; **eagle**, stone;
 - *cherub* – **standing**; **winged**, in relief, above a green window;
 - *classical* – on **Brandenburg Gate**; **female bust**; **heads**; **Lincoln Memorial**; **Statue of Liberty**;
 - *figurine* – **cross-legged**; **despairing man**, wearing a red felt hat; porcelain, small; **figurine**, porcelain, Baroque clown rat with Pompadour wig; **gargoyle**; **gladiator-type**; **Holy Family**, wooden;
 - *medieval-type* – female bust, with musical notes; **medieval-type**, grotesquerie;
 - *misc* – **Easter Island-type**; **Egyptian obelisk-type**, with a **monkey face**, at its 'head'; **equestrian**, non-descript; **monolith-type**, stone; **nymph-type**, **Romantic**; '**the thinker**', Rodin, posed men in suits; **Venus of Willendorf**, full frontal; **winged**;

COMESTIBLES

- *carbohydrates* – **baguette**, French; **fries**, French, doubled into an hourglass shape; **noodles**; **potatoes**, with meat and gravy; **sandwich**, cheese filling, impaled; **slice white bread**, with jam-painted smiley face;
- *dairy*
 - **cheese**, blue; Swiss, sliced; Swiss, with a man's head poking from one hole; unidentified yellow; aging, on shelves;
 - **eggs**, breakfast, soft boiled, with 'soldiers'; cracked, with chick; three; in a carton;
- *meat* – and **potatoes**; **beef**, raw; **butcher's**, raw; **escalope**, on a plate, with lemon/parsley garnish; **hot-dog**; **pig's head**, roasted; **pork**, raw;
- *root veg* – **carrots**, in bundles; **potatoes**, boiled; **potatoes**, with meat and gravy; **sprouting**;

CONSTRUCTION

- *architectural details* – **balcony**, ornate; **roof**, floating; **staircase**, iron, ornate, with green pillar; **urban medieval**;
- *arch* – **arc de triumphe**, or just some plaster molding; **door**; **pointed**; **window**; **with long-shadowed man**;
- *brickwork* – **arch** (upside down); **as a frame**; **as flooring**; **cell**; in a **window**; **L-shaped**; **small**, as frame; **white**, behind lap dog; **as wall**;
- *buildings* – **aqueduct**, covered in vines; **beach huts**, in primary colours; **lighthouse**; **maquette**, late

- Modernist; **multi-storey parking facility**, concrete; **ruin**, in silhouette, at night; **urban medieval**;
- *church* – **modernist**; **country**, with giant bottle as *campanile*; **early Gothic**, in a forest; **spire**;
- *facade* – **early Gothic**, church; **in perspective**; **modernist**, multi-window;
- *house(s)* – **beach-type cabin**, three, purple, very pitched asymmetrical roofs; **double-gabled**, white; **garden-tent-type**; **housing estate**, curved; **modest**, with drying laundry; **modest**, with lamppost; **made of hay**; **nestled**, in a prawn's curled tail; **shed**; **suburban-type**, showing dormers and roof; **tudor-type**, housing development;
- *space* – **interior**, Baroque, empty; **interior**, church; **interior**, modernist, with pool; **interior**, with corner; **outer**; **prison**, possibly ice-storage;
- *wall* (see also *brickwork*) – **pegboard**; **stone**; **wallpaper**, flowery and pink, Victorian-type; **wallpaper**, lilac, classical trifleur pattern; **wallpaper**, William Morris-type; **wallpaper**, with Ken doll; **wallpaper**, striped, beige and brown; **woodpanelling**, with nipples detail.
- *window(s)* – **arched**; **framed**, in white; on **facade**; **picture**, showing beach scene; **rectangular**, modernist; **square**, modern; with **bars**; with **Christmas trees**; with **billowing curtain**; with **green shutters**;

CONTAINERS

- *boxes* – **cardboard**, empty; full; with woman's outstanding cleavage; atop Statue of Liberty; worn by a man on a pogo stick; floating, over cherubs and sky; **stacked**, of appliances;
- *fences* – **barbed wire**; **gate**, ornate; **ironwork**, and decorative pillars;
- *frame(s)* – **Baroque**; **blue**, like a stylized door; **gold**, with horned man; **multiple**, frames inside frames inside frames **ornate**; **stone**, with red decoration; **tabletop-type**, showing a man holding a rifle; **with bloodied nose**; **with hammers**; **with jar**;
- *receptacles* – **basket**; **briefcase**; **Red Cross bag**, worn by a snowman; **satchel**;
- *packaging* – **Absolut Vodka**; **bottle cap**, folded; **Coke bottle**, in pieces; green wine bottle, as a *campanile*;

DECORATION

- *antlers* – **horns**, on a newspaper 'head'; **moose**; **deer**, in the forest; **deer**, in silhouette; **distant antelope**;
- *bow(s)* – on **bottles**; on a **wreath**; **red ribbon**; **ribbon**, as a tie;
- *Christmas* – **extreme Xmas lights**, home exterior; **light-up deer**; **tinsel**, around head statuary; **trees**, in windows; **wreath**, atop a termite hill;
- *mask* – **golden**; **grotesquerie**; on a **scribe**; 'ethnic'-type; **early Christian-type**; **like bricks**;
- *ladies haberdashery* – **bikini**, blue; **bikini**, red; **coat**, suede, beat up; **gloves**, leather, worn by Alice Cooper; **gown**, polka dot; **scarf**, red; **seamstresses dummy** and measuring tape, coiled; **tights**, ripped;

FAUNA

- *Big Bugs* – **ants**, on the march; **butterflies**, in pairs; **dragonfly**; **ladybirds**, copulating; **ladybirds**, giant, in church; **mosquito**, fossilized; **mosquito**, on the roof; **termite**, hill; **unidentified**;
- *bird(s)* – **black**, generic; **Canadian geese**; **dove**; **eagle**; **flamingo**; **owl**; **pigeon**, lone.; **pigeons**, in cages; **ravens**, on a roof;
- *canines* – **bassett hound**, with flaying ears; **greyhound**, beneath a mug, floating; **hound**, literally in the doghouse; **Jack Russell-type**, staring a giant bone behind velvet ropes, meant to be comical; **terrier**; **wolves**, snarling; **wolves**, very large pack;
- *caprine* – **goat**, cartoon-type; **goat**, cartoon-type with man; **herd**, aerial view;
- *deer* – **Christmas-type**, illuminated; **stylized**, in a pack;
- *elephant* – close up; on a white sofa;
- *equine* – **a horse** knocked down, but getting up, heroically; with eyepatch, red; a **horseshoe**, tacked on a chair back; **equestrian statuary**, in bas-relief; archaic; **running horses**; **with Napoleonic rider**; **with zebra man**, and zebra;
- *feline* – **black cat**, watched by Abraham Lincoln; **cartoon-type**, under equestrian statue; **lion**, large and dark, close up; **mama cat** and kitten, statuary; **tiger**, highly stylized and elongated;

- *frog*, with Venus flytrap; fat and large;
- *hatching* – **chick**, and cracked egg; **fish**; **insemination**;
- *marine* – **fish, lone**; **fish**, paper cut-out; **fish**, platter, with lemon; **fish**, skin, close-up; **shells**, clam-type; **shrimp**, or prawn, large; **shark**, ripped in two; **sushi**;
- *ovine themes* – **black-faced**, sheep, in bottom corner; **sheep**, grazing in a field;
- *panda* – looking bored and a little psychotic, possibly drugged;
- *porcine themes* – **dancing pig**; **oval-framed pig**; **overweight pig**, racing across snowy field; **raw pork**; **roasted pig**, on a spit; **supine pigs**; **wild boar**; **prosciutto crudo**, sliced;
- *primate* – **big chimp**, smiling; **chimp**, stuffed; **gorilla head**, atop an Egyptian obelisk;
- *reptiles* – or **possibly a crustacean**, in dark landscape; **snake**, coiled, spraying water like a hose; **snake**, coiled with ... a child? (tbc); **snake**, emerging from spiral pattern; **snake**, two-headed; **winged iguana**;
- *rodent* – **rat**, in mosaic car;

ELEMENTS, THE

- *air* (see also *balloons*) – **smoke**; **soap bubbles**;
- *fire* – **barbecue-type**, with roast pig; **candle**; **fireplace-type**, small, tame; metal
- *light* – **extreme Xmas lights**, display, home exterior; **garden light**, with spike; **lamp**, stand-up; **light bulb**;
- *metal*:
 - *hardware* – **hammers**; **silver bolts**, a large number, floating like a cloud; **trowel**;
 - *heavy metal* – **Alice Cooper**; **Iron Maiden**;
 - *weaponry* - **pistol**; **rifle**; **sword**, handheld; candlestick-type, impaling a cheese sandwich;
- *water* – **as a spray**, released from a coiled snake; **flood**; **in drops**; **empty pool**, sloped; **faucet stream**; **filled pool**; **mirror-reflection lake**, with haunted house; **ocean**, nocturnal; **splashed**, on tyres; **water bottle**;

FLORA

- *edible* – **apple core**, floating over tiny house and large leaves; **apple core**, worn as a hat by a chimpanzee; **garlic**; **green pea**; **red berries**, small clump; **walnut**;
- *cactus* – on a **field**; **potted**; **sprouting**, desert flowers; with **dripping violins**; **flanking a straight road**;
- *flowering* – **blossoms**, pink; **daffodils**, field in bloom, with fedora hat and coffin; **daisies**, in a vase; **field of blooms**, white and purple; **orange rose**, large; **potted flowers**; **red rose**; **tulips**, in garden pots, interspersed with statuary; **tulip**, on a postage stamp;
- *forest(s)* – at **dusk**; **birch**; **foggy**, with snarling wolves; **forest floor**; **generic**; **in silhouette**; **pine**; as background; in close-up; **with romantic sunlight**, streaming through x2;
- *leaf (-ves)* – in a **clump**, large, as background; **lone**, small, glued on someone's head; with **flowers**;
- *misc* – **autumn foliage**; **botanical drawing**, foliage selection; **grass**, left to dry like hay; **house plant**; **Pods**, beans, white; **shamrock**; **shoots**, green; **Venus flytrap**;
- *trees* – **pine**, with church and pogo-stick man; **single**, staked, in front of a housing estate; **single**, surrounded by paving, in a garden;

HOMEWARE AND FURNITURE DEPARTMENT

- *bed* – futon, empty; **bed**, wooden, modern, no mattress;
- *chair* – **bench**, park type; **broken**, wood; **director's style**, with crucifix; **distressed leather**, brown; **floral pattern**; **garden-type**, with table; **leather**, designer type; **leather**, yellow; **white plastic**
- *desk* – with **empty drawers**;
- **kitchen sink unit**, modernist;
- *knick-nacks* – **clock**, small, mantelpiece-type; **clothes hangers**; **fork**; **life preserver**, red; **rolling pin**; **razor blade**;
- *lamp* – table;

- *shelving* – **archive-type**, messy; **low**, wooden, with books; **library**, with **gold-embossed bookspines**; with **cheeses**; with **skulls**;
- *sofa* – **Chinoiserie-type**; **leather**, with a smiley face on a slice of white bread; **leather**, with a giant mosquito; **leather**, generic; **red**, beneath a field; **white**, with sleeping elephant; **white**, in a park;
- *soft furnishings* – **armchairs**, floral pattern; **Empire-type sofa**, with yellow upholstery and canopy, seriously luxurious; **pillow**, beige, with comfy slippers; ‘**Orientalist**’-type, with cushions and throw rugs, seriously comfy;
- *stationery* – **paperclip**, enormous; **pencil** very large; shavings;
- *table* – **bedside-type**, white with gold trim, ‘Princess’ style; **round**, white plastic; with **garden gnome**;

GAMES AND TOY DEPARTMENT

- *balloons* – **Jeff-Koons-type**, blue dog; **child’s party-type**, twisted into a dog shape; **red**, pinned to a window;
- *sports themes* – **beach jogger**; **beautiful game**, the; **bodybuilder**; **gymnast**; **tennis balls**, spilled from a basket; **wrestlers**;
- *toys* – **dice**; **Lego giraffe**, close-up; **Ken doll**, in the shower; **male doll**, puppet-type, with double chin and disembodied hands; **stuffed monkey**, on a toybox; **stuffed pig**, home made, bright pink, on a table;

LANDSCAPE

- *aerial view(s)* – of a **desert**; of a **football match**; of a **goat herd**; of a **jungle**;
- *fields* – **agrarian**; **ancient**, with earth drawings; **cultivated**;
- *desert* – **aerial view**; **barren**; **Grand Canyon-type**, with a **long straight** road, floating above a red sofa; **sands**, with a country church and bottle campanile;
- *disaster (natural)* – **floating house**, tidal wave; **roof blown**, seaside house;
- *field of flowers* – **daffodils**; **field of flowers**, white and purple; **grassy**, fjord or prairie; **grazing land**, with sheep; **haystacks**, in a field, country church in the distance; **inflatable globe**, deflated, with shadow;
- **meadow**, with trees in the distance; with mountains in the distance
- *misc* – **beach**, seen through a window; **city skyline**, with sunset and bridge, plus a highly stylized TIR truck; **cliffs**; **parkland**;
- *mountains* – **at night**, beneath a calm midnight sky; **at sunset**; **at sunset**, with an antelope, *National Geographic*-type; **in silhouette**, beneath a purple/pink/yellow sky, slightly psychedelic; **snowy**; **very small**, long the bottom;
- **nocturnal**, figure against tree, lit by headlights, eery as hell; empty forest road; **ocean**, nocturnal;
- *ocean* – **floor**, fossilized; **parkland**; **path**, along water, straight; **plowed fields**; **ocean waves**; **wave**, Hokusai-type; **of garden furniture**; **psychedelic sunset**; **red curving road**; **road**, straight, with telegraph poles; very curvy; into moviestar’s mouth; along farmlands;
- **road**
- **trees**: **bamboo**; palm, stretching to the sky; jungle-type, seen from above; staked and young, in a field;
- *snowy* – **alpine**, postcard type; **field**, with a pig racing across it, beneath a big sky (see also *porcine themes*); **hill**, with grass peeking through; **stone**, strewn with jewellery;

HUMAN BEING

- *bones* (see also *skull*) – **boneless body**; **dino skeleton**; **large**, admired by a dog and behind velvet ropes; **skeleton**, in hooded white cloak;
- *clown face* – **on a chair**; **red**, oversized, on a woman’s body;
- *couples* – **Adam and Eve**;
- *disembodied* – **bloodied nose**, with mouth; **decapitated matador**; **ear**; **knee and hand**, in meditation; **head**; **hand(s)**, holding a smiley face of slice white bread, holding babybirds; holding ‘*geschlossen*’ sign; pinching another hand; **legs**, women’s; **limbs**, child-like, wrapped in a ... snake?; **trousers**;

- *hair* – **Beatles-type mop**; **balding man**, with slipped toupe; **spiked**;
- *fingerprint* – really big;
- **skull**, with cap; Neanderthal; **skulls**, whole lotta;
- *supine* – **figure**, lying like a hot dog; **pigs**; **woman**, on the floor, with large clown face; **women**, on the floor, in spiral pattern;
- *Werner Büttner* – with pencil and green towel;
- *woman* – **cleavage**; **dancing**, in silhouette; **gymnast**; **lying on the floor**, with large clown face; in spiral pattern; **medieval type**, bending over towards a basket; **torso**, black-and-white; **'tribal'**; **wearing red**, on a balcony; **wearing red 'coralline' dress**;

MOVEMENT

- *flight* – **bat**; **eagles**; **flock**, large, past a lighthouse; **Canadian geese**, in formation; **over chocolate**; **over plowed fields**; **over pink blossoms** and intertwined giraffes; **solitary**;
- *weird wheels* – **boring car**, on a cliff face; **car wreck**; **fishbowl** on wheels; **green antique**; **hot-dog stand**, empty; **like a vase**, made of a tyre; **like a wheelchair**, ornate chair with tyres; **Model-T-type**, ambulance; **mosaic car**, driven by a rat;

PATTERN AND SHAPE

- *clump(s)* – of **clay**; of **leaves**; of **berries**; of **coloured spices**;
- *geometry* – **checks**; **spiral**, of women; **triangular**, bas-relief statuary; **triangular**, isosceles;
- *stripes* – **as sky**; **collaged**, birch bark; **in a starburst pattern**, blue; yellow; beige; **like railway lines**, close-up; **painted**, purple and black, as a background; **stars and**; **thin**, as a background; **wash**, as background;
- *symmetry* – **doubled brickwork**, L-shaped; **doubled jungle aerial view**, with floating roof; **doubled plate**, of French fries; **gate**; **shirt display**, and sliced shark; **frog**;
- *things in formation* – **blue dragons**, in formation; **cheeses**, on shelves; **extreme Xmas lights**, home exterior; **folded shirts**, department store display; **flying geese**; **garden furniture**; **head statuary**; **logs or sticks**; **pigeons**, in cages; **rubber ducks**; **soldiers**, in silhouette, marching; **stacked boxes**; **skulls**, on shelves;
- *twinning* – **armchairs**, floral pattern; **bas-relief statuary**, triangular; **bean pods**, white; **butterflies**; **camels**, statuary; **carpets**; **carrots**, in bundles; **cherubs**; **eagles**; **earrings**, with semi-precious stone; **Easter Island type statuary**; **emergency exit men**, green; **foliage scraps**; **garden lights**; **golden masks**; **giraffes**, in love; **handkerchiefs**; **mannequins**; **pillars**, wooden, emerging from pillows; **pin-like creatures**, could be very long wooden spoons, with eyes; **planks of wood**; **potted flowers**; **sliced Swiss cheese**; **tents**; **tyres**, with splashes of water, 16; **slippers**; **surfers**, with Hokusai wave; **sushi**, salmon nigiri; **'the thinker'**, posed men in suits; **violins**, hanging off a cactus; **wolves**, snarling

PLANET EARTH

- *geology* – **cave**, with moss; **comet**, cartoon-type; **globe**, spinning; **icicles**; **soil**, close-up; **soil**, irregularly shaped; **rock formation**, in the desert; **standing stone**, precariously balanced;
- *rain* – **drops**, on glass; **rainbow**, colour pattern; **raingear**; **umbrella**, red, in a rowboat;
- *sky* – **big**, behind 'Big Fish' lettering; **blue**, **cloudy**, over grazing sheep; **darkening**, over a green field; **metaphysical type**; **Northern Lights**; **postcard type**, as background; alpine; **postcard type**, behind cactus; **starry**, with Christmas deer;
- *stars* - **Yassir Arafat**; **Marilyn Monroe**, glamour shot; **Marilyn Monroe**, look-alike; **Abraham Lincoln**;

SYMBOLS

- *cross/crucifix* – **black cross**, with a light in the middle; **church-type**, small, in a corner, **modernist**, in light; **red cross**, on a bag; **white cross**, big; **white cross**, small; **church-type**, small, in a corner; **wooden**, asymmetrical;
- *Deutschland uber alles* – **Joseph Beuys**, suit; **Brandenburg Gate**; **German flag**, colours; **medal**, war-type; **youth flag**, with Gothic typeface;
- *mythological creatures* – **stange bearded man**; **Chinese dragons**, blue; **devil and angel**;

- ‘*the weight of the world*’ – **donkey**, with baskets; **old man**, with crates;

SEEN ...

- *from the back* – a **coat**, suede, beat up; a **horned man**; a **balding man**, with slipped toupe; one of two cherubs;
- *from above* – by **Abraham Lincoln**; by a **caged owl**; by a **flying owl**; by a **single eye**;
- *in silhouette* – **bottle-shape**; **cowboy**; **crucifix**, small; **dancing woman**; **father and son**, hand in hand; **gargoyle**; **figures**, target-practice type; **forest**; **goat**, cartoon-type; cartoon-type with man; **haunted house**; **long-shadowed man**; **man**, kicking giant potatoes; **men with briefcases**, stylized; **mountain range**; **soldiers**, single cut-outs; **surfers**, with Hokusai wave;

TYPOGRAPHY

- *graffiti* – on **blackboard**, scholastic; on **chalkboard**; **scratched**; **painted**;
- *lettering* – **Bonne fete maman**; **embroidered**; **advertising-type**; **Arabic**; ‘**ART**’;
- *punctuation* – **question marks**, in a pile;
- *signage* – ‘**Al-Qaida**’; ‘**Big Fish**’, movie poster; **brass-plate type**; **CAFE**, emergency exit; **geschlossen**; **GRILLBAR**, and road sign; **neon**; **NO ARMS ALLOWED**; **ribbon-scroll-type**; ‘**sexy**’, white calligraphy type, with Holy Family; **traffic light** (green);