

bу

Eva Brandl

A Thesis
in
The Faculty
of

Fine Arts '

Presented in partial fulfillment of the requirements for the degree

Master of Fine Arts

at

Concordia University

Montreal, Quebec, Canada

• June 1979

(c) Eva Brand1, 1979

ABSTRACT

THE MAN WITH THE FELT HAT, THE RHETORIC, AND THE ROSE — JOSEPH BEUYS AND THE WIDENING OF A CONCEPT OF PLASTICITY

bи

Eva Brandl

The key to an understanding of Beuys' work lies in his ideas of a new concept of plasticity. The potential material for this idea was already found in the drawings of the fifties, but is expanded in the actions of the sixties, and reaches its full development in Beuys' latest manifestations and information theory.

The German word 'Plastik' is a modernist term for sculpture and refers basically to an autonomous three-dimensional gestalt or material organization. Beuys, in his attempt to widen his definition of art, has worked on a concept of plasticity whose origins lie in the most abstract definitions of the material itself: capable of being modeled or shaped, susceptible to modification or change.

In this sense of mobility and flow, the artist tells us that the plastic process already takes place in the formation of a thought. That art lies beyond a specialized activity or product, that first of all, art manifests itself in spiritual substances subject to continuous flux or change. In that sense, man is a being in constant evolution.

The main objective in this research is to present that moving principle (BEWGUNGSPRINZIP) through a chronological analysis of Beuys' work. Divided into three sections: composites of thought, thinking forms, thoughts and theories, each part corresponds to a significant phase in the life and work course of the artist.

Part I locates experiences and early works in a chronological development until 1961. It exposes the first fragments of thought and

influences leading to the moving principle.

Part II discusses how the artist's involvement with the Fluxus group has directed his work toward actions and manifestations.

Part III shows how the demonstration of a 'plastic theory' has expanded from a metaphorical level to a theoretical language of teacher and taught. It shows how Beuys himself has reached beyond a very hermetic procedure and has exposed his thoughts in a more accessible manner through social and pedagogical actions.

This essay is not meant to be a critical analysis of Beuys' work but rather an investigation of the origins and development of a very personal philosophy.

TABLE OF CONTENTS

| | ABSTRACT. | | V |
|-------|----------------|---|-----------|
| • | INTRODUCTION | ON | xiii |
| | | | |
| · · · | | PART I. COMPOSITES OF THOUGHT 1946-1961: Joseph Beyys' early drawings and objects | .i • . |
| | CHAPTER | | |
| • | | EARLY LIFE EXPERIENCE AND FIRST COMMITMENTS TO THE ARTS | ` `_]: |
| , | 2 | BEUYS' DRAWINGS: ENERGY, 'BEWEGUNGSPRINZIP' AND THE UNION OF OPPOSITES | 11 |
| | 3 | BEUYS AND THE INFLUENCE OF RUDOLPH STEINER | 17 |
| | , - | PART II. THINKING FORMS 1961-1968: Manifestations and later objects | |
| | 4 | ASSOCIATION WITH THE 'FLUXUS' GROUP AND EARLY PER- | 28 |
| | 5 | 'AKTIONEN' | 42 |
| • | 6 | MULTIPLES AND RESULTANT OBJECTS OF RITUALS | 57 |

| | ٠ م | PART III. THOUGHTS AND THEORIES 1968 - , Organizations, dialogue | |
|-------|--------------|--|---------------------------|
| . 7 | . , | BEUYS' ENERGY PLAN FOR THE WESTERN MAN OR THE SOCIAL ORGANISM AS A WORK OF ART | . 68 |
| 8 | , - , | NEW EDUCATIONAL CONCEPTS EXERCISED IN A FREE INTER- NATIONAL UNIVERSITY FOR CREATIVITY. | . [′] ⊅ . ′79 |
| . 9 | ~ , b | SUMMARY. | , → 87 |
| POSTO | RIPŢ | Γ | 90 |

BIBLIOGRAPI

LIST OF ILLUSTRATIONS

| | Page |
|---|----------------|
| JOSEPH BEUYS DIAGRAMM. (Catalogue of Exhibition Kunstmuseum Basel), p. 43 | zii |
| JOSEPH BEUYS, LIFE COURSE/WORK COURSE. 1921-1961. (Catalogue of Exhibition, Kunstmuseum Basel), p. 43 | xvi |
| DEAD STAG. Pencil drawings, 1952. (A Secret Block for a Secret Person in Ireland, unpaginated) | . , 7 , |
| UNTITLED. Pencil drawing, 1957. (A Secret Block for a Secret Person in Ireland, unpaginated) | 8 |
| UNTITLED. Pencil and ink drawing, 1958. (A Secret Block for a Secret Person in Ireland, unpaginated) | 9 |
| DEAD MAN. Pencil drawing, 1953. (A Secret Block for a Secret Person in Ireland, unpaginated) | 16, |
| JOSEPH BEUYS, LIFE COURSE/WORK COURSE, 1961-1974. (A Secret Block for a Secret Person in Ireland, unpaginated) | 24 |
| ACTIONS, AGIT POP, DECOLLAGE, EVENTS, L'AUTRISME, REFLUXUS AACHEN, 1964. (Adriani, Konnertz, Thomas, <u>Joseph Beuys</u> , p. 77) | 25 (|
| FLUXUS MANIFESTO BY GEORGE MACINUAS MULTIPLE, 25 ex. signed and stamped. Edition Hundert Mark, Berlin, 1963. (Schellmann + Kluser, <u>J. Beuys Multiples</u> , unpaginated) | . 26 |
| MAN PRODUCER, GENERATOR OF Diagramm, 1969. (Catalog of Exhibition, Kunstmuseum Basel, p. 1) | 37 |
| TEXT OUT OF THE ACTION: 'AND IN UNSUNTERUNSLANDUNTER Gallery Parnass, Wuppertal, 1965. (Catalog of Exhibition, Kunsmuseum Basel, p. 17). | 38 |

| <u> </u> | age |
|---|------|
| ACTION CELTIC (Scottische Symphonie) Occumentation (film strip), 1971. (Schellmann + Klüser, J. Beuys Multiples, unpaginated) | 39 |
| ACTION 'UND IN UNS UNTER UNS LANDUNTER 24 HOURS'. Gallery Parnass, Wuppertal, 1965. (Catalogue of Exhibition, Museum of Modern Art, Stockholm, unpaginated) | 41 |
| BATTERY FLAT-HIGH. Aktionsobjekt (Hirschjagd), 1963. (Catalog of Exhibition, Museum of Modern Art, Stockholm, un- | 52 |
| WOOD AND BONE. Aktionsobjekt (How to Explain Pictures to a Dead Hare). (Gatalogue of Exhibition, Museum of Modern Art, Stockholm, unpaginated) | 53 |
| EVERESS. Bottles, felt, wooden box. 40 ex. unsigned. Edition Rene Block, Berlin, 1968. (Schellmann + Kluser, <u>J. Beuys Multiples</u> , unpaginated) | · 54 |
| SCHLITTEN, (sled) Multiple, 50 ex. numbered and stamped. Edition Rene Block, Berlin 1969. (Schellman + Kluser, <u>J. Beuys Multiples</u> , unpaginated) | 55 |
| POSTCARDS, Joseph Beuys, Honey pump Multiple Free International University Edition Klaus Staeck, Heidelberg, 1977 | 56 |
| TEXT-PLAKAT (poster) Organization for non-voters for direct democracy by referendum. Multiple, 25 ex. signed and numbered. Edition Hundert Mark, Berlin, 1970. (Schellmann + Kluser, J. Beuys Multiples, unpaginated) | 66 |
| TRAGETASCHE, (hand bag) Polyathylen, felt and information. Multiple, 10,000 ex. signed. Art Intermedia, Cologne, 1971. | 67 |
| (Schellman + Kluser, J. Beuys Multiples, unpaginated) | u/ វ |

· **x**

|). | | • | • | | , - | • | Page |
|-------|--------|--------------|---------------|--------------|-----------|---|-------|
| ا. ن | • ′ | ** | | | * , * | | • |
| BEUYS | AS EDI | UCATOR. | , | | | · • • • • • • • • • • • • • • • • • • • | • • • |
| | | | Kunstmuseum | Basel, p. 37 | K) | | 77 |
| | 1. | | · ** ** | | • | * * *, | ; |
| BLACK | BOARD | y | | | D | - • • • • | • |
| | | of the Coali | tion for the | Advancement | of a Free | - Inter- | |
| | | | Creativity, | | 1 | , , , | • , |
| | | | as, Joseph Be | | | | 78 |

mende Mende Mariner How

INTRODUCTION

The great artist of tomorrow will go underground', said Marcel Duchamp in 1961. For nearly a decade prior to Duchamp's statement, Joseph Beuys, a young sculptor living in West Germany, had been following this belief. I would like to introduce him as a person whose art has been an inevitable result of a sequence of events and has fully manifested itself in man and the search for better perspectives of erecting a more humane society. For the first ten years of his career as an artist, Beuys turned within himself to discover his own creative powers and it is through those years of reflection and drawing that he came to the opinion that art is at its most scientific and expressive when expressed in a question mark.

Beuys' point of entry into art was through drawing which meant for him meditation, and metaphysical concerns. From sustained thoughts on the duality of man's existence as a spiritual and physical being, Beuys has established the three principles that run through all his works: - the widening principle, - the unifying principle, - the energizing principle. Beuys saw in the realization of ideas through drawing a sort of metalanguage in which lies a whole world of form, impulses and tones. And there lies also the germination point of all his later achievements; the relationship between visible matter and invisible energy

Introduction, the secret block for a secret person in Ireland, catalog of exhibition, Museum of modern art (Oxford, 1974, unpaginated).

as a key for evolution in thinking. Inherent to spiritual substances like thoughts, feelings and will, is all the material one needs for change. Creative forces or the so called 'energy' is the passage between spirit and matter, 'the moving principle', which opens the path to freedom. This sense of transition is present in the early works in the form of figures passing from one level of existence to another, a sort of metamorphosis or interchangeability of subject and object. Several recurring themes in Rudolf Steiner's anthroposophical thinking, like the coexistence of soul, body and spirit, in an expression of harmony and totality, are taken and reproposed according to a neo-humanistic strategy which turns to art to give meaning through communication. 'In the earlier drawings, this sense of an all-embracing total ty was conveyed more through archetypal and mythical images than through matter and this is one of the reasons why the form had to expand, first beyond drawing as such, and then beyond solid matter to the voice and the formation of language.'2

In the course of time, from the drawing concepts has arisen a Plastic theory: the modeling of iritual consciousness in man through an expanded concept of art and knowledge, i.e. through Creativity. Action therefore becomes a necessity by which Beuys is able to communicate his ideas and personal struggle, to extract the essence of matter from the initial chaos in which he lives, and so, give it recognizable form at the level of consciousness. The notion of art raised by Beuys is one of liberation. In his performances, his whole personal energy is involved including his own body in order to establish personal communication through social

²Introduction, the secret block for a secret man in Ireland, catalog of exhibition, Museum of Modern Art (Oxford, 1974, unpaginated)

contact. 'But this communication does not only take place on the privileged superior sphere with man, but also on a lower level, with plants, animals, and nature.'3

The object reminiscences of the actions are matter as pure energy. Indistinct chaos subjugated into form or order inherent in reason. (As an example, the use of solid fat and shaped felt). By opening the type of problem, Beuys means to show us that the world has to be shaped beyond its paralyzing aspect of materialism and intellect, through a way where all the varied aspects of living are taken into account to define a new anthropology of man.

The development of the actions in the sixties, led to a realization that language as a materialization of thoughts (Beuys calls it an oscillating sculpture) is an indispensable element for evolution since the concept of language itself represents the entire content of information. From that point, he saw in the establishment of a dialectic between art and society a necessary step towards the liberation of mankind. From this expanded notion of art and life will arise the political dimension of his later works — the so called Energy Plan for the western man.

The idea of the plan is to work on educative models where freedom, equality and brotherliness (free - democratic - socialism) would be the basis of a unified comprehension of culture. And Beuys says this is only possible through a process of communication. In Beuys' own words: "I declare that the creative is the artistic and that is the concept with which I operate; creativity as a fundamental possibility in every man."

³Achille Bonito Oliva, <u>Joseph Beuys 'Arena'</u>, Catalog of exhibition, Studio Marconi (Milan, 1973, unpaginated).

^{*}Christos Joachimides, <u>Joseph Beuys</u>, Catalog of Exhibition (Institute of Contemporary Art: London, 1974), p. 19.

Part, I

COMPOSITES OF THOUGHT

1946-1961: Joseph Beuys' early drawings and objects

Joseph Beuys: Life Course/Work Course

| 1921 | Kleve Exhibition of a wound drawn together with |
|--------------|---|
| 4000 | plaster |
| 1922 | |
| 1923 | Exhibition of a moustache cup (contents: coffee |
| | with egg) |
| 1924 | Kleve Open exhibition of heathen children |
| 1925 | Kleve Documentation: 'Beuys as Exhibitor' |
| 1926 | |
| 1927 | Kleve Exhibition of radiation |
| . 1928 | Kleve First exhibition of an excavated trench |
| | Kleve Exhibition to elucidate the difference |
| | between loamy sand and sandy loam |
| 1929 | Exhibition at the grave of Genghis Khan |
| 1930 | Donsbruggen Exhibition of heathers with herbs |
| 1931 | Kleve Connecting exhibition |
| | Kleve Exhibition of connections |
| 1933 | Kleve Underground exhibition (digging parallel to |
| 1000 | the ground) |
| 1940 | Posen Exhibition of an arsenal (together with |
| 1340 | Heinz Sielmann, Hermann Ulrich Asemissen and |
| | |
| | Eduard Spranger) |
| , | Exhibition of an airport, Erfurt-Binderslebèn |
| | Exhibition of an airport, Erfurt-Nord |
| 1942 | Sebastopol Exhibition of my friend |
| | Sebastopol Exhibition during the interception of a |
| | № 187 °. |
| 1943 | Oranienburg Interim exhibition (together with |
| | Fritz Rolf Rothenburg + Heinz Sielmann) |
| | Kleve Exhibition of cold |
| 1946 | Kleve Warm exhibition |
| | Kleve Artists' Union 'Profile of the Successor' |
| | Happening Central Station, Heilbronn |
| 1947 | Kleve Artists' Union 'Profile of the Successor' |
| • | Kleve Exhibition for the hard of hearing |
| 1948 | Kleve Artists' Union 'Profile of the Successor' |
| | Düsseldorf Exhibition in the Pillen Bettenhaus |
| | Krefeld Exhibition 'Kullhaus' (together with |
| - | A. R. Lynen) |
| 1949 | Heerdt Total exhibition three times in a row |
|) | Kleve Artists' Union 'Profile of the Successor' |
| 1950 | |
| | 'Haus Wylermeer' |
| | Kranenburg Haus van der Grinten |
| | 'Giocondologie' |
| 1 | Kleve Artists' Union 'Profile of the Successor' |
| 1951 | Kranenburg 'Van der Grinten Collection' Beuys: |
| 1331 | Sculpture and Drawing |
| 1952 | |
| 1 502 | (following a light ballet by Piene) |
| | |
| | Wuppertal Museum of Art Beuys: Crucifixes Amsterdam Exhibition in honour of the |
| | |
| | Amsterdam-Rhine Canal |
| 4850 | Nijmegen Museum of Art Beuys: Sculpture |
| _ 1953 | Kranenburg 'Van der Grinten Collection' Beuys: |
| | Painting |
| | End of the Artists' Union 'Profile of the Successor |
| 1956-57 | |
| 1957-60 | Recovery from working in the fields |

CHAPTER 1

EARLY EXPERIENCES AND FIRST COMMITMENTS TO THE ARTS

The post-war years, when Beuys made his decision to become an artist have been consistently overlooked. Yet, those were the years when he turned within himself to discover his own creative powers and it is within this period of his remarkable rise to maturity, that Beuys aquired the tools and methodology he uses today.

In Germany, the political and economic instability after the war had little to offer of artistic interest. The Nazi government had so thoroughly destroyed modern art prior to the forties that Beuys only recalls the works of a few artists, among them the sculptor Wilhelm Lehmbrük. Being raised up in a small town near the Dutch border during the third Reich, Beuys only had feeble exposure to artistic information. Despite his curiosity for art and need for visual expression, his concerns as a youth were more oriented toward natural sciences (zoology and botany). He also manifested intense interest in northern history and mythology, the German romantic (Shiller and Goethe), the philosophy of Kant and the spiritual science of Rudolf Steiner, music from Wagner to Satie. He himself learned how to play the piano and cello. All that diversity in his early cultural formation will have an influence later, on the expanded view he will gain of art.

In 1941, the fruitful years of his early twenties, were interrupted by his enrollment in the German Air Force where he begins his training as a fighter pilot in Koniggratz. One year later, what Beuys calls in his autobiography 'Sevastopol, exhibition of the interception of a JU 87', his life will be the scene of a tragic experience in the Russian Steppe. Found by a group of Tartares, under the wreckage of his crashed plane, Beuys will spend several months in critical condition. To undergo such a closeness to death will not be without essential meaning in his further development.

After the war, Beuys returns to his home town Kleve, where he establishes contact with the sculptor Max Brüx and the painter, Hans Lammers. Both will convince him to pursue his natural science studies privately and to devote the major part of his time to the arts. 1946 is a turning point in Beuys' life and is the beginning of an intensive period of drawing and sustained artistic exploration. Lammers, the only artist to support him at that time tells him: 'art is for you the only possibility'.

In 1947, he gets enrolled as a student at the Dusseldorf Akademie under the teaching of Enseling whose main interest is more oriented toward older artistic developments like the romanesque, gothic, and baroque, as opposed to modern art. The first impressive figure as Beuys will be the sculptor Ewald Matare² with his enlarged concept of 'Plastik'. Beuys recalls Matare saying, 'Plastik has to be like a footprint in the sand. I'

¹Type of aircraft designed for aerial fighting dur‡ng World War II.

Ewald Mataré is known in Germany for his stylized wooden and bronze animal carvings as well as for numerous ornamental works. He was Professor of Sculpture at the Düsseldorf Akademie from 1946 to 1961.

do not want any aesthetic artworks, I want a fetish'. This understanding of sculpture will have a remarkable effect on the young student.

From Mataré's influence, Beuys' themes are at that time religious, the classical model of the pieta for example, various crosses in the form of grave stones, ornamental carvings, also anatomical studies, and plant drawings. (These biological and botanical analyses were without doubt based on the concerns he had during his youth with zoology, biology, and botany).

In Kranenbourg, Beuys reads exerpts out of Joyce's 'Ulysses' and 'Finnigan's Wake', where he enters in familiarity with Irish mythological elements. His interest lies in that 'dilatation process' in Joyce, which is already a form of spiritual movement (Geistige Bewegungsform). In order to clarify that dynamic process, Beuys will spend three years (1958-1961), extending two chapters of Joyce's 'Ulysses' in the form of drawings.

During the same period, Leonardo will be recognized as a key figure. His broad orientation and profound knowledge acquired through means of experience and experiments were greatly admired by Beuys. Leonardo, in his view, has been the man who, like no other from the renaissance period, looked so critically through the historical process a the situation of his time and with full consciousness brought that view into his development.

In the spring of 1951, shortly after his exit of the academy,
Beuys sells his first wood-cuts and drawings to the Van Grinten brothers

Jalbert Schulze Wellinghausen, Ewald Mataré, Magazine Prisma, I/8, 1947, p. 17.

from Kranenburg who possess today, under the name of Van Grinten Collection, the major part of his early works. One year later, as an old master pupil of Mataré, Beuys is given a studio in the old part of the academy where he works mainly on sculptures and reliefs. He participates with one of his fountains at the exhibition 'Kunst in Krefeld', at the Stedelijk Museum in Amsterdam and later on, exhibits with the Klever art association, 'Profil Nachfolgen' in Nijmegen.

Determined by a deep rooted interest in nature and also under the influence of Mataré, Beuys' preoccupation at that time has mainly to do with iconography and archetypal representations. Animal motives like the hare, elk, swan, and bee, figure in several drawings and reliefs. The hare, symbol of rebirth, bearing already what Beuys will call the 'Bewegungs Prinzip' becomes in the sixties the central figure for the Eurasian performances. Elk and sheep are related back to childhood fantasies; the images of hunter and sheppard. The representation of the bee, deeply influenced by Rudolf Steiner's elaboration on an evolutionary process within the living structure of bees, will be at the origin of an organic/ inorganic pattern from which will rise the motivation for using wax, fat and honey, as basic materials for his works. Rudolph Steiner in one of his lectures on 'bees', compares a substance-like wax to the energy (bloodstream) lying in all human beings. "A sort of force located between the body and the soul with a potential fluidity, just like wax melting under the action of heat." It is this so-called 'energy' that Beuys will use to unify his materials-in-a non-material way. It is this force

Rudolf Stein, <u>Uber die Bienen</u>; nine lectures to the workers at the Goetheanum, Dornach 1923, p. 23.

which minimalizes the distinction from subject to object in his works.

The years from 1955 to 1957 are the scene of strong doubts and depression. Overwhelmed by physical illness and also in a had financial situation, Beuys leaves Dusséldorf for Kranenbourg where he stays with the Van-Grinten brothers on their farm. Physical illness often leads to spiritual crisis, and this is a period where Beuys tries to free himself from the burden of past events, particularly war experiences. A drawing done at that time titled <code>Sled.and Blackbird Apparition</code> ('Schlitten und schwartze Vogelerscheinung') is a striking example for such a need for change.

Such a phase of crisis incited a decisive move towards an elucidation of until now unclarified issues, and a disposition for new experiences takes place. From that point begins a systematic exploration of key issues such as the 'polarity' established by the western world between sciences and art. His pursuing of widely oriented studies in natural sciences lead to a definitive realization of the limited parameters presented by rational thought.

With a remarkable clarity of mind, Beuys reaches beyond those restrictions through a dialectical process by which he tries to unify opposites in order to widen his field of knowledge. At this point, he believes in material manifestations as substitutes for rationality undefinable thoughts. Beuys recognizes the 'paralysing intellectual thought' as something which needs expansion through artistic production. His aim

^{5&#}x27;Schlitten und schwartze Vogelerscheinung' is a powerful drawing reflecting Beuys' state at this particular time. The large black bird (a crow?) stands as a symbol for Beuys' past while the sled, a moving device, symbolizes 'change' (ein urtumliches Gerät zur Fortbewegung). Adriani, Konnertz, Thomas, Joseph Beuys (Verlag Du Mont Schauberg: Cologne, 1973), p. 34.

is to relate a positivist form of thinking to a rather organic form of thought; not to reject one against the other.

In his attempt in unifying those two principles, Beuys shares the romantic ideal of knowledge expressed in the poetry of Schiller and Goethe which saw man's position in nature as part of the inner unity of all things. Beuys raises a notion of art whose base is a permanent need for creativity and unification amongst the varied elements of existence. His goal is to reinsert man into his whole and this can only be achieved by an inward looking thinking and by the development of spiritual forces.

In 1961, Beuys is appointed professor at the Kunstakademie in Düsseldorf as the successof of Edward Matare.





門のではます。

SOME TILTLES OF BEUYS'S DRAWINGS OUT OF THE VAN DER GRINTEN AND KARL STROHER COLLECTION

ŻWEI NATURALTÄRE/THO NATUR ALTARS 1947. ATLANTIS/ATLANTIS 1947. SCHRECKEN/ FRIGHT 1949 ASTRAL FIGUR/ASTRAL FIGURE 1950 MOND ALTAR/ALTAR TO THE MOON 1950 HIRSCH IM CEWITTER/ELK IN THUNDERCLOUD 1950 ZWEI FRAUEN ATHERISCHE FIGUR MURNELTIER/TWO WEMEN ETHERICAL FIGUR GROUND HOG 1950 WEISSER HIRSCH WHITE ELK 1950 TOTER ASTRALISCHE FIGUR/DEATH ASTRAL FIGURE 1951 GEBURT/ BIRTH 1951 RITZUNG SOLARE KONSTELLATION/FISSURE SOLAR CONSTELLATION 1951 EISEND SCHADELPLATTE/IRON CRANIUM PLATE 1951 GROSSER GENERATOR/BIG GENERA TOR 1951 SONNENFLÜGEL KRISTALL/SUN WING CRISTAL 1952 ABWHERENDE FRAU/RE TREATING WOMEN 1952 BIENEN KÖNIGIN/QUEEN BEE 1952 FETT PLASTIK/PAT PLAS-TÎC 1952 WAX PLASTIK/WAX PLASTIC 1953 RUNDÊR STEIN MIT SAUGLING UND DREI ZEICHEN DER GEBURT/THREE STONES WITH INFANT AND THREE, SIGNS OF BIRTH 1953 HIRSCH IM GESTEIN/ELK EMBEDED IN ROCK 1954 UMWANDLUNG DES SCHMETTERLINGS/ METAMORPHOSIS OF THE BUTTERFLY 1954 - ZHEI MADCHEN WOLKE/THO GIRLS CLOUD 1954 IM HAUS DES SCHAMANEN/IN THE SHAMAN'S HOUSE 1954 TOTEN-BETT/BED OF THE DEAD 1954 FILZPLATTEN/FELT PLATES 1954 SCHNEEHAUBEN AUF PLASTIKEN/ SNOW PILES ON PLASTIKEN 1954 FRAU VON MOOR/WOMEN OF THE SWAMP 1955 KLEI-NE LEDA/LITTLE LEDA 1955 SCHNEENANN UND HIRSCHSPUREN/SNOWMAN AND ELK FOOT PRINTS 1955 SCHLITTEN UND SCHWARZE VOGELERSCHEINUNG/SLED AND BLACK BIRD APPARITION 1955 NORDLICHT/NORTHERN LIGHT 1956 WEIBLICHE FIGUR/FEMALE FI+ GURE 1956 GLAZIAL/GLACIER 1956 DIE ZUKÜNFTIGE FRAU DES SOHNES/THE FÜTURE WIFE OF THE SON 1956 SPEERWARFERIN/NOMEN THROWING A SPEAR 1956 ERSTE IDEE FUR ERCKLAVIER/FIRST IDEA FOR EARTH PIANO 1956 BLUTENDER HIRSCH AUF SCHÄDEL BLEEDING ELK ON SCULL 1957 DSCHINGIS KHANS TOCHTER/THE DAUGTHER OF DSCHIN-CIS KHAN 1957 WARNEZEIT MASCHINE/MACHINE FOR HEATING TIME 1957 FRAU MIT FISCH UND VOCEL/WOMEN WITH FISH AND BIRD 1957 AKTEURE/ACTORS 1957 WÄRME und Kalte/warmth and cold 1957 Elch mit frau und faunesse/elch with women AND FAUNESS 1957 ENTWURF FUR DENKMAL AUSCHWITZ/PROJECT FOR MONUMENT AUSCH WITZ 1957 WEIBLICHE BEWEGUNG/FEMALE MOUVEMENT 1957 KREUZUMWANDLUNG/TRANS-FORMATION OF THE CROSS 1958 KLANGBILD PARTITUR/SOUND IMAGE PARTITION 1958 LANDSCHAFT UND ELECTRISCHE ENTLADUNG/LANDSCAPE AND ELECTRICAL DISCHARCE 1959 FRAU UND SPIEGELUNG/WOMEN AND REFLECTION 1959 ZELTE IM HIMALAYA/TENTS IN THE HIMALAYA 1959 MAGISCHE HANDLUNG/MAGICAL ACTION 1959 SENTER BRONZE UND GLAS Transmitter bronze and class 1959 diana/diana 1960 hirschfuss kreuz/stag FOOT CROSS 1960 KOPF MIT EMANATIONEN/HEAD WITH EMANATIONS 1960 DIE HÖRNER THE HORNS 1960 KREUZ MIT KNIESCHEIBE UND HASENSCHÄDEL/CROSS WITH KNEECAP AND HARESCULL 1961 ERIHAUFEN/DIRTPILE 1962 STAB DES HIRSCHFUHRERS/STAFF OF THE HIRSCHFUHRER 1962 AKTION PLASTIK FLUXUS/ACTION PLASTIC FLUXUS 1962 NOTATION FÜR SIBIRISCHE SYMFONIE/NOTATION FOR THE SIBERIAN SYMPHONY 1962, SIBIRISCHEN TANZ/SIBERIAN DANCE 1962 WÄRME STRAHLUNG EURASIA/HEAT RADIATION EURASIA 1963 VON TOD ZU TOD UND ANDERE KLEINE GESCHICHTEN VON RICHARD SCHAU-KAL MIT ZWEI HANDLUNGEN VON J.BEUYS/FROM DEATH TO DEATH AND OTHER SHORT STO-RIES BY RICHARD SCHAUKAL WITH TWO DRAWINGS BY J. BEUYS 1965 .

CHAPTER 2.

BEUYS' EARLY DRAWINGS; ENERGY, 'BEWEGUNGSPRINZIP', AND THE UNION OF OPPOSITES

Beuys has said himself that his entire oeuvre is based on a principle of evolution and in order to understand that principle, one has to look back at the early drawings and objects which already contained all the potential material for the performances and later works. "The need for a product has often its origins in thought, feeling, imagination or experience. The giving of form is also a sort of extension of a language and it is that need for an extension that lies my primary impulse for drawing." Beuys calls his drawings composites of thoughts which through their dialogue are meant to catalyse a new growth of consciousness. ant is always their moving, changing, breathing character: Their essence lies in immaterial forces, invisible energy, movement and flow transcending from material substances. That boundary between energy and substance, unfolded in two directions, reunites itself in an expression of totality. The forces are represented as radiations, streams or waves, vehicles of polarities like heat and cold, male and female, birth and death. Their form is a figure, a contour or a sign, a sort of handwriting in the

Hans Van der Grinten, interview, Verlag Ullstein 1973, p./17.

sense of rhythm or movement rather than style. Where the physical gesture comes to an end, spiritual forces extend themselves into an ethereal structure.

If we relate Beuys' drawings to the physical environment in which he grew up, we will find that space has had a significant relevance. From 🗈 the flat, gray and nebulous landscape of the Niederrhein, the area of his youth (Carl Fevers calls it 'heroic depressive'), to the northern tundra, the Jura mountains and the Russian steppe, surroundings of the war times, spaces of experiences and memories as well, there lies already the image of the shephperd, hunter, shaman and magician and it is not without connection that Beuys evokes figures like Dschingis Khan, Ignatus of Loyola (in Manresa), the east and the west like in the Eurasian performances. The themes for his drawings are impregnated with pre-christian Germanic and Celtie mythology and there lies the relationship to his history. This is partially influenced by his ancestral culture of Flanders, Burgondy and Niederlanden, but even more by his extensive interest in northern history and mythology. Also, the connection with time, the past and the present, which Beuys tries to reunite into something 'aktuell'. 'I am looking behind me, I am also going into the past, and try to widen that which is already existent, and in that attempt to break forward, the mythical contents become 'aktuell'.2 It is possibly in that sense that those arch etypal representations can be of value for us, in the sense of 'Wandlung', transformation of change and in the middle of that process, our consciousness itself has to be in a state of evolution.

²Hans Van der Grinten, <u>Joseph Beuys</u>, <u>Interview</u>, Catalog of . Exhibition (Modern Museum, Stockholm: 1971), unpaginated.

Beuys' work is organic, sensitive, and intellectual, and in its profound reflexion on the human existence lies his relationship to man. Man himself is often a central figure in the drawings. Symbolically, he is represented as Munter or shaman, 'Hirschfuhrer' (herder of the elk), composer or actor, performing from magical to the physical actions. is the victim on the cross, the decapitated king, the skeleton in the grave. The woman is the mother, the playmate, the protectress; she shelters the dead as in the 'pietas' and herds the grave. She is the caretaker but also the martyr and sufferer. In such an example of destinies, the drawings are a constant rehearsal of life from before birth to after death. Before \(\) birth, fed through radiation until the morning, then wandering through life meeting 'death' which is a passage to resurrection, act of sufferance and liberation. Man's lodging is often a camp, tent, or hut, his tools are a lamp, shovel and arrow, his vehicles - wagon or sled. Beuys' landscapes are coasts, mountains, sea and shore, until he reaches flowing lava, rocks and ice from the Jura mountains, chalkstone, granite, geysers and springs, the cold water of the wells and the heat of volcanoes. Plants are represented in a state of transformation going through a constant cycle, from germination to death to regeneration.

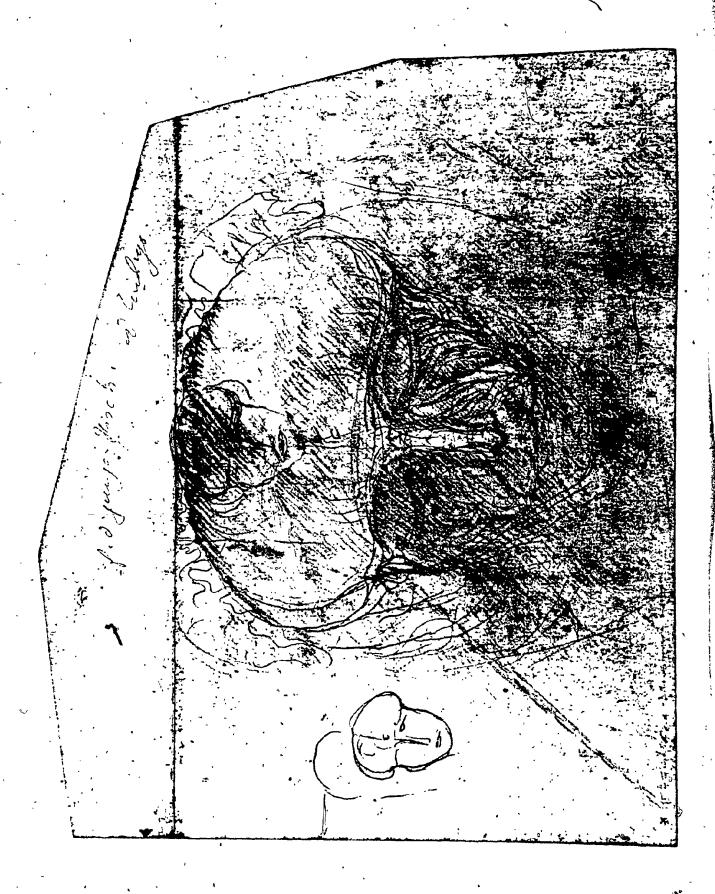
Not less important than the existence of the human being appears the animal being. Legendarily presented in the drawings, woodcuts and reliefs of the early years, the animal figures defy life and appear as eternally present. This is realized to a point of identification when Beuys

Underlying those images is a recollection of impressions related to the time Beuys had spent living with the nomedes. Geographically, this can be relocated in surroundings such as the southern Russian steppe (Kuban) and the Crimea. An even more explicit image is drawn in a text written by Per Kirkeby in 1966 titled '. . . and this is already the end of Beuys'. See Andriani, Konnertz, Thomas, J. Beuys, p. 84.

appears himself as the 'Hirschführer' or hunter. Many are the figurations of sheep and elk, of the stork which brings happiness or misfortune, of the wolfe as a reincarnation of the soul, of the swan as a wanderer. Horns, bones and skulls become totems all the way into Beuys own signature where the letters are often melted into a goat skull. Objects are batteries, condensors, electrical devices, aggregates for reception and transmission. The atmongest relation to cosmical forces resides in the figuration of natural elements. Storms, winds, explosions and lightning are represented in pulsating brushstrokes; fire and water (classical alchemical models) rhythmically attract and reject each other. The sky and constellations are drawn with moon and sun as light transmitters, day and night exist simultaneously like life and death. Those polarities reach all the way into the world of deities where Mars and Venus for example appear as androgenous figures. Within such a vibrating mass of energy, the plastic image is reduced to a physical/technical apparatus open to reception, (Empfang), storage and radiation from the transcendental forces into the physical.

Beuys does not draw static forms, nor fixed figurations but instead transforms his figures into energy strokes. At first appraoch the drawings look like scribbles, chaotic as if there was no possible way of understanding them. On looking at them more closely, one discovers that the same chaos conveys an extremely complex content. Representational aspects of reality are of no interest here, instead we witness the nervous impulses of life, the contact points (Beuys calls them waves (Ströhme) between human, animal and mineral existences embedded in a natural unity. The often serious and sad atmosphere brings his figures closer to

death. Pain, wound and blood, find a direct translation in the physicality of the medium-like the red of iron deposit and earth colors. Colors are always issued out of organic substances (hare blood) or taken out of minerals or plants. In their corporality, the drawings very often escape the surface, complete themselves beyond the boundary reattached on a surface of a different origin and complete themselves in a whole. Beuys' drawings in all their complexity are of little extravagance. Restricted to essential elements and gestures, images are created with economical means, beautiful on their own. Never does 'beautifying' become a central issue. The hand improvises, synthesizes, compensates. His style is nuanced between subtility and rawness, the nature of the drawings being often determined by the surface they are on. The stroke is spontaneous and free the lines are pulsating with life; they are a summary of his existential experience.



CHAPTER 3

BEUYS AND THE INFLUENCE OF RUDOLF STEINER

"My life course and work cource run together, but not as auto-biography. The prolonged experience of the proximity of death, initiation through resurrection. . . if only man could see himself from outside." 1

One might say that man experiences the world on one hand with a body, and on the other with a soul or mind. Rudolf Steiner said that the image of man should be first of all that of a spiritual being. From this concept originates the word 'ANTROPOSOPHY' (introduced by Steiner in the early 1900), 'antropost meaning man, 'sophia' standing for spiritual wisdom. Antroposophical thinking is not based on the usual duality of body and mind but on a much more ancient division of the human being into a trinity of body, soul and spirit, which Steiner has recreated as a basis for understanding man.

Steiner says that man is unique in that he has self-consciousness and an associative memory through which he absorbs experiences and can build on them. That he can only come to a true understanding of himself when he will grasp the significance of thinking within his being.

Person in Ireland, Catalog of Exhibition, I.C.A. London, 1973, unpaginated.

Steiner's study of man shows that he belongs to three worlds. From the world of physical corporality are taken the materials and forces which build up his body. He has knowledge of this world through the perception of his outer physical senses (the soul being the connecting link between body and spirit). The spirit is the central point of man. It attains to the understanding of the physical world. Steiner's classification into member bodies comes from that meta-physical conception of the human being seen as a microcosm evolving out of a macrocosm and finally returning to that great whole from which he took his birth. Steiner and Goethe share that philosophy of the all-embracing unity being nature.

"The human nature knows itself one with the universe and does" not experience the objective external world as something alien that comes toward the inner world from without." (Goethe)

The several aspects of man's nature stand in the most varied relations to the whole universe. Their evolution is connected with the evolution of the world, the earth itself having evolved out of a cosmic entity.³ This is to say that our planet has gone through past evolution-

²Goethe sees all nature as being one and eternal. Mineral, animal and human forms are simply a manifestation of the idea of 'oneness'. The philosopher who tried to present that idea as a universal state of being is Hegel. 'Hegel said that nothing can be thought that is not a living reality; his concept is the dialectical unity of a form and a content which are inseparable, but not therefore, one. They are one only in their polarity.' Hegel, the Man and His Work, Gustave Mueller (Paegant Press: New York, 1968), p. 418.

Steiner, by investigating Goethe and Hegel's world view (Weltanschauung) has gained some insight for the foundation of his own philosophy. In his first publication on Goethe's conception of the world (Weimar 1897), Steiner writes that an underlying structure for spiritual science can be definitively found in Goethe's reflections on nature and his view of the world. R. Steiner, Goethe's Conception of the World (R. Steiner Nachlassverwaltung: Dornach, 1963), p. 213.

³There is a theory which arrives at the result that all substance of the earth has evolved from a primeval nebula. See R. Steiner, Occult Sciences (R. Steiner Press: London, 1969), p. 104. There is no occasion for us to enter here in discussion of such ideas, since spiritual research considers not merely the material processes of earth evolution, but all the spiritual causes which likened all matter and substances.

ary forms and cosmic processes. In order to come to a clearer understanding of man's present nature, Steiner traces back his evolution to the primeval past: to the oldest planetary embodiement which in spiritual science
is called 'the saturn state of evolution'.

"Saturn bares the condition of warmth alone and is in a state comparable to that of <u>fire</u>. The next state of evolution is the 'sun state'. This state is bearing the condition of light and radiation in a surrounding comparable to that of <u>air</u>. The next embodiement, 'the moon state of evolution', is comparable to the state of liquid (water) and finally, the great evolutionary period, the 'earth state' or state of <u>matter</u>, which appears at first as a world entity which is all soul and spirit and which contains all that is destined to subsequently metamorphose itself into the creatures of the physical earth, i.e. into beings."

If one looks at the content of Beuys' drawings, one can deduce already in the titles a clear influence of Steiner's view of the world. Beuys, just like Steiner, looks at the evolution as a constant formation and transformation of organic bodies. That in fact, all nature, animate and inanimate, is in constant flux or change. The essence of form itself as a dynamic process becomes the complexity of existence of any actual being.

"Just as the form of the plant is not only the shape we see before us, but the whole cycle from its seeding to its fading. And it is

Rudolf Steiner, <u>Theosophy</u> (R. Steiner Press: London), 1970, p. 42.

by his friend Fritz Rolf Rothenburg, a devoted partisan of the 'George-Kreises'. But it is only after the war that he gained a strong insight into Steiner's works, which content became a predominant influence for the drawings and objects of the fifties.

only by grasping the pattern in this movement that we can grasp the plant as a whole at all." 6

Comparable to the form of the plant is Beuys' representation of the life cycle in numerous drawings. Death, birth and rebirth, figure as central themes, man being always in the state of aspiring to higher forms of life. Drawings like: Pregnant girl (schwangeres Mädchen), Birth (Geburt), Dead Man and Astral Figure (Toter, Astralische Figur), are striking examples. Just as through birth, man enters the natural world that surrounds him, so does he also enter the world of spiritual beings which is the foundation of his next incarnation. While as a physical being, man is a member of earth, he is able to free himself with his astral body of all those bounds which attach him to the outer world. It is remarkable how frequently Beuys represents the human figure in that state of duality. Two bodies often co-exist in the same drawing, one acting as a double, a sort of mirror image or reflection from the inside. A drawing titled 'Woman with Reflection' (Frau mit Spiegelung), is an example,

Just as dualities figure in the human being, contrasts in the world are represented in a two-fold manner: material and spirit, warm and cold, the coexistence of active and passive, amorph and crystalline states. Beuys reminds us that polarity is present in the world as a constant alternation of opposites just as life and death, body and soul, head and heart. All forms of life, physical as well as psychical, manifest a similar interplay of tensions. It is the basic pattern of existence.

With such a formulation, Beuys stands on close relationship with the

⁶Carl Hammer, Goethe After Two Centuries (Kennikat Press: Washington, New York), 1969, p. 9.

mystical thinking of the German Romantik. Just like the post Novalis, Beuys tells us that: "all things have to become means of life. That we stand in close relationship to all parts of the universe, as well to the past than to the future".

This leads us back to Beuys' plastic theory which is based on a principle of evolution. Beuys once more influenced by Steiner has exposed that principle in a series of drawings entitled 'Physiology of the Bees' (Physiologie der Bienen). 7 In those works, a link is established between an organic and inorganic pattern represented by warmth and wax. The bee hive is able to produce a certain quantity of fat or wax as a communal body product which is then transformed into a fascinationg regular hexagonal pattern destined for the storage of honey. The formation procedure, from a chaotic, /fluid substance to a crystalline/solid element, (Waxplastic) is compared to the blood stream in the human body which contributes to the formation of cell's. The blood contains those constructive forces just as the melted wax with its potential solidity. This can be put into parallel with the cosmic process. The fluidity of the earth inside being transformed into a crystalline surface outside. That 'Gestaltungsprozess' is also found in a selection of early objects: the 'Queen Bee' series of 1952, Saf-Saug 1953, and the later fat and wax Plastiken of the sixties.

Beuys' iconographical analysis of the beehive is linked to a series of lectures given by Steiner entitled 'Uber die Bienen' (R. Steiner, 9 Vortrage vor den Arbeitern am Goethenum, 3.2., 26.II., 22.12., Dornach 1923). The representation of the bee and the use of wax is taken directly out of Steiner's elaboration on a process of evolution which exposes the polarity of life and death as an organic and crystal in principle comparable to the transformation of fat into wax and honey-cells.

Noticeable also is Beuys' allusion to past cosmological stages. The meeting of invisible warmth, energy and matter. In drawings like 'Saturn', The machine for heating time (Warmezeit Maschine), 'Sonnenmeteorologie', his intention is not to create symbols but to express the powers that exist in the world. The intention is similar when Beuys reunites man and animal in the same tableau. What he tries to tell us is that just 🕴 like the animal, man has also conscious needs (air, food and water) and becomes aware that the outer world is necessary to him. Therefore, he is a member of all his environment and is taking part in the universal pro-At the same time, the animal is endowed with spiritual powers and insight like the stag for example, which appears repetitively in the drawings as a 'herder of the soul'. In parallel, man is not seen in this world view as separate or alienated from his divine origins, but as a being able to transform his intellect from an instrument that is earth bound to one that is heaven bound. This is the point where Beuys enters in conflict with a materialist world view where, without spiritual perception, man's intellect accepts the world of matter as the ultimate reality and denies its relation to a non-physical source.

One could pursue in discussing how man's relationship to nature has been altered in a more contemporary way of thinking. But one of the prime concerns in this chapter was rather to identify two closely related world views; two profoundly linked philosophies: The 'Bewegungsprizip' of Beuys and the antroposophical view of Steiner.

PART II

THINKING FORMS

1961 Beuvs is appointed Professor of Sculpture at the Düsseldorf Academy of Art Beuys adds two chapters to 'Ulysses' at James Joyce's request-

1962 Beuvs: The Earth Piano

1963 FLUXUS Düsseldorf Academy of Art On a warm July evening on the occasion of a lecture by Allan Kaprow in the Zwirner Gallery, Cologne Kolumba churchyard, Beuys exhibits his warmfat

Joseph Beuvs Fluxus stable exhibition in Haus van der Grinten Kranenburg Lower Rhine

19,64 Documenta III Sculpture Drawing

1964 Beuys recommends that the Berlin Wall be heightened by 5 cm. (better proportions!); 1964 Beuys 'VEHICLE ART'; Beuys the Art Pill; Aachen; Copenhagen Festival; Beuys Felt works and Fat Corners. WHY?; Friendship with Bob Morris and Yvonne Rainer; Beuys: Mouse Tooth Happening Düsseldorf-New York; Beuys Berlin 'The Chief'; Beuys: The Silence of Marcel Duchamp is overvalued, 1964 Beuys Brown Rooms; Beuys Stag Hunt (behind); 1965 and in us ... beneath us ... land beneath, Parnass Gallery Wuppertal; Western Man Project: Schmela Gallery Düsseldorf: ... any old rope ...; Schmela Gallery Düsseldorf 'How to Explain Pictures to a Dead Hare'; 1966 and here already is the end of Beuys: Per Kirkeby '2,15'; Beuys Eurasia 32nd Set 1963-René Block, Berlin-... with brown cross', 'Copenhagen : Traekvogn Eurasia : Affirmation :

the greatest contemporary composer is the thalidomide child; Division of the Cross; Homogen for grand piano (Felt); Homogen for Cello (Felt); Manresa with Björn Nörgard, Schmela Gallery, Düsseldorf; Beuys The Moving Insulator; Beuys The difference between Image __ Head and Mover Head; Drawings, St Stephan Gallery, Vienna; 1967 Darmstadt Joseph Beuys and Henning Christiansen: 'Hauptstrom' Darmstadt Fat Room, Franz Dahlem Gallery, Aha-Strasse; Vienna Beuys and Christiansen: 'Eurasienstab' 82 minute fluxorum organum;

Düsseldorf June 21st, Beuys founds the DSP German Student Party: 1967 Mönchengladbach (Johannes Cladders) Parallel Process 1; Karl Ströher; THE EARTH TELEPHONE;

Antwerp Wide White Space Gallery: Image Head-Mover Head (Eurasienstab); Parallel-Process 2: THE GREAT GENERATOR

1968 Eindhoven Stedelijk van Abbé Museum Jan Leering, Parallel Process 3; Kassel Documenta IV Parallel Process 4; Munich Neue Pinakothek: Hamburg ALMENDE (Art Union); Nurenberg ROOM $563 \times 491 \times 563$ (Fat);

Earjom Stuttgart, Karlsruhe, Braunschweig, Wurm-Glacial (Parallel Process 5); Frankfurt: Felt TV II The Leg of Rochus Kowallek not carried

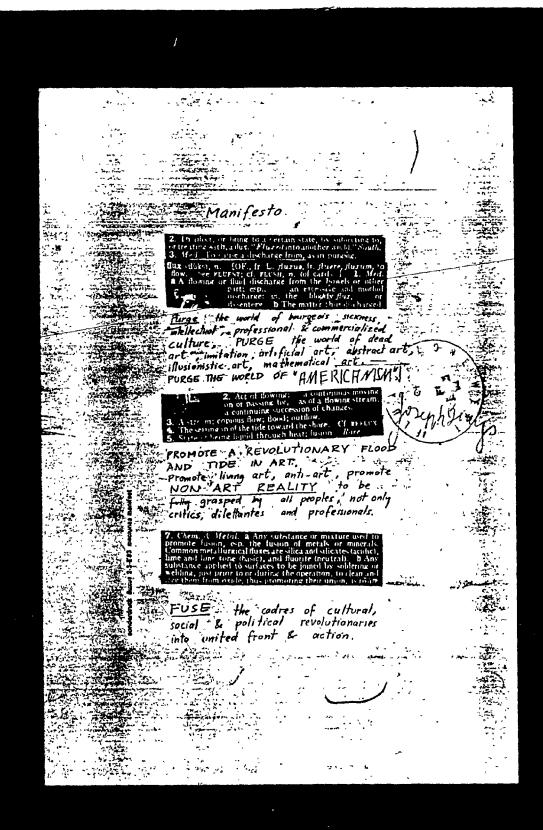
out in fat (JOM)! Düsseldorf Felt TV III Parallel Process: Intermedia Gallery Cologne:

VACUUM—MASS (Fat) Parallel Process... Gulo borealis ... for Bazon Brock; * 5 Johannes Stüttgen FLUXUS ZONE WEST Parallel Process—Düsseldorf, Academy of Art. Eiskellerstrasse 1: LIVER FORBIDDEN: Intermedia Gallery, Cologne: Drawings 1947-1956; Christmas 1968: Crossing over of the IMAGE HEAD track with the track of the MOVER HEAD in All (Space) Parallel Process 1969 Düsseldorf Schmela Gallery FOND III: 12.2.69 Appearance of MOVER HEAD over the Düsseldorf Academy of Art; Beuys takes the blame for the snowfall from 15th-20th February; Berlin-René Block Gallery: Joseph Beuys and Henning Christiansen Concert: I attempt to let . (make) you free—Grand piano jom (zone jom). Berlin: National Gallery; Berlin: Academy of Art: Sauerkraut Score—Eat the Score !-Mönchengladbach: Transformation Concert with Henning Christiansen; Düsseldorf Kunsthalle Exhibition (Karl Ströher): Lucerne Fat Room (Clock); Basel Kunstmuseum Drawings; Düsseldorf PROSPECT: ELASTIC FOOT PLASTIC FOOT

1973 Joseph Beuys born in Brixton



9 Actions, Agit Pop, Décollage, Events, L'Autrisme, Refluxus, T. H. Aachen 20 Juli, 1964



After 1960, a second renewal movement appears in Germany after the Group Zero. It is FLUXUS.

Name quoted by American George Maciunas, initiated by Wolf
Vostell, FLUXUS groups together in several manifestations various composers,
poets and performers of happenings. Multi-shaped, super active FLUXUS
has been a real bridge between Germany and New York.

-Attached to this movement are names like:

GEORGE MACIUNAS NAM JUNE PAIK EMMET WILLIAMS BENJAMEN PATTERSON TAKENHISA KOSUKI DICK HIGGINS ROBERT WATTS GEROGE BRECHT JED CURTIS DIETER HULSMANNS JACKSON MACLOW THOMAS SCHMIDT WOLF VOSTELL JEAN-PIERRE WILHELM FRANK TROWBRIDGE TERRY/ RILEY RAOUL HAUSMANN ROBERT FILLIOU ALISON KNOWLES DANIEL SPOERRI BRUNO MADERNA LA MONTE YOUNG ALFRED HANSEN HENRY FLYNT RICHARD MAXFIELD JOHN CAGE YOKO ONO JOSEPH BYRD JOSEPH BEUYS SIMONE MORRIS GRIFTH ROSE STANLEY BROWN ARTHUR KOPCKE BAZON BROCK BEN VAUTIER ERIC ANDERSEN LUCIA DLUGOSZEWSKI LUDWIG GOSEWITZ HENNING CRISTIANSEN CHARLOTTE MOORMAN ECKART RAHN BJORG NORGAARD DIETER ROT.

CHAPTER 4

ASSOCIATION WITH FLUXUS AND EARLY PERFORMANCES

Just as the years from 1946 to 1952 were decisive in Beuys' work course as an artist, so were the years from 1962 to 1964, a determinant step forward in the realization of the moving principle which took definitively form with Beuys' association with the members of the Fluxus group.¹ Fluxus is not really a movement in the sense of previous 'ISMS' but rather a position for a world view, a focus for activity. The Fluxus artist rejects art as an object or as a vehicle for the artists' ego. He tends to anonymity and characterizes himself by an intuitive essence in his work and in his living. His alltimate goal is altultural change, a goal both spiritual and social in nature. "We deal with human concerns, we refuse limitations, but choose to explore the full range of forms and attitudes." 2

In its earliest stages, Fluxus was a cooperative effort which aimed through provocative actions and publications to activate spiritual

Beuys had met Nam June Paik in Düsseldorf and together with the American artist, George Maciunas, who already had ideas for an eventual fluxus festival, worked on the organization and structuring of a touring programm which finally took place in Wiesbaden in 1962. This was Beuys' first contact with the Fluxus group.

²Ken Friedman, "Fluxus and Concert Art", <u>Art and Artist</u>, Vol. 7, No. 7, October 1972, p. 52.

development and consciousness as a basis for evolutionary changes. There is not such a thing as an immediate fluxus ideology. The ideological aspects are as multiple as the participants themselves, the name 'Fluxus' itself meaning change and transmutation. (This word was brought up by Macijunas and stems from a latin definition: flowing or transient).

The Fluxus forms of expression offer a rather multi-disciplinary character; they alternate from acoustic to choreographic, from poetic to musical activities. The idea is 'openness' for unspeculated forms of creativity. Their means are often simple but convey extremely human contents; world contents. A certain parallel can be established between Fluxus and the Happenings of the sixties. Both have in common that action character and variety of disciplines. Where they divert is in their participatory aspect; happenings being oriented toward a more direct involvement with the public, where the boundaries between actor and spectator are abolished. Fluxus has more of a demonstration character. The participation of the public is in its understanding of the action.

Beuys saw in Fluxus an opportunity to step into public with very personal ideas. As his art contained already all the conceptual material for the development of man, this was an occasion to expose his ideas under a new form; that of Action. His position toward aesthetic as being an irrelevant issue in art was already a common point with the Fluxus perspective which tended to demonstrate against the art object as a salable product without determinate function. 'The only valid function would be a temporary pedagogical function, to make clear by means of

impermanent objects how professional art is limited and superficial."³
Fluxus seeks thus to create a concrete art not only readily available at low cost and with easy reproductibility in the case of publications but an art which might also stimulate new forms of creativity.

Out of this material, Beuys extends his concept of movement, into an energy drive working against a static social nomenclature. The organization of Fluxus Festivals, the concentration on actions and demonstrations was suitable for a full exploration of different modes of expression, of a range of informative possibilities, of new ways of evolving within wider artistic and living parameters. Beuys defines himself three tendencies within the Fluxus collectivity. First, there were those members whose concern was a rather spiritually bound relationship to a specific form of expression. Then, there was a more dada-bound inclination. The anti-art, pro ready made attitude mainly represented by Nam June Paik and George Brecht. (Fluxus and neo-dadaism have been overlaping terms). And third, there was also a political dimension with heavily bound social objectives which ideologies could be compared with the LEF revolutionary group from 1929 in the Soviet Union; Beuys' affinity was more tied to the objective presented in the first category. He goes all the way into claiming that this was his own motivation, a concern pursued by himself with a low number of supporters.

³Andriani, Konnertz, Thomas, <u>Joseph Beuys</u> (Verlag M. Du Mont & Schauberg: Cologne, 1973), p. 51.

The fluxus events are social in concern, not aesthetic. So were the concerns of the LEF Group whose main objective was to gradually eliminate the so-called fine arts (theater, poetry, painting, sculpture, etc.), and enhance motivation which would focus material and human capabilities on rather social/constructive objectives. Adriani, Konnertz, Thomas, Joseph Beuys, Verlag M. Du Mont Schauberg: Cologne, 1973), p. 53.

Beuys has never been entirely in accord with the fluxus lack of ideology. He stands against a form of provocation as self-motive, without any deep rooted concept. (Fluxus has been largely influenced by the dadaists from the days of the cabaret Voltaire with Tristan Tzara, Raoul Hausmann, etc.). He mentions: "As I was interested in a more profound dimension and tried to establish wider connections, I did not quite understand why such a large number of Fluxus people, even in a momentary coincidence of interest, drew out of the dada vision their main motivation and translated it into a 'shock event'". 5

In such a statement, Beuys reproaches Fluxus a lack of defined theory, a shortness of solid grounded objectives. He tells us that fluxus has presented us a mirror image of the public condition but has not necessarily worked at improving it. In spite of the nature of his objections, Beuys has granted some validity to the Fluxus phenomena. He is willing to recognize that, by trying to translate reality into processes, in negating the borderlines between art and life, Fluxus has been the scene of an important action in the development of public consciousness. Striving toward enlightment concerning ecological problems, social action, justice, education, ultimately, Fluxus artists were 'artists of the environment' in their attempt to bring a new vision to the world.

Just as the way of expressing themselves was to stage events, to present aspects of reality as vehicles for experiences, Beuys in his early actions celebrates reality, but his own reality which stages his own work as experience. And if the reminescences of happenings and fluxus events are partitions, diagramms, disparate objects, the reminescences of

⁵Ibid.

Beuys' performances are relics, objects of rituals, autobiographical fragments. Partaking in Beuys' actions does not necessarily mean comprehending the factors which constitute our present environmental reality but rather to free ourselves from that external reality in order to develop our own inner existence. A piece about Beuys has to become a piece about ourselves.

The extension of freedom in Beuys is that understanding which makes of man an independent being, independent of all pressures of society and civilization. "For me, man is a natural being at the first level then he is a social being, and beyond all that he is a free being. (This does not in my opinion get enough consideration)."

Beuys' artistic activity starts with the liberation of finan. Models of freedom will be positive only if man, as a first step, wants to reach beyond his evolution as a collective being (socially preconditioned) and assume his role as a free individual. It is at that particular moment that Beuys' art defines itself as a division of forces extending beyond the physical, and releases information about man himself. Beuys formulates that idea in the following manner: "Art always speaks of the free, individual, creative man. Every man is after all an artist; how could we define him otherwise." Art identified with the creative freedom that lies in the mind of each individual, this leads directly to what Beuys has called his 'plastic theory'. Such a definition presents the artist not only as an object producer, but as a being capable of releasing creative energy. These forces, liberated in a creative manner are structured through thought

⁶Hanno Reuter, <u>Studio Interview</u>, @Catalog of Exhibition, Kunst-museum, Basel, 1969, p. 38.

⁷Jürgen Morschell, <u>Deutsche Kunst der sechziger Jahre</u> (Atkionen, Verlag Bruckmann: Munich, 1972), p. 253.

processes. This passage from chaos to structure is called by Beys
'a plastic movement' (eine plastische Bewegung); the development of human
consciousness being a plastic process in itself.

When Beuys participated for the first time in the Düsseldorf Fluxus concert with the two piano pieces titled: "Gomposition for the two Musicians" and "The Siberian Symphony", people from the Fluxus group understood right away that the content of his work was far removed from a neo-dadaist provocative concept. The Siberian Symphony started with an improvization on piano followed by a short composition by Satie. Then Beuys arranged small piles of clay on the keyboard in which he stuck small twigs. A dead hare was hung from a piece of slate. An electrical wire connected the hare to the piano. Beuys took the heart out of the animals body; of course, the hare was dead. This was the composition for "Siberian Symphony", partially accompanied with sound partially with text written on the blackboard. This was Beuys' first Fluxus action.

When Beuys appears for the first time in public with the dead hare, the connection he tries to draw is one of transformation, a passage from life to death, birth being the first plastic incarnation. That concept of 'plastic' as a source of creative form extends itself in precise forces like imagination, thought, visual formulation, and speech. Even if in time, means and materials in his work have gone through changes, nothing is lost of his original concepts whose deepest roots are in 'being' (entsthen) and 'becoming' (Werden), in recogniton (Erkennen), awareness (Bewustsein) and transformation (Verändern); brief, the whole existence presented as a moving principle. The raw materials used in the performances

such as fat, felt, earth, and wax, act as transitional symbols; they are the vehicle of such a moving principle.

In October 1963, Beuys has in the home of the Van Grinten brothers his first 'Joseph Beuys-fluxus-exhibition'. Objects are shown among which are "Two Hares and Easter Egg", "Der Unsiegbare", "Fat Corner with Filter", "Morphé"; multiple boxes, cassetes and shrines, among which are an installation, — primitive arrangement of a dead fish under a dim light (nature morte in the full sense of the term); brief, an exhibition which rapidly gained the reputation of being alarming, shocking in the eyes of a public in search of aesthetic values. A new artistic era had taken place; the fascinating era of a controversial reality, catalyst of new values, of a total reversal of thought, the age of FLUXUS in Beuys' terms. 'Art creates images, Fluxus shows the world as image.' (Kunst Schafft Bilder, Fluxus zeigt die welt als bild).

Beuys' first public confrontation at a larger scale takes place in 1964 with his participation at the Festival der Neuen Kunst in Aachen and the third Documenta exhibition in Kassel where he is represented with a series of drawings and objects from the years between 1951 and 1956. Parallel to that retrospective there is a state of uproar and agitation when the performance 'Kukei Akope-Nein' is demonstrated in the Teknische Hochschule Aachen.

While Bazon Brock reads, standing on his head an excerpt out

Hegel titled: 'Philosophy is the World Standing on its Head', Beuys

pursues an amorphous piano concert by filling the already ruined instrument

⁸Adriani, Konnertz, Thomas, <u>Joseph Beuys</u> (Verlag M. Du Mont: Schauberg, Cologne, 1973, p. 63)

with geometrical objects, candy, leaves, spices, postcards and washing powder. The idea was to demonstrate a sort of chaos, preliminary situation to a more sustained event. Fat cubes were heated up and poured into a grease layered box. A performance with copper tubes and felt also took place until the whole scene reached a point of absurdity which broke the tolerance of the public. Aggressive spectators invaded the stage, screamed and yelled against the performers; Beuys is hit in the face and despite all that commotion, discussions are pursued until late into the night. A theater of the absurd celebrates its triumph! (Beuys develops out of the experience he gained with his participation in fluxus performances his own stream of thought. The unfolding of his actions is pulled toward his own self and every original tendency of Fluxus in the sense of 'anonymity' or 'anti-individualism' is abandoned by him),

In November of the same year, Beuys performs 'The Silence of Marcel Duchamp is Overrated'. The title of this action hints at a very ambivalent meaning. It is evident that Beuys shows some disapproval, but is it Duchamp himself who is singled out for comment? Alstair McIntosh, in an article written on Beuys in relation to Duchamp, points out that if one puts the emphasis on: "The Silence", one of the most important aspects of Beuys becomes clear. "The works of Duchamp are very precise in their ambiguity. They are above all self contained; they make their point and then, there is silence. And once Duchamp had said all he had to say, he stopped talking all together. Contrary to most interpretation, it is obvious that what Duchamp himself has said, that he considered art separate from life not because he wanted it to be but because it was inevitable. He realized that most attempts to merge art and life merely shift the boundaries deeper into

life." If one realizes that Duchamp delibérately avoided that issue, that the consequences did not interest him, then the position of Beuys becomes clearer. His reservation is mainly against Duchamp's anti-art position. In his own opinion, art and anti-art belong to each other (the word art possessing already that other dimension), and in an attempt to communicate beyond the physical, our thinking has to encompass both possibilities.

Duchamp, contrary to Beuys did not expose the world as a community working space but as an overcrowded and anonymous place in which the aristocratic values of his own solitude should be expressed. The bourgeois ideal of competition and struggle are still valid to him, only now transfered from the open field of society to the more restricted and mental field contained around a table: the game of chess. The battle is no longer a bodily struggle for it is more abstract and impersonal. "Duchamp's self-affirmation and self-gratification, a hero within a room, the cartesian seated and enlightened at the table of supreme battle, that is peace. A peace that represents an absence of movement, a standstill." "Peace for Beuys is not synonymous with passivity but of active, constructive will power).

On the other hand, he is the hero by nature, the man who through charismatic leadership wants to rediscover unity for man to eliminate his partiality and paralysis so as to find him energy for revolution.

Duchamp's silence and Beuys' vociferousness are different means to the same ideal end where the leader seeks to unite the powers of the ego outside the confines of history and the forces which determine it.

⁹Alstair McIntosh, "Proteus in Dusseldorf", Art and Artist, Vol. 6, No. 7, November 1971, p. 24.

¹⁰A. Bonito Oliva, <u>Joseph Beuys' 'arena'</u>, Catalog of Exhibition, Studio Marconi: Milan, 1973), unpaginated.

```
Krümmer der Zeit: der Wensch (h)
Generator
Erzeuger der Zeit: der Mensch (h)
Erzeuger der Überzeit: der Mensch (h)
Generator
Generator,
Erzeuger des Raumes der Mensch (h)
Erzeuger des Gegenraumes:
Generator
                    [der Mensch (h)
Erzeuger der Substanz 🛠
                    der Mensch (h)
                   de Mensch (h)
      Kontingenz
         Koordinate
                     = Mensch (h)
                  = der Mensch (h)
          Impuls
        Feld
                      = Mensch (h)
     .Quantelung = der Mensch (h)
Ursache.
                  = der Mensch (h)
Quantum'
                  = der Mensch (h)
Wirkung ノ
                  = der Mensch (h)
Energie
Materie
                  = der Mensch (h)
Kausalität
                  = der Mensch (h)
Komplementarität
                  = der Mensch (h)
Determiniertheit
                  = der Mensch (h)
                  = der Mensch (h)
Undeterminiertheit
                   tder Mensch (h)
Dimension
Erscheinungen der Mensch (h)
Erzeuger
der Wahrheit
                  = der Mensch (h)
```

y=x+α=x=y-α λ-% G·λ=h

AG ·Aq,≧ ½ π AE ·△^t ≧ ½ π

t

Yes" sagte der Hirschführer
"Not sagte der Chef der
Hirschführer
nahm den kugelförmigen Fettballen
dicht vor seine Stirn und schlug dabei
vor Wut so heftig in die Pfanne,
daß die Kunstpillen nur so
durch die Gegend flogen.
Glauben Sie immer noch,
daß die Wahrheit nur erfaßt
und nicht erzeugt wird?
Käse untersockeln. Warum?

weiter auf der nächsten Seite

Seit der Wärmetheorie von Beuys FLUXUS hat der Mensch Alles. Sehen Sie Vorstoßblock I:

Leben nach dem Tod XXX Uberzeit ttt Gegenraum

Wärme ← irdisches Leben → Kälte

Raum Zeit Tod

die Formeln von Planck und Einstein bedurften dringend der Erweiterung, da sie ohne diese auch nur Raumhyperthrophie zu erzeugen in der Lage sind. Der Wert h läßt sich aus der Planck-Formel als "Der Mensch" identifizieren. h ist der Wert, auf den alle Zukunft zuläuft.

Gong h = Mensch

weiter auf der nächsten Seite

Wer ist der Krümmer des Raumes? Wer ist der Krümmer der Zeit?

Krümmer des Raumes: der Mensch(h) Krümmer der Zeit: der Mensch (h)

Zwischenmusik
George Brecht: Two Durations
Gemeinsames Lied:
Walk along the Line to the 20th July
Aachen Fettkiste

Generator
Erzeuger der Zeit: der Mensch (h)
Erzeuger der Überzeit: der Mensch (h)
Generator

Generator
Erzeuger des Raumes: der Mensch(h)
Erzeuger des Gegenraumes:
Generator [der Mensch (h)

Zwischenmusik: Eric Andersen
The Interlude of "We're Gonna Be In"

weiter auf der nächsten Seite

Erzeuger der Substanz:

der Mensch (h).

wodurch der Substanzbegriff wieder in die Physik eingeführt wird: (h)

Zwischenmusik: Eric Andersen: "Her Bathing Suit Never Got Wet"

Der BEGRIFF PLASTIK konnte bisher weder in die Physik noch in die Biologie eingeführt werden. So aber geschah es durch IHN. Das neue Prinzip ist in der Lagealles zu filtrieren.

Kontingenz = der Mensch (h)
Koordinate = Mensch (h)
Impuls = der Mensch (h)
Feld = Mensch (h)
Quantelung = der Mensch (h)

weiter auf der nächsten Seite







13. und in uns... unter uns... landunter "24 Stunden". och inom oss... under oss... under land "24 timmar". Galerie Parnass, Wuppertal. 1965

のなるできなが、さん

CHAPTER 5

'AKTIONEN'

Art comes from a kind of experimental condition in which one experiments with the living.

— John Cage

Beuys' first important environment took place in 1964 at the René Block gallery in Berlin. Titled "The Chief Fluxus Song", it is a curious collection of felt, copper rods, dead hares, fat wedges and fat corners along with a variety of sound equipment. For eight consecutive hours, Beuys lies on the floor of the gallery wrapped in a felt blanket emitting vibrations (acoustic messages), out of a microphone. Every so often, one can hear him breating, moaning, sighing, whistling, brief, a whole recital of sound vocabulary. Extending the two ends of the felt roll, as a prolongation of his head and feet, are two dead hares. In the adjoining room, a coming and going curious crowd. During quieter moments, when the sound is partially suspended, the whole atmosphere is one of devotion like in the unfolding of a mystical act. A striking

¹For Beuys, language is not solely words as vehicles for meaning. Beyond verbalization lies a whole world of sound and form impulses. An archetypal language without semantic content which vehicles information on a whole different level. This demonstration of an extension of language occurs over and over in the performances, when Beuys converses through signs and images with animals. For ex. with the coyote in 'I like America and America likes me' or with the hare in 'How to Explain Pictures to a Dead Hare.'

aspect of the scene is that once more, Beuys is detached from the outer world. His action evolves in an isolated space, a sort of ritualistic environment where the meditative behaviour is concentrated on the feeling of things, the things through which he conducts and transmits his energy.

(Ich bin der Sender, Ich strahle aus), I am the sender, I am radiating.² The felt and fat are insulating factors, the copper transmitter of heat, the hare a symbol of reincarnation into the earth. Beuys himself as sculpture? Both the performer and the objects are sculptural elements. Beuys says himself: "If I produce something, I transmit a message to someone else. The origin of the flow of information comes not from matter but from the I, from an idea. Here lies the borderline between physics and metaphysics. This is a very important concept for me and there is my interest in sculpture.³

This same concept of interflow is at the center of the 'moving principle' and this explains why the same reduced objects which already existed in the drawings, figure over and over again in different performances. Beuys' dialogue is not extraneous to his work, just as the action is not extraneous to his dialogue; and by this he means to communicate directly through his creative activity.

²Andriani, Konnertz, Thomas, <u>Joseph Beuys</u> (Verlag M. Du Mont Schauberg: Cologne, 1978), p. 73.

³Willoughy Sharp, <u>Interview with J. Beuys</u>, Artforum No. VIII, Vol. 4, December 1969, p. 69.

"The action 'The Chief' was to be rdinated with an identical demonstration by Robert Morris in N.Y. (Beuys being the echo itself as a part of the moving principle.

November 1965, 'How to Explain Pictures to a Dead Hare', performed by Beuys for the opening of his exhibition at Gallery Schmela in Düsseldorf. Beuys, the head covered with honey and gold leaf is conversing with a dead hare while walking from picture to picture around the exhibition. "I let him touch the pictures with his paws while explaining them to him . . . because I do not like explaining them to people." 5

Of course, there is a shadow of truth in this. The scanning of the picture is often enough to understand what is really important about it a hare comprehends often more than people with their stubborn rationalism. I guess Beuys means to give us a hint at the possibilities of introspection, at a spiritual dimension which is underlined by a meditative dialogue with the animal. In Beuys' view, the hare has a direct connection with birth, he is a symbol of incarnation in the earth, by burying himself into the ground. "Man achieves this only through his intellect, this rubbing, pushing, digging into the ground (earth) and eventually penetrating its laws." ⁶ The honey on his head is linked to the ability humans have to 'think'. The function of the head is to give ideas. The ideas here are awakened by the living substance: honey. Thoughts can be alive; they can also be dead if over intellectualized.

⁵Andriani, Konnertz, Thomas, <u>Joseph Beuys</u> (Verlag M. Du Mont Schauberg: Cologne, 1973), p. 77.

⁶Animals are seen as a source of energy. They are beings with a powerful soul perception, instinct and orientation forces. In 'How to Explain Pictures to a Dead Hare', Beuys undergoes a process of self-identification with the animal. Ursula Meyer, I speak for the Hares, <u>Print Coll.</u> News Letter, Sept./Oct. 1973, p. 19.

'Eurasia' was performed in Copenhagen, in October 1966. As introductory motif, the division of the cross, the separation between the east and the west. Down on his knees, Beuys pushes slowly two small crosses towards the blackboard. To each of the crosses is attached a clock with an adjusted alarm. On the blackboard, a drawing of a sectioned cross underneath which is written 'Eurasia'. The remainder of the piece consists of Beuys maneuvering along a marked line, a dead hare whose legs and ears are extended by long wooden poles. Beuys moves from the wall to the board where he deposits the hare. Then, he sprinkles white powder between the animals legs, puts a thermometer in its mouth and blows into a tube. He returns to the board with the half erased cross and allows the rabit to twitch its ears while Beuys himself, one foot tied to an iron plate, floats over a similar plate on the floor with which occasionally his foot enters in contact. This is the main content of the action.

The division of the cross stands for the split between east and west. Rome and Bysanthium. The half cross is the united Europe and Asia to which the hare is on its way. The iron plate on the floor is a metaphor; it is hard to walk and the ground is frozen. The three interruptions on

EURASIA is a metaphor which stands for the polarity between east and west, Europe and Asia. Beuys wants to express the opposition existing between the rational stream of western thought and the more contemplative, spiritual way of living of the western man. Historically, Beuys points out the inorganic process of the division of a nation which was first manifested by the splitting of the Roman Empire. The half-cross in 'Eurasia' is meant to re-establish the balance between those two poles. It acts as a visual symbol for unity, for encompassement. See Troels Andersen, Eurasia, Catalog of Exhibition, Kunstmuseum Basel, 1969, p. 19.

the way back signify snow, (powder) ice, (the thermometer), wind (the blowing into the tube). The symbols can only be fully understood when the key word 'Siberia' is pronounced. 8

Beuys is performing no cultural-philosophical sketch. That is made clear by his extreme concentration. His action requires perspective and is penetrating because it is part of a larger context. He uses the expressions 'counter-space' and 'counter-time' to indicate the psychic factors which should enable us to experience the given material space. When the legs of the hare quiver, when the poles sway out of their position, and Beuys on one foot has great difficulty to bring them back to their initial position while keeping his balance, for a moment our relation to space breaks down. Something within us is set into motion. The energy and tension which is created, suggest a relationship to a greater space, universal and spiritual at once. Man and animal as transient beings compose a feeble unity against the space which surrounds them.

The word 'Eurasia' in Beuys' view stands for a fusion of polarities. It is a synonym for union, balance, encompassment. By sectioning the cross, Beuys redivides the historical process. Through the means of metaphors, he hints at a reunification of the east and the west.

The same indication to an overall unification appears in 'Eurasienstab' (1967) where similar elements reappear among which the 'iron sole' and the 'Eurasian pole' itself, symbol for forces radiating in all directions of the world, referring once more to a union of opposites, the

This feeling for space will reappear in Beuys' first performance in North America 'The Coyote'. . . . waste spaces of unsettled land all the way through the north, to the Bering passage which in times escaping memory might have been the bridge between two worlds; the old and the new west. . . Caroline Tisdall, J. Beuys, Coyote (Schrimer and Mosel Verlag: Munich, 1976), p. 10.

identification of space and time, to the recognitiation of vision and reality.

May 1969, in connection with the national exhibition Experi- f menta 3 sponsored by the German Academy for the Performing Arts and held in Frankfurt/Main, Beuys presents: IPHIGINIE/TITUS ANDRONICUS.

front of a pile of hay. The occasional beat of his hoof is amplified by a microphone into the room. Beuys covered with a large fur coat reads in the microphone excerpts out of Shakespeare's 'Titus Andronicus' and Goethe's 'Iphiginia auf Tauris' while performing expressive gestures with materials like fat, sugar, iron, and cymbals. The information conveyed in the action takes its origins out of every distinguishable material, (Shakespeare and Goethe) where the meaning is often pre-determined in a set presentation.

This gives an occasion to Beuys to break out of a fixed structure and to extend it by an explorative method in which the introduction of new elements offers to the viewer a whole new range of possible associations. In those correlations that lies the profound sense of the performance. The narration stands for a verbal/intellectual crystalline moment, the horse for an organic acting element, Beuys is the mediator between the elements and the action; he is the coordinator; he is the impulse, the being which, as producer of time and space exposes the causality of the human condition. The 'speech' acts as an organic mean, as

⁹In Goethe's traditional version of 'Iphiginie auf Tauris', Iphiginia is seen as an incarnation of humanism and sacrifice, while Titus in Shakespeare figures as a parable of brutality and barbarism. Andriani, Konnertz, Thomas, J. Beuys, p. 117.

a plastic procedure whose dilatation is extended into the material and reaches all the way into the whole existence in order to substantiate the potential creativity in man.

Beuys particularily centers our attention on those heterogenous materials, which by their juxtaposition are meant to link distinct experiences and meanings. (Spirituelle Ausgangspunkte). The materials through their spiritual dimensions become vehicles of information on the existing possibilities for the realization of a free, intuitive, creative life. Titus/Iphiginie is collage of events which stands against traditional space and literary fantacy. Even if one could assign the hermetism of the events to a level of theatricality, one has to realize that the distanciation process creates even a stronger impact, a stronger after-image on which one feels to improve himself.

The action 'Celtic, scottische symphonie' performed for the Festspiele in Edinburg-and repeated in Basel in 1971 is, along with a few other performances (Voglio vedere i miei montagne, isolated unit with Terry Fox, etc.), one of the last actions before Beuys gets involved in more social oriented events.

The instruments for the performance are a grand piano, six tape recorders, two film projectors, a blackboard, a flashlight wrapped in insulation material, a watering can with an enameled basin and his own presence with the Danish sculptor-composer, Henning Christiansen. Beuys begins the action by washing the feet of seven people. He draws a number of diagramms on the blackboard and writes a long list of artists' names on a small sheet of paper, which he pins on the wall. — where are the souls of Van Gogh, Duchamp, Piero Della Francesca, William Nicholson,

etc. . . . and Leonardo Da Vinci?

The whole room is reverberating with the sound of long forgotten European cultures linked to the voices of these artists. Beuys mediates while former performances are projected on the screens. (EURASIENSTAB, VACUUM MASSE, TRASSIBIRISCHE BAHN). A great part of the public has already left when Beuys, holding a large tin plate in one hand, climbs a ladder and begins to pick an infinity of small jelly masses off the wall. Once the laborious operation is over, he pours the content of the plate over his head while emitting inarticulated sounds into the microphone ö ö ö.

The interrelation with the public is again replaced by a chosen subjective isolation. The whole work is like a kind of requiem, hinting at the ritual of catholic mass, praising the still effective and living reality of the artists Beuys needs and admires to extend his own art.

One is still tempted to question why for example is the word 'Celtic' repeated over and over again. For what stands the christian connotation in the feet bathing? What is being symbolized by the jelly masses?

If one is familiar enough with Beuys' thinking, the answers are clear. Each gesture or manipulation holds a character which is universal. Life and death, intuition and creativity, the individual and the forces of his consciousness, all those themes convey fundamental meanings. ART IS LIFE, EXPERIENCE AND LEARNING PROCESS.

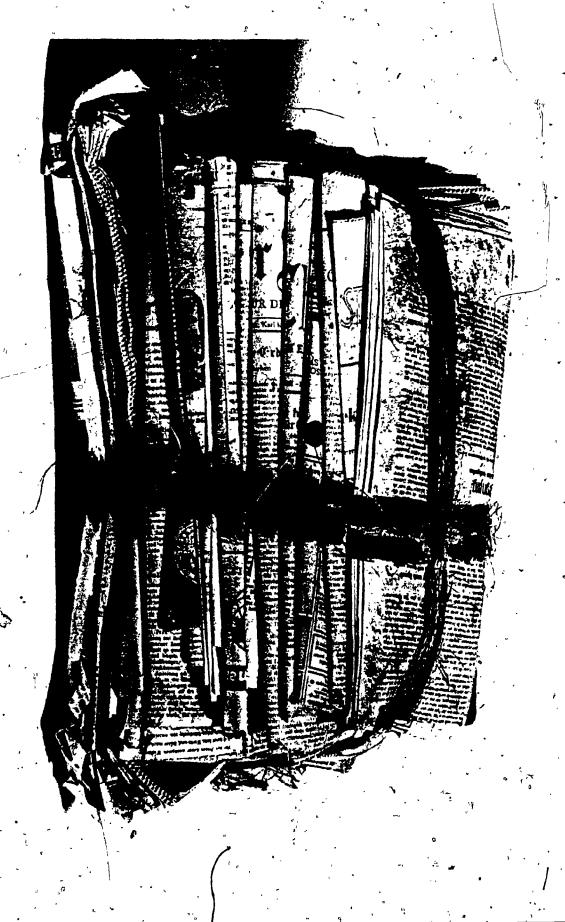
One of the striking aspects of the performances is their physical immediacy. The truth to materials which are handled, kneaded, all the way through Beuys' own body. All his actions are designed to make him (and through him, us), conscious of the physicality of his body.

metal shoe laboriously put on, focuses attention on the function between body and ground. The picking of the jelly masses makes us intensively aware of the limitation of the fingers as instruments. The length of time spent on the task forces us to consider the normal speed of thought in comparison with the slowness of the physical action. The performances are so egocentric, that one is drawn into the man, as if it were, because it is only from inside him that the things make sense. An action by.

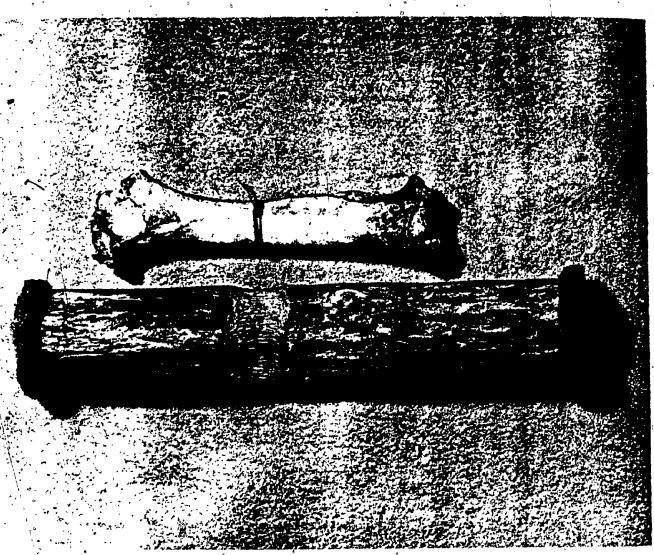
Beuys, inevitably becomes an action about oneself.

. . . A FRANKFURTER SAUSAGE COATED WITH BROWN FLOOR PAINT BOTTLES, SMALL AND LARGE ONES, OPENED OR SEALED DEAD BEES ON A CAKE A TIN BOX FILLED A LOAF OF BROWN BREAD WRAPPED IN INSULATION TAPE WITH POWDER CONTAINING A THERMOMETER FELT CRUCIFIXES . PLASTER OR CHOCOLATE BRICK SIZE BLOCKS MADE OF FAT PLACED ON THE ELEMENTS OF AN ELECTRIC HOT PLATE / CHOCOLATE BARS COVERED WITH BROWN PAINT GREY FELT PIECES PILES OF NEWSPAPER WRAPPED AND PAINTED WITH BROWN CROSSES' ,TWO COOKING POTS WIRED TO A PIECE OF BLACKGOARD COPPER RODS TOE NAILS A CANNING JAR FILLED WITH PEARS COLORED EASTER EGG SHELLS IMPRINT OF DENTURES WRAPPED IN FELT IN TALC POWDER. . .

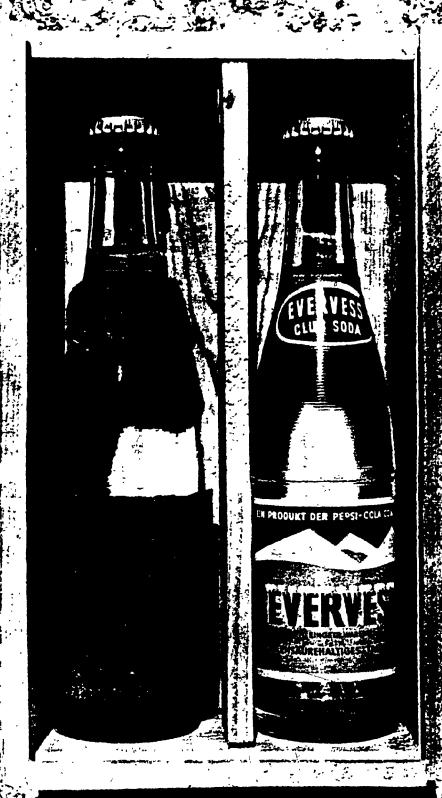
Willi Bongard, <u>Gebrauchsanleitung zu Beuys</u>, Die Zeit, September 6, 1968.



Batterie flat-high. Batteri flat-high 1968. Kat. 144



Åktionsobjekt (Wie man dem toten Hasen die Bilder erklägt). Aktionsobjekt (Hur man förklarar bilderna för den döda haren). 1965. Kat. 183



4

- was an interest of the second of the secon

Made and the second of





HONIGPUMPE AM ARBEITSPLATZ



EDITION STAECK - HEIDELBERG - POSTF. 102063

FREE INTERNATIONAL UNIVERSITY EDITIONS



CHAPTER 6

MULTIPLES AND RESULTANT OBJECTS OF RITUALS

While Beuys has been working increasingly in non-material modes, the objects used in the performances have survived as reminescences of past, events. Being usually accessories of the everyday life, they do not exist at a purely physical level in the sense of their immediate function or aesthetic but at a more spiritual level as vehicles leading to reflection. George Jappe, in an article on Beuys quotes: "Man and material as transmitter and receiver, man finding in his environment a quality of self-determination which is not inherent in it; man leaving behind him a spiritual excrement, the compulsions of the materials which have led to objects, all this has become accepted as part of Beuys' artistic process of elucidation." 1

Just as the performances are meditative in essence, the resultant objects are embodiements of extremely subjective thoughts. If we look at those products, all that we recognize as 'objective' is the elements in the sense of instruments. Beyond their role as demonstration objects, they gain a new meaning through what one could call 'a transubstantiation process' where the materials are freed from their architectonical function and elevated to a spiritual dimension through Beuys' own require-

¹George Jappe, A Joseph Beuys Primer, <u>Studio International</u>, Vol. 183, No. 936, Sept. 1971, p. 66.

ments. By gaining such a transitional character, the objects shift from a mere secondary level to their most intrinsic meaning. In the use of felt for example (felt corners, Warmeplastic, elements for Fond III, etc.), Beuys' interest focuses on the homogeneity of the material itself. Felt does not have any woven structure. It is compressed material (fur) with a high insulating quality. In accordance with Beuys' concept of Plastick, the immediate utilitarian function of the material shifts to a more symbolic level. And if actually felt is presented to us with its amorphous character, its shapelessness, (just like fat under the action of heat), the same materials will reappear later on in a geometrical configuration (felt corners, fat wedges) with an underlying duality of chaos/will and form/ thought.

While the copper plates stand as materials able to store heat and therefore, energy, aggregates like batteries, contact wires, generators act as receivers and transmitters of that same energy. The elements are often minimal, but Beuys' intention is far removed from the idea of reductionand economy as viewed by the minimalists. (Morris for example has used felt but rather in an 'art povera' self representative way). On the contrary, Beuys' objects are impregnated with counter imagery. They intend through their formal absurdity to indicate that in the human existence, not only the intellect but all forms of sensitivity and intuition are of meaning. They are a conclusion 'a posteriori' of an unified conception of

²The difference between Morris and Beuys is very obvious. Morris is clearly concerned with isolating the material (felt) from himself and is asking us to consider it as a separate definite object. (Morris is absent). Beuys, on his side, absorbs the same material into the circle of his own performance giving it autobiographical overtones. (Beuys is present).

art, life and movement as presented in the performances.

A striking aspect in the performances is that the same materials appear over and over again. Those materials acquire different meanings according to the specific conditions under which they are manipulated. The fat pillow for example in 'und in uns..unter uns..landunter 24 hours' has a different function than the fat lumps in 'Vacuum Masse' where the fat, associated with the air pumps is meant to illustrate a positive/ negative principle. This frequent shift of meaning is intended by the artist and acts as an important part in the generative moving principle central to all the actions.

Looked at it in this way, the objects or materials are not fixed symbols in the sense of a sign or code but rather a sort of transitional symbol closely related to the circumstances of the actions. Beuys, through manipulation or associative processes, liberates the object from its model character and lets it stand for itself as the embodiement of an idea, as the form of a thought. Here is where the metaphor lies, not in its literary sense but in its most literal meaning, as an equivalent to reality. Only in that sense can we talk about the objects as art objects.

Beuys himself sees his works as vehicles, as bearers of information on plastic phenomena. Even when dissociated from the preceding events they were a part of, he sees them as a spark for the understanding of underlying ideas. When asked if for the uninitiated spectator they are of any value, his answer is that just by the fact that out of their usual context, they hint at something unknown, the raising of a question is already seen as an important step in the process of understanding. In the sense of the objects becoming catalysts of consciousness, Beuys has chosen an informative

way of diffusion beyond the conventional static of the art context. By producing editions (multiples), he wants to free his products from their exclusive character and promote availability of art (ideas) to a larger number of people. In his intention of reaching a mass audience lies the purpose of sensibilizing people just in case something else might develop in the future. Each edition says Beuys, is in itself, a nucleus, a condensation point, a center on which many other ideas are attached and there is where his interest lies; in the fusion of contents. Only in this relation from object to idea can his works be understood.

In order to substantiate such a statement, let us describe some of his better known editioned objects.

"Two Maids with Shining Bread", 1966 (Zwei Fräulein Mit Leuchtendem Brot), Zwei Fräulein looks like a farcical legal document, a genre of collage familiar to artists since Max Ernst and Kurt Schwitters. A sheet and a roll of paper with typed words in French, English, and German, are held together with a chocolate seal. The title of the work is clearly a metaphor for the materials themselves. To call the chocolate 'shining bread', an elementary substance for human nourishment, takes on a double meaning for the nourishment of the soul, i.e., that man needs also forces out of spiritual substances. (Such a transubstantiation of the material is not without reminding us of the last supper in Christian religion). The chocolate squares are painted with brown color which extends on the paper and produces an effect of radiation — could also mean information — The reminding of the words is like a poem about a journey underneath and

³Multiples, Catalog of Exhibition, University of California, Riverside, 1975, unpaginated.

above the earth where two maidens travel with the shining bread.

EVERESS III, is a wooden box, two capped soda bottles, one of them labeled in felt (1968). On the lid of the box, one can read the following sentence: INFORMATION BEGINS WHEN THE CONTENT OF BOTTLE II.

HAS BEEN DRUNK AND THE CAP POSSIBLY THROWN FAR AWAY.

These directions are meant for a small activity one must perform oneself. 'EVERESS' most specifically enjoins the spectator to participate in the realization of the work as a project which is more than the object itself. If we look at the object in an iconographical way, we can see that Beuys based his choice on the label of the soda bottle: a landscape with mountains and snew. . .blue and white, well water, the moving element, COLD. The other bottle (identical to the first one) is covered with felt, the insulating material of concealment and darkness. The felt is also used in the sense of WARMTH, to clothe as it were, the frosted letters and the snow covered mountains. Carl Belz has written of this careful construction enigma: "Beuys is seeking here to question and to require us to question not only the assumptions which inform our perception, but also the relationship between words and things."

INTUITION, a wooden box with two lines (1968), is probably Beuys' most widely distributed object, (unlimited edition). It is an illustration for a mode of thought. At the top of the box is written: 'Intuition'. At the bottom of the word, Beuys has drawn an horizontal line terminated by a short vertical slash at either end. In the vocabulary of his drawing, this might represent a completed thought process or an action

Multiples, Catalog of Exhibition, University of California, Riverside, 1975, unpaginated.

in time with a clearly determinable beginning and end. Below that first line, another line simply fades in. This line, like the previous one, does terminate in a vertical slash but this terminus is farther to the right, farther advanced than the line above it. These two lines might be seen to represent deductive and intuitive thought. 'Intuition is like a graphic slogan, a demonstration of the distinction between reason and intuition, and a judgment in favor of the latter.

"Sled" (Schlitten), 1969 — a felt blanket strapped on a wooden sled with a flashlight and fat. 'Schlitten' is conceived of as a moving device and the original object (in the Alfred Schmela collection) was used by Beuys himself as a child. 'Sled' unites the factors of WARMTH - blanket, flashlight and fat - with the implication of COLD symbolized by the sled itself.

For Beuys, heat and cold are plastic principles corresponding to expansion and contraction, chaos and order. 'Sled' is clearly equipped to travel. It reminds us of a kind of survival kit. "One could see the image of Beuys wrapped in felt, crouched on the sled, rocketing through ice and snow with the fat as provision and the flashlight to guide his way." Another object fabricated by Beuys, "The Pack" (Ake Pack Rudel), shows a number of identical sleds coming out of a VW van. The pack was first shown at the Cologne Art Fair, in 1969.

Now, if we go back to the question of why are those objects not single artifacts and what is the advantage of having them possessed by a larger number of people, we have to conclude that Beuys behaves in

<u>Ibid</u>.

those editions in the same way that he is interested in the widening of ideas or political change, or in the extension of physical knowledge which also encompasses the change of man in the future

"The multiples are created as a sort of memory-support (Erriner-ungstütze). Beuys himself says: "I presume that people will look at them in the future and think: well, that looks rather dadaistic in the sense of its materials and now Beuys speaks of a very metaphysical and spiritual things. I hope that such a relationship between what is a very simple object and what will be said about the evolution of humanity will provoke awareness and lead to changes."

Beuys intention is factual. His objects are not meant to be immortal; they could be destroyed and it would be no misfortune. If one has understood them, he can destroy them. They do not have the character of so many art works on which is built up what we call culture. They are immortal in their essence, once they are grasped by our consciousness.

Jorg Schellmann, Bend Kluser, <u>Joseph Beuys Multiples</u> (Verlag Schellmann and Kluser (Munich 1972), unpaginated.

PART III

THOUGHTS AND THEORIES

EVENTS WHICH LED TO AN INCREASING POLITICIZATION OF BEUYS' ART PRACTICE:

1962 — association with the Fluxus Group

1964 - Uproar at the Festival der neuen Kunst, Aachen

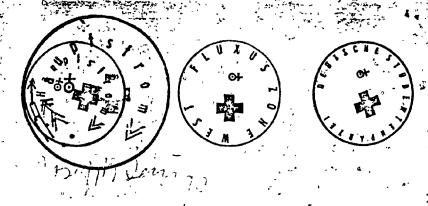
1967 — foundation of the 'German Student Party' (D.S.P.)

1972 — dismissal from the Kunstakademie, Düsseldorf.

plastisches und elastisches Plasmal verbindet sich (Connection*) mit plastischem wie elastischem Fuß

*elastisch angepaßte Ordnung in einem Akt plastischer Selbstbestimmung

Man kann sich schließlich auch den Finger im Pudding brechen



Beuys 1967 : der freie Demokratische Sozialistische Staat * EURASIA wurde am 12. Mai 1967 gegründet.

*nicht zu verwechseln mit einem demokratischen Sozialistischen Staat-

da Politik Kunst sein muß, darf die Kunst, die Politik sein will, sich nicht nur damit begnügen, politische Thematik direkt kritisch abzubiklen, sondern muß höhere Organisationsforhen des Messchen provozieren (so wurde der Stand der roten Rose für den nächsten Einsatz durch Chrom und Eisen strahlender gemacht, und der weiße Hase; der von einer Fettecke zu einer anderen weiter entfernten Fettecke läuft, unterhält den Fluß der Revolution, die gegen unseren senilen Einheitsstaat* mit immer besseren Mathoden agiert.

 $^{\circ}$ gesetzliche Absicherung einer staatsmonopolistischen Bevormundung \Rightarrow Notstandsgesetze \Rightarrow Hochschulgesefze)

Wählt nie wieder eine Parteil Allel Jederl Wählt die Kunst d.h. euch selbsti Allel Jeder! Macht Gebrauch von eurer Macht, die Ihr habt durch das Recht auf Selbstbestimmung! Alle! Josef Beuys, 1970

Ç.

SOUVERAN: DEMOKRATIE PARTEIENSTAAT GELD UND MACHTI LEGIBLATIVE

CHAPTER 7

BEUYS' ENERGY PLAN FOR THE WESTERN MAN, OR THE SOCIAL ORGANISM AS A WORK OF ART

Ideal art is in itself political since it is a mean of affecting consciousness and therefore at the base of potential change.

H. Marcuse

Beuys' involvement with more socio-political concerns (after his affiliation with the Fluxus Group in 1962), goes back to 1967 with his foundation of the B.S.P. German Student Party, at the Düsseldorf Akademie where he is then appointed professor of sculpture. Together with over two hundred student/members, Beuys sets up a movement whose main objective is to fight against the stagnation of a materialist oriented society. The purpose is to help all individuals through educative means, to expand their spiritual consciousness and potential creativity. The party is conceived of as an education party in the sense that any individual whose personnal interest lies in the process of learning and spiritual development, is already a student.

The essence of the party lies in the improvement and evolution in all forms of life and thought. In Beuys' view, the achievement of such a goal is only possible on a spiritual/artistic level. The practical modes are informative-operative processes; diffusion of information through dialogue, exchange of ideas and an explanatory programm on how to

materialize these ideas.

The emblems for the Party are DEUTSCHE STUDENTEN PARTEI,
HAUPTSTROM, FLUXUS ZONE WEST, which make it clear that the Party is not
only concerned with the situation of students in their immediate academic
environment, but extends its objectives all the way into the structure
of western society and man. (Beuys uses these stamps on manifestoes,
political statements, multiples and publications. They are not meant to
play the role of a signature but are rather signs devised to put emphasis
on the integration of every activity into the whole of a social/plastic
concept).

Beuys has been concerned since his earliest work with the search for a central concept; that of awakening spiritual-consciousness in man. Through numerous drawings, gathering of material, and the staging of events Beuys has presented us with aspects of that central point toward which he wanted to steer: the propulsion of energy and underlying forces as instruments for an invisible relationship between spirit and matter. In the course of time, that central point has been able to work itself out more and more, until it reached a social political dimension: "the organization of human existence developing out of the future, passing through the present, and in the present formulating new creative models for life and its entirety." Such a concept in Beuys' view should develop from an expanded notion of art and knowledge.

In the course of European history, an idea of knowledge has developed which tends by virtue of its analytical method, in the direction of positivism. Spiritual life has become an ideology. That what constitutes

¹Joseph Beuys, Speech held at the opening of his exhibition at the Hsus Lange Museum in Krefeld, May 1974, I.C.A. Catalog, London, 1974, p. 52.

men's spiritual properties is looked upon as merely a vapor rising from the only true reality, from the economic means of production, the economic foundation. Beuys sees the problem, not in technology but in the use of its powers to deprive man of the right — even the possibility — of self determination. (The idea of man being a product of his environment is in his view a half-truth employed to keep the power structure of a man-made environment exactly as it is. The marxist theory for example puts that material development — productivity — as a basis for social change).

Beuys tells us: "Art cannot be understood in the sense of this positivist concept of knowledge, i.e. art will never be a means of appealing to the intellect with rational analytical concepts. Art does not exist to appeal to this type of understanding. Art, however, operates at another pole of man's development: his sensorium. This is a point which should enter more and more into consciousness and should be discussed in the sense of what concept of creativity man should elaborate on for himself, in order that he may one day, perceive his world as more than merely a 'segment' of the world."

Beuys draws the distinction between art as a partially restricted field and creativity which includes the moulding and development of perception, feeling, thinking and consciousness. Less than that means for him a restricted form of life. This is the point where he offers to a positivist/materialist approach an alternative program of freedom through creativity, which seeks to reconcile the spiritual and material aspects in man. He describes his program as 'an invisible social structure' or

²Joseph Beuys, Speech at the opening of his exhibition at the Haus Museum in Krefeld, May 1974, I.C.A. Catalog, London, 1974, p. 52.

an ENERGY PLAN for the western man issued out of a totalization of the idea of art.

"We have to revolutionize human thought . . . first of all revolution takes place within man." $^{\rm 3}$

The ENERGY PLAN' is a program for evolution, a belief in the capability fo man that man is primarily a spiritual being and that he has to bring back through his vision of the world, all the invisible energies he has lost contact with. Only from there on, new life substances can be produced which could eventually break through the borders of isolation in which our present culture stands.

The question then arises, can man produce changes through his will and if he can combine his organic/instinctive feelings together with his rational thought process in an effective way? Beuys says that: "Only man with his thinking can bring new causes into the world, and those new causes will be determinant on the flow of history."

"Only man's position in consciousness can find a united substance with the ability to metamorphise the conditions in the society (which are no other things than a collection of already dead or old things and which therefore work like an illness in society, especially in the process of creating freedom). I cannot understand the idea of creativity where it is not related to the self-consciousness I, which stands in the field of inner

Jursula Meyer, How to Explain Picture to a Dead Hare, Art News, Vol. I, No. 1, January 1970, p. 55.

When Beuys visited the USA for the first time in 1974, he gave his lecture on the ENERGY PLAN at the New School in N.Y., at the Chicago Art Institute and at the Unversity of Minnesots in Minneapolis. His intent was to describe his idea of a school sculpture. In his second visit to the U.S., Beuys wanted to find a way to extend that energy plan into physical energies, i.e., into the geographical, ecological and historical forces of the continent, in order to show us the roots of a new age, (Ein news Geistiges Zeitalter).

freedom."5

Thinking is evolutionary, and in that sense, man is a being in constant evolution. Therefore, his consciousness must be awakened as well as the balance which must be re-established between body and soul on all the levels of human action. In this sense, the understanding of 'economy' would not be reduced to the mere production of goods but also to the kind of production which is creativity. (It is declared that a spiritual being has firstly the need for spiritual goods).

A key to the understanding of the 'Energy Plan' is the widening of definitions and contents beyond their restricted application and understanding. This starts with the 'totalization of the idea of art'. From this basic position, there is a point where everybody can change the world through his free individuality, where the outcome through active doings is an amelioration, a bettering of the position of men in having consciousness of a whole problem, not only the artists' problem, but everybody's needs.

This leads us to Beuys' theory that 'every man is a potential artist', that every living person can become a creator, a sculptor of the social organism. That the possibilities to mould the world are not restricted to the artist.

Beuys proceeds: "from the assumption that in principle, every person is then an artist when the art concept with which one works is extended to a point where it practically represents the self-determination process which everyone posesses, that is to say, the point where one can

Joseph Beuys, Lecture at the N. C.A.D., Halifax, Parachute Magazine, issue no. 22.

⁶Ibid., p. 22.

determine situations for himself and his own environment". If one accepts the fact that there is an antropological determination of everybody's existence to be an artist in the society, then one can see that the rule of structure, the formulation and forming of the constitution of the future has to go through free individuals and has to come from the grass roots in cooperation of all other people together. Then, one can see from this enlarged understanding of art that the battery of abilities, and therefore this society, could work and transform the whole power field or the until now called economical field. (I say 'until now', since this traditional idea of economics is still restricted by convention in the same way that traditional art is restricted. Only an art concept revolutionized to this degree can turn into a molitically productive force coursing through each person, and shaping history. (History, not merely understood as an abstract succession of events but also as an organic shaping of the world).

Since Beuys claims that social life has to be founded upon a relationship from man to man, that in the future, the social order has to become humanized and unified, one has to realize that a certain attitude, has to underlie all human endeavour to found such a socially just life; an attitude generated in the inter-related spheres of social action. This is when we have to think about social life as an organism imbued in a soul/spiritual nature. The organizational method Beuys has proposed for our present system is based on the model of Rudolf Steiner's THREE. MEMBERED SOCIAL ORDER, (founded in 1919), where the concepts of 'outer'

Joseph Beuys, Lecture at the N.S.C.A.D., Halifax, <u>Parachute Magazine</u>, Issue No. 4, p. 22.

social life, LABOR, CAPITAL and GOODS — are governed by the 'inner' qualities of INSPIRATION, FREEDOM, and IMAGINATION. In that sense, politics mean another kind of content, another kind of art.

Beuys has founded in 1971, an Organization for direct democracy through Referendum whoose aim is to analyze the manipulative structure of society and through informative and pedagogical processes, sensibilize the public to the existing possibilities capable of changing that structure. Those possibilities exist in self-determination, participation in the culture (freedom), in the structuring of laws (democracy), and in the spheres of economics (socialism), out of which a decentralized three-folded structure occurs: FREE DEMOCRATIC SOCIALISM.

"In a profit oriented economical system like ours, there is certainly no place for equality of rights, humanism and moral. Man has to arrive at a totally different understanding of the concept of freedom, socialism, and democracy in order to organize the world of the future. For example, he would have to get away from that economical principle that currently decides and determines to a great extent all human behaviour in as far as the concept of economics determines modes of life."

Also, a proper understanding of labour would have to be a dominating element. Not only an understanding of labor in the sense of production of goods, but an incitement provoked by the joy and love of work itself. The most important thing would be to put new realist contents into what once has been the ideas of the french revolution, EQUALITY-FREEDOM - BROTHERLINESS. Equality in the civil rights (rights which

Rudolf Steiner, Education as a Social Problem (Antroposophical Press, N.Y., 1996), p. 58.

Joseph Beuys, Speech held at the opening of his exhibition at the Hang Lange Museum in Krefeld, May 1974, I.C.A. Catalog, London, 1974, p. 53.

apply to every one equally), spiritual freedom, and brotherliness in the economical process. 10 Beuys does not want to install a political program and tell people: this is the way it has to be done. But what he wants to do is slowly compete with the existing system with the help of new methods, "just like one transplants new plant cuts while the old ones slowly die. In such an alternative manner, the old and the new can relieve one another." A slow replacement of old principles is in Beuys' view the most efficient revolutionary procedure in the sens that people learn from their experiences, and in this manner it works in the direction of human interest. The existing political situation cannot be overthrown all at once. This has to be achieved through slow evolutionary changes our generation might not even witness. But our first result has to be an echo, says Beuys: "It has to be some interest in art as the only revolutionary

for a direct democracy" is a kind of network type organization of slowly grow

of a reformed society could be related to what III century German Idealism) has described as ect society.

pant de l'esquisse de l'age d'or sera democraplus a un pouvoir exercé par la violence mais
l'amour, non plus à cette usurpation qu'est la
essance communautaire, non plus à l'asservissement,
commune du royaume et de l'entre-aide; pp. 51, 52.
time de la vision de l'histoire dans la perspective
donc le tableau d'une societé parfaite reposant sur

de la fin. . est donc le tableau d'une societé parfaite reposant sur l'égalite, la fraternité et la communaute des biens; p. 53.

Les sources mystiques de la philosophie romantique allemande, Ernst Benz, Librairie philosophique, Paris, 1968.

force."12

Ullstein, Francfort 1975, p. 106.

¹²Ibid., p. 123.

in and out of their environment. The first organizational form is information through education of concepts (Begriffe).

"I only inform people on the possibilities inherent in themselves. Art is a technical means to divulge such information." Beuys insists that his dialogue on political freedom is part of the domain of art. He also believes that the circumstances for the social freedom of man and the conditions for the realization of his creative forces are closely related.

In 1972, at the fifth Documenta exhibition in Kassel, Beuys participates with a 'mirror' installation of his information office 'for an organization of a direct democracy', which is based in Düsseldorf. For one hundred consecutive days, Beuys explains and discusses his ideas for a restructuring of political parties, (from bottom to top — referring to the rose — and not from top to bottom like in our existing structure), in relation to his universal understanding of art. The occasion of an international exhibition is of prime importance for him. Here, he can reach people from all over the world. His first discourse at Documenta opens with the following words:

"MAN, YOU HAVE THE FORCE FOR SELF-DETERMINATION!"

and already, he is standing in the center of the field of relations and communications. Undoubtedly, the man must believe in Humanity; what he practices is his very personal understanding of art.

¹³Adriani, Konnertz, Thomas, <u>Joseph Beuys</u> (Verlag M. Du Mont Schauberg: Cologne, 1973), p. 155.

Beuys: (as educator) 'Each individual has to realise his antropological determination of being an artist in society. This encompasses the entire life and also politics. If one of my students learns to educate his or her children in a better manwer, this has for me more value than the formation of a potential great artist. We can no longer proceed from the old academic concept which aims at the formation of great artists. This will always be a fortunate result. But we can proceed from the idea that art and knowledge gained through art can put flowing mobile concepts back into life.'



Beuys: [als Erzieher] «Jeder muß durch sein Fach zu menschenkundlichen Erkenntnissen führen. Dazu gehört das ganze Leben, auch Politik. Wenn eine Schülerin bei mir einmal ihre Kinder besser erziehen sollte, so ist das für mich mehr, als einen großen Künstler ausgebildet zu haben. Man kann nicht mehr von dem alten akademischen Konzept ausgehen, große Künstler auszubilden, das bleibt ein glücklicher Zufall. Wovon man aber ausgehen kann, ist die Idee, daß Kunst und aus Kunst gewonnene Erkenntnisse ein rückfließendes Element ins Leben bilden können.»

Pere hArmatimale Hochschule für Krentivisist mil Mordisziplinare forschung puliter frinchen, five Enswicklung hologisches Yasen So Arouse berie hormoment. Insordinglinare forskring Schulebeni försterning fivi olse Menschen Kinder zur den Basison Sor staaslichen kunne hademie

CHAPTER 8

NEW EDUCATIONAL CONCEPTS EXERCISED IN A FREE INTERNATIONAL UNIVERSITY FOR CREATIVITY

Communication occurs in reciprocity. It must never be a one way flow from the teacher to the taught. So oscillates—at all times and everywhere, in any conceivable circumstance, between all degrees of ability, in the work place, institutions, the street, work circles, research groups, schools—the master/pupil transmitter/receiver relationship. . .

In 1972, Beuys had been for eleven consecutive years, professor of Plastik art at the Kunstakademie in Düsseldorf, one of the most popular art teachers in Germany, with an always increasing number of students. At the beginning of the academic year of 1972/1973, he is dismissed from his professorship without notice by the NRW (Nordrhein-Westfalen) education minister, Johannes Rau.

The crisis had started in 1968, when a conservative part of the teaching staff, irritated by the increasing enrollment of pupils in Beuys' class and the unrest in the hallowed halls in connection with the D.S.P., expressed their distrust of Beuys as a colleague and asked the Ministry of the Länder for his dismissal. The accusations against Beuys were made on the basis of propaganda, irresponsability, and manipulation through the mediation of a student Party. Following these complaints, Beuys gets taken away the security of tenure and is put on a contract for

Joseph Beuys, I am searching for field character, Catalog of Exhibition, I.C.A., London, 1974), p. 46.

a stipulated period renewable subject to 'good behaviour'. In the fall of 1971, in despite of limitations imposed on student registration, Beuys admits on a two semester trial, seventeen students rejected by his colleagues on the basis of lack of talent. After successive negotiations, a settlement is reached with Minister Rau.

One year later, when Beuys returns from Kassel after 100 days of dialogue at DOCUMENTA 5, the same situation occurs with this time fifty four rejected students. On the refusal from the Ministry to revise the Numerus Clausus² Beuys, with a large number of supporters occupies the office of the academy where he fights for the equality of rights for education. Ignoring the orders of Minister Rau to re-install order, and submit to the law, Beuys will be officially dismissed and taken by the police force out of the academy's quarters.

In despite of his rejection, Beuys will continue to teach on the street, while actions among students, protests throughout German universities as well as by members from the internation art community, take place to manifest their solidarity with Beuys.

Already in 1971, as the consequences of a succession of political incidents in relation to the academy problems, Beuys had realized that only an energetic privation initiative in the form of a free school for creativity could act as the physical nucleus for experimenting new decentralized educational ideas. By structuring an educative Party, (the D.S.P.) he had already undertaken to install at a small scale, his understanding of a free academy. In 1972, represented by an Information Office at Documenta 5, he based his one hundred days of discussion with the public on

²A restrictive measure to curb student enrollment.

issues like: man and the development of a free personality — art and its organizational means — education — autonomy of institutions — the meaning of work — the restructuring of political parties, etc. Two years later, he holds a series of lectures on a proposal for a free school for creativity in Dusseldorf. The same year, in connection with the exhibition 'Art into Society, Society into Art' held at the I.C.A. in London, a first manifesto on the foundation of a free university-for creativity and interdisciplinary research is made-public.

The intention of the school is to try out new models for a two-way creative relationship between teacher and taught outside the official academic set-up. (Without any bureaucratic restraints). The objectives are to remediate to the absence of creative thinking in the economical, social, and political field, to the centralization of academic disciplines, (which forces to give responsibility for social changes to so-called experts or specialists), to the equalization of politics with politicians, and to the restriction to creative concepts in the cultural field. In the view of the school, such divisions are at the base of social problems by which a majority exercises manipulative powers on a minority. Its way of remediating at the existing situation is by reawakening cultural consciousness focusing toward creativity among the community, and this through the formation of alternative models based on collective dialoge and social experiments.

Since 1974, those models exist as divided cells composed of artists, writers, actors, politicians, psychologists, social workers, educators, prisoners, and workers, etc. The working methods of those organs

differ according to location, precedents and needs.³ Group consultations, democratic agreements and the repartition of tasks takes place during alternative meetings. Reconstruction of the social organism through collective production is at the center of the free university's (F.I.U.) initiative. This decentralized network has already bases in Dublin and Belfast in Ireland, and in Aachberg Nord-Germany. In 1976, workshops were created in London, Wales, Derry, Mordiland and Sicily. The free academy, Oldenburg (Anatol), exists as an independent cell. Functioning as a non-profit organization, the school is supported by artists, educators, politicians, cultural and social community organisms, etc.

In 1977, the F.I.U. is represented as a working module with over hundred and fifty members at the DOCUMENTA 6 in Kassel. Its central theme is: "Human rights and social order" and is based on a 100 days of lectures and dialogue with the public. The F.I.U. insists that such an initiative should be regarded as an artistic process in the sense of the formation of an invisible social Plastik. This formation originates with everybody's consciousness in connection with the condition of his environment.

Beuys, in an interview with Friedrich Heubach, describes man as being first of all a natural being, then a social being, and over all a free creative being. Out of that complexity, each man has to work on

The idea of a decentralized organization is to break away from the restraint of a topographical location. In expanding the number of cells geographically, the F.I.U. can reach a larger number of people.

Free University for creativity and interdisciplinary research, Exhibition, Documenta 6, Vol. I, Kassel 1977, p. 174.

[&]quot;Friedrich Heubach, <u>Interview</u>, Catalog of Exhibition, Kunstmuseum, Basel 1969, p. 44.

models for the environment he will always be part of: his social environment. In order to develop useful models for society, man needs first of all access to institutions where he will be approached as a free creative being. Such a role is conferred to the free academy. Beuys tells us that the first function of the school is to exist for the individual. 'In the structure of institutions, is all the material through which he can work on change. But each individual has to work first of all on the development of his own inner resources, since creative faculties are different in "From this basic position in consciousness, there is. each human being. a point where everybody can change the world through his free individuality. When he observes and comes to a clear understanding of facts, he can work through those means. I would only stress this point where there appears freedom in culture where the outcome through active doings by free individuals with their self-conscious I, is an amelioration, a bettering of the position of men in having consciousness of the whole problem, since now they are not only looking at the artist's problem but at everybody's needs: "5

In Beuys' model for creativity, an understanding of social sculpture is born out of a phenomena of production. Human production originates in thought (the formation of a thought being already a plastic process). Thinking is also the starting point for freedom. Out of this ability to produce spiritual substances the whole social organism can be

Joseph Beuys, <u>Lecture held at the N.S.C.A.D.</u>, Halifax, <u>Parachute Magazine</u>, Issue No. 4, 1976, p. 22.

⁶Contrary to a materialistic view of the phenomena of production as exposed in marxist theory, Beuys' view is that man should be first of all a producer of spiritual goods, such as thoughts, feelings, and impulses. The idea of Capital as profit in economical terms would therefore correspond to Capital as creativity in the cultural sphere.

transformed. In the materialization of those spiritual goods, those human capabilities into communication and action. lies a whole innovation of the traditional understanding of art.

In man's ability to think originates speech by which he can communicate ideas. Beuys sees in speech a primary sculptural form. Thoughts are modeled through expressive means. Language itself is a form of expression and one should be able to look at it like the artist at his work; with its form, its proportion, its force and its quality. If language creates form, it also has a revolutionary potential to create freedom. But first of all, we have to revolutionize thought and this form of revolution takes place within man.

"When man is really a free creative being who can produce something new and original, he has to revolutionize time. When he has enough self-confidence he can decide for himself how the future looks. And to the degree that he contributes creatively to the world process, to that degree and at that moment he will enjoy what we call happiness."

When Beuys uses the term revolution, he means first of all' positive change. For him, revolution and evolution are two concepts; which cannot be separated since one is consequent of the other, and both encompass a notion of progress. He tells us that freedom is not a static condition but an evolutionary principle only attainable through creativity. And this 'creativity' Beuys calls it art.

Art is therefore any activity which makes one independent of the pre-conditioning represented by society. Freedom=self determination=creativity=art=man. This is the formula Beuys is referring to when he

Ursula Meyer, 'How to Explain Pictures to a Dead Hare', Art News, Vol. I, No. 1, January 1970, p. 55.

states: "Every man is an artist" because he is talking about the point of freedom existing in each individual. This point of freedom wies in the mind, not in the environment. What is new, comes from human thought. Man, by virtue of his creativity and his power of thought can introduce new causes which will determine the future course of history.

"I can see no other possible way in which the future can come into being if it always results from old causes. History and the future can only exist on the basis of the possibility of the introduction of new causes by man."

^{*}Georg Jappe, 'A Joseph Beuys Primer', Studio International, Vol. 183, No. 936, Sept. 1971, p. 67.

If there is to be any question of social reformation man must understand the fact that in the social life of the future, the contents of human conversation will be of real significance. Results will depend on what people take seriously when they exchange their ideas, their sensations, their feelings.

It is necessary for the future that general education may be governed by concepts that may be the basis for imagination (creativity) that means concepts that shape the mind quite differently from the merely aspect of cause and effect, energy and matter.

It becomes increasingly necessary to transform the rigid abstract concepts into flowing mobile living concepts, if mankind is to progress.

Rudolf Steiner

CHAPTER 9

SUMMARY

The interest in Beuys' philosophy lies in the idea that an investigation of the origins and growth of his artistic activity may reveal something about the nature of the work he produces today. If we look at the development of his thinking as an exposition of a notion of scale in art, we are confronted with a very interesting issue.

Douglas Davis, in an article entitled 'The Size of the Non-Size', says that "a work of art can be measured by its effect on the whole culture in terms of its pre-determined arc of action, where it attempts to go, the issues it tries to confront and its chosen audience."

Beuys' understanding of an expanded notion of plastik might be compared to Davis' widened approach to scale. Beuys' art work encompasses a broader dimension than a mere decision on physical necessity. His drawings and early objects were already sketches for ideas, materials leading to meditation. In the course of time, in order to evolve, those reflective works had to expand beyond their physical configuration all the way into the social context in which they were created.

The first alternative for Beuys was to move from a passive/meditative process to a more active/constructive process. This passage was

Douglas Davis, Artculture, Essay on the Post-Modern (Harper and Row: New York, 1977), p. 30.

achieved through what he calls 'the widening principle' and this implies already an objective, an attempt to go somewhere. This 'somewhere' could be called in Beuys' own terms: the liberation of culture through creativity.

be fully expressed. And when this is not true, one has to set out to liberate culture.' This can only be achieved through means of creative productivity. These means are spiritual in essence and every human being has the faculty to produce such spiritual goods. Therefore, Beuys does not only address himself to a chosen art audience but to every individual in society. Thus, the arc of action of his work is meant to reach all the way into the world. Such a cultural definition of scale would not only encompass centext but also the dimension that is time. The 'widening principle' steers towards change (a revolutionary process) that restores the sense of evolution in the individual and points the path to freedom. Change as Energy, as a mean of improvement in a context of unfixed changing values. All these are components of Beuys' invisible sculpture and it is through these contents that Davis' concept of dematerialized scale can be applied.

'Art engaged in this particular expansion of scale (into the audience) is thus a cultural phenomena that often alludes or enacts a justified anxiety.' Beuys himself, by acting in such wide parameters has more than once been looked at with skepticism and reservation. His

²Joseph Beuys, 'Public Dialogue at the New School in N.Y.', Artforum, Vol. 12, No. 7, March 1974, p. 69.

³Douglas Davis, <u>Artculture</u>, <u>Essay on the Post-Modern</u> (Harper and Row: New York, 1977), p. 33.

objective of improving the condition of society and man has often been seen as an anti-artistic gesture based on a utopian goal. (But is not following an ideal concept one of the most powerful weapons against the prevailing scientific view that the world is only what it happens to be? And is not any product or activity designed to communicate feelings or ideas - and art certainly belongs to that category - performing a social function and therefore also of political import?). After all, Beuys' point of departure is from real life, from existing problems. What he suggests is a stylistic and formal innovation inside a widely expanded definition of art. This is seen by the artist as a prime necessity and this can only be achieved through one solution: through a world-wide conscious move. And if the available forces today are still at a small dimension, this is already more than a beginning.

objective of improving the condition of society and man has often been seen as an anti-artistic gesture based on a utopian goal. (But is not following an ideal concept one of the most powerful weapons against the prevailing scientific view that the world is only what it happens to be? And is not any product or activity designed to communicate feelings or ideas - and art certainly belongs to that category - performing a social function and therefore also of political import?). After all, Beuys' point of departure is from real life, from existing problems. What he suggests is a stylistic and formal innovation inside a widely expanded definition of art. This is seen by the artist as a prime necessity and this can only be achieved through one solution: through a world-wide conscious move. And if the available forces today are still at a small dimension, this is already more than a beginning.

POSTCRIPT

My main concern in writing this essay has been to identify a way of thought. Beuys' own optimism and ideology as well as the enthusiasm of his supporters among which Franz and Joseph Van der Grinten, Götz Adriani, Caroline Tisdall, Willi Bongard, to name just a few, has been a primary source for my own positive stand. But despite of my favourable position towards Beuys' ideas, I have encountered in the course of my research some negative views of that way of thinking.

For example, Beuys' philosophy has more than once been reproached a lack of clarity. His whole ideology is based on change; (evolution/ revolution). The procedure to eventually achieve that change is clearly exposed: "Our actions are singnificant and can affect others when our energies are so directed, and change can only be achieved through everybody's own will:"

Critics however point out that Beuys does not always clarify the material causes underlying that need for change. In my opinion, it is understood that Beuys tries to warn us from a positivist world view, from materialistic oriented thoughts. Through his whole work, he exposes his own inner resources and his own solutions drawn out of spirituality.

¹This has been further clarified within the body of the paper. See Chapter 7, p. 69.

"That which constitutes spiritual thinking takes often its origins in intuition and inspiration." Because his more overtly metaphysical outlook on the destiny of mankind, Beuys has been looked at with scepticism. Often times, one has called him a mystic or a visionary, a romantic realist or a fanatic idealist.

"Whatever the heuristic value of his actions, (Beuys saying that he is only leading people toward spirituality), this attidude seems to have been the argument of many religious prophets, saints and lunatics." Maybe this opinion comes from the fact that Beuys believes in the ultimate triumph of good; in love and compassion, patience and hope in the face of alienation, in truth and justice as the forces of history. It is true that there is a fervent devotion for a cause in Beuys' presentation of his ideas. But I would rather substitute 'enlightenment', 'religious zeal', or 'fanatism', with the word conviction.

There is a firm belief in Beuys' view of progress, that process's starts with man. An interesting link can be established here with marxist theory, where man is on the contrary seen as the product of a process.

(Beuys has been accused of contradicting himself by being critical of marxism on one hand and by putting emphasis on work and productivity on the other hand.) Marx's situation is one of necessity; the inevitability

²Annelie Pohlen, 'J. Beuys Interview', Flash Art, No. 80-81, Feb./April, 1978, p. 18.

³Lizzie Borden, 'J. Beuy's Drawings', Ronald Feldman Gallery, (New York), Artforum, Vol. II, No. 8, April 1973, p. 69.

Jeremy Gilbert-Rolfe, 'Public Dialogue with J. Beuys', Artforum, Vol. XII, No. 7, March 1974, p. 69.

of revolution through collective consciousness. Beuys on his side, believes that personal revolution has to come first. That out of the development of the individual and the production of spiritual goods, will arise a consciousness that can change the world. (An evolutionary/revolutionary process). This is a point where critics are often misled. In my own view, Marx's and Beuys' ideologies are the physical and metaphysical counterparts to a similar dialectic. The problem is that Beuys, by operating within wider parameters, is harder to pin down.

This difficulty in grasping the center of Beuys' ideas might be in some way revealing about our own one-sided way of thinking; that of cause and effect. Beuys' philosophy demands to a scientific understanding of the world, a moral counterpart which encompasses spiritual life as well.

A noticeable fact is that critics avoid confronting Beuys on that particular issue, because the ground they stand on keeps shifting. To compensate for that state of uneasiness, we often get a full exposition of Beuys' persona. (A striking example of this is the October issue of Arts News on current art in Germany. Beuys' usual image as a hero — with the felt hat and the rose — on the front cover, attracts our attention. But the magazine itself spends little time and words to discuss the direction of his thinking. This in my opinion comes, from the fact that it is still misunderstood that Beuys is the physical manifestation of an ideology; that he represents a constant rehearsal of a way of thinking. And if something is to be looked at, should it not be 'ideas' rather than Beuys the

⁵Beuys exchanges 'productivity' for 'creativity'. This is further explained in the third part of that essay. See Chapter 7, p. 68.

politiciam, Beuys the prophet, Beuys the bourgeois, Beuys the 'myth'?

It is evident that one could raise further critical issues on Beuys, his person, and his ideas. However, this might be a topic for the development of another essay; my intention in this thesis having been to expose rather than to debate a way of thought.

BIBLIOGRAPHY

Books

ADRIANI, KONNERTZ, Thomas. <u>Joseph Beuys</u>. Verlag M. Du Mont Schauberg, Cologne, 1973.

BARFIELD, Owen. Romanticism Comes of Age. Wesleyan University Press, N.Y., 1944.

BEUYS, Joseph. Drawings 1947-1959. Interview by Hagen Lieberknecht Schirmer Verlag, Cologne, 1972.

BODENMANN-RITTER, Clara. <u>Jeder Mensch ein Künstler, Dialogues from Documenta 5.</u> Verlag Ullstein, Frankfurt, 1975.

CAMPANELLA, T. <u>La Cite du soleil</u>. Les classiques de la pensée politique. Librairie Droz, Genève, 1972.

Catalog of Exhibition. Institute of Contemporary Arts, London. Art Into ciety, Society Into Art. Seven German Artists, I.C.A., hdon, 1974.

Catalog of Exhibition, Documenta 6. Free International University for Creativity and Interdisciplinary Research, Vol. I, Kassel, 1977.

Catalog of Exhibition, Hessisches Landmuseum, Darmstadt. <u>Joseph Beuys</u>,

<u>Zeichnungen and Blätter from the Karl Ströber Collection</u>.

Darmstadt, 1972.

Catalog of Exhibition, Herzog Anton Ulrich Museum, Braunschweig, 1971.

Joseph Beuys, Austellung des Kupferstich-Kabinetts, Dec. 11 Jan. 31, 1971, Braunschweig.

Catalog of Exhibition, Kunstmuseum Basel. <u>Joseph Beuys, Zeichnungen und kleine Objekte</u>, Kunstmuseum Basel, 1969.

Catalog of exhibition, Kunstmuseum, Basel. <u>Joseph Beuys, Works from the Collection Karl Ströher</u>, Nov. 1969-Jan. 1970.

Text from the Danish Author Troels Andersen, published for the first time in 'Blokade 69' Gallery René Block, Berlin.

J. Beuys, 'Ein grausames Wintermärchen' by Ernst Günter Engelhard published in 'Christ and the World', XXI, No. 1, 1969.

George Jappe, Frankfurter Allgemeine Zeitung, February 11, 1969.

Telephone interview fur the Kollner Stadt-Anzeiger 14/15, June 1968.

Interview on art education, Beuys with Siegried Neuhause, Kunst and Untericht, No. 4, June 1969.

- J. Beuys, interview with F.W. Heubach, published in 'Interfunktionen, No. 2', 1969.
- J. Beuys, interview with Dr. Müller Gallery Spiegel, Munich, summer, 1968.

Werkstattgespräch, J. Beuys with Hanno Reuter, West German Rundfunk, July 1969.

In addition to this catalog, a taped conversation by Otto Mauer for the opening of Beuys' exhibition in Mönchengladbach, 1967.

- Catalog of exhibition, Modern Museum, Stockholm. Joseph Beuys, Drawings and objects, 1937-1970, from the Van der Grinten collection.

 Modern Museum Stockholm, 1971.
- Catalog of exhibition. Museum of Modern Art, Oxford. J. Beuys: The Secret Block for a Secret Person in Ireland. Modern Museum of Art, Oxford, 1974.
- Catalog of exhibition, University of California, Riverside. Some artists, for example Joseph Beuys, Multiples, Drawings, Videos, May 15 June 15, University of California, R, 1975.
 - Catalog of exhibition, Studio Marconi, Milan. Joseph Beuys. Il Ciclo del suo lanoro. Studio Marconi, 1973.
 - CELANT, Germano. <u>Joseph Beuys</u>. Editore Amelio, Milan, 1977.
 - DAVIS, Douglas. <u>Artculture</u>, Essay on the Post-Modern. Harper and Row: New York, 1977.
 - GOLDBERG-MACANAS, B. Art Within the Antroposophic System of Rudolph
 Steiner. Thesis for an M.A. in Art Education. Concordia University, 1974.

- , GREENBERG, Clement. <u>Art Culture, Critical Essays</u>. Bacon Press: Boston, 1961.
 - GRIMM, Jakob. <u>Deutsche Mythologie</u>. Wissenschafftliche Buchgesellschaft. Darmstadt, 1965.
- HAACKE, Hans. <u>Framing and Being Framed</u>. Press of the Nova Scotia College of Art and Design: Halifax, 1976.
- HAMMER, Carl. <u>Goethe After Two Centuries</u>. Kennikat Press: Washington, N.Y., 1969.
- HELM, Karl. Algermanische Religionsgeschichte. Carl Winter Universitats, Verlag, Heidelberg, 1953.
- MÀRCUSE, Herbert. One Dimensional Man: Studies in the Ideologies of Industrial Advanced Society. Bacon Press: Boston, 1964.
- . Die Permanez der Kunst (The Permanence of Art). Essay on Marxist Aesthetics. Verlag Carl Hanser: Munich-Vienna, 1977.
- MORSCHELL, Jurgen. <u>Deutsche Kunst der sechziger Jahre: Plastik</u>. Objekte, Aktionen. Verlag Bruckmann, Munich, 1972.
- MUELLER, Gustave. Hegel, The Man and His Work. Paegant Press: New York, 1968.
- PHILLIPSON, Morris. <u>Outline of Jungian Aesthetics</u>. North Western University Press, 1963.
- SCHELLMANN, Jorg and KLUSER, Bernd. <u>Joseph Beuys</u>, <u>Multiples</u>. Verlag Schellmann+Klüser; Munich, 1972.
- STEINER, *Rudolf. Education as a Social Problem. Antroposophical Press: New York, 1969.
- Goethe's Conception of the World. N.Y. Haskellhouse, 1973.
- . Knowledge of the Higher Worlds. R. Steiner Press, London, 1969.
- . <u>Über die Bienen</u>. Nine Lectures to the Workers at the Goetheanum. Dornach, 1923, p. 23.

- STEINER, Rudolf. Occult Sciences. R. Steiner Press, London, 1969.
- Study of Man R. Steiner Press, London, 1966.
- . Theosophy: An Introduction to the Supersensible Knowledge of the World. R. Steiner Press; London, 1970.
- TISDALL, Caroline. <u>Joseph Beuys, Coyote</u>. Schirmer-Mosel, Verlag, Munich, 1976.
 - VASQUEZ, A. Art and Society: Essay on Marxist Aesthetics. Monthly Review Press, New York, 1973.
 - WACKERBARTH, Horst. <u>Kunst+Medien</u>, <u>Materials to the Documenta 6 Exhibition</u>. Kassel, 1977.
 - VAN der GRINTEN, H. F.J. J. Beuys, Bleistiftzeichnungen aus den Jahren, 1946-196. Preface by Heiner Bastian. Verlag Ullstein, 1973.

PERIODICALS

- BAER, Liza. "Joseph Beuys, Public-Dialogue", Avalanche, May-June, 1974.
- BELZ, Carl. "Joseph Beuys' Debut America", Art in America, September-October, 1972, p. 75.
- BENZ, Ernest. "Les sources de la philosophie romantique allemande", Librarie philosophique, Paris, 1968.
- BEUYS, Joseph. "Kunst als Ware", Kunstwerk, 2, XXIV, March 1971, p. 7.
- Band 21, 3/77, p. 201.
- BIZOT, J. "Interview with Beuys", Heute Kunst, No. 1, April 1973.
- BONGARD, Willie. "Art and Business, a Survey on Beuys' Scuccess on the Art Market", <u>Domus</u>, No. 547, June 1975, p. 44.
- BORDEN, Lizzje. "Beuys, Drawings and Ideology". Artforum, Vol. XI, No. 8, April 1973, p. 76.
- BRECHT, George. "Interview with Robin Page and Carla Liss", Art and Artist, October 1972, p. 8, Vol. 7, No. 7.
- CLAY, Jan. "Joseph Beuys", <u>Studio International</u>, Vol. 180, No. 925, September 1970, p. 50.
- DE AK, Edith. "Beuys, Art Encagé", <u>Art in America</u>, November-December, 1974, p. 76.
- FISCHER, Jurgen. "Die Läsionen des J. Beuys", <u>Kunstwerk</u>, 5-6, XXII, March 1969, p. 3.
- FRIEDMAN, Ken. "Fluxus and Concept Art", Art and Artist, October 1972, Vol. 7, No. 7, p. 34.
- GILBERT-ROLFE, J. "Public Dialogue with J. Beuys", Artforum, Vol. XII, No. 7, March 1974, p. 69.
- GMELIN, O.F. "Beschreibung eines superhappening", <u>Kunstwerk</u>, 3, XXIX, Sept. 1965, p. 22.

- HEINEMANN, S. "Exhibition Review, J. Beuys, J. Weber and Rene Block Galleries", New York, Artforum, Vol. XIV, No. I, September 1975, p. 74.
- HIGGINS, Dick. "Something Else About Fluxus", Art and Artist, Oct. 1972, p. 12, Vol. 6 and 7.
- JAPPE, George. "A Joseph Beuy's Primer", Studio Int., Vol. 188, No. 936, Sept. 1971, p. 65.
- Vol. 184, No. 950, Dec. 1972, p. 227.
- MACIUNAS, C. "Tenth Flux Lead Anniversary Contents", Art and Artist, Oct. 1972, p. 28, Vol. 7, No. 7.
- McINTOSH, A. "Proteus in Düsseldorf", Art and Artist, November 1971, p. 24, Vol. 6, No. 7.
- MENZEL, Klaus. "Controversy About the Acquisition by the Neue Nationalgalerie", Flashart/heute Kunst, No. 76-77, July-August, 1977, p. 14.
- MILES, R. "Exhibition Review, J. Beuys, I.C.A.", London Arts Review, Vol. 26, July 1974, p. 463.
- MORRIS, Linda. "The Beuys Affair", Studio Int., Vol. 184, No. 950, Dec. 1972, p. 226.
- MUSGRAVE, V. "The Unknown Art Movement", Art and Artist, October 1972, p. 85, Vol. 7, No. 7.
- NAAR, Jan. "L'Allemagne à la seconde année zero", <u>Domus</u>, No. #37, April, 1966, p. 35.
- NABAKOVSKI, G. "Joseph Beuys in the USA", Arts Magazine, Vol. 48, May 1974, p. 50.
- OHFF, Heinz. "J. Beuys, Richtaskräfte", Kunstwerk, 3, XXX, June 1974, p. 77.
- OLIVA, A.B. "Terry Fox, Joseph Beuys, an Interview", <u>Domus</u>, No. 521, April 1973, p. 45.

- PALLAZOLI, P. "The Fluxus Adventure", Domus, No. 522, 1973, p. 6.
- POINSOT, J.M. "Fluxus, un art de l'évenement", Art Press, No. 15, Dec. 1974 Jan. 1975.
- POHLEN, Annelie. "Interview with Beuys", Flash Art/beute Kunst, No. 80-81, Feb. April 1978, p. 15.
- SCHMIDT, Thomas. "If I Remember Rightly", Art and Artist, October 1972, Vol. 7, No. 7, p. 34.
- SHARP, Willougby. "An Interview with Joseph Beuys", Artforum, Vol. III, No. 4, Dec. 1969, p. 40.
- STACHELHAUS, H. "Phanomen Beuys", Kunst, No. 50, Summer 1973, p. 31.
- TISDALL, Caroline. "The Coyote", Art Rite, No. 6, Summer 1974.
- . "Jimmy Bóyle, Joseph Beuys, A Dialogue", <u>Studio Int.</u>, Vol. 191, No. 980, March-April 1976, p. 144.
- TOOLE, Bill. "J. Beuys, Introduction to his Lecture at the N.S.C.A.D. in May 1976", Parachute, Issue No. 4, 1976, p. 21.
- TWAITES, Anthony. "The Ambiguity of Joseph Beuys", Art and Artist, November 1971, Vol. 6, No. 7, p. 22.
- VAN der GRINTEN, H. "Interview with Beuys", Chronique de l'art Vivant, No. 48, April 1974, p. 19.
 - WELLINGHAUSEN, A. "Ewald Matare", Magazine Prisma, I/8, 1947, p. 17.