

**JOSEPH BEUYS: MULTIPLES**

From the Reinhard Schlegel Collection

March 13 – April 18, 2015

Opening Reception: March 19, 6 – 8 pm

Selections from *Joseph Beuys editions Catalogue of the Schlegel Collection*



**Two Maidens with Shining Bread 1966**

Collage of offset print, chocolate, oil (Browncross), card, paper

73.5 x 20.7cm.

Not inscribed, CR2

Beuys talked to Jörg Schellman about his work in 1970:

*...this is, briefly speaking, a direct reference to the spiritual nature of matter.*

*Bread as a substance represents the essence of human nourishment. The term “shining bread” means that the bread has its origins in the spiritual realm. In other words, man does not live by bread alone, but by the spirit. Just like transubstantiation, the transformation of the Host, according to old church custom; where it is said that it only looks like bread, but in reality it is Christ...*

*In the multiple with the maidens, the journey is made, as if by the bread.*

*In the first section, before the bridge appears where the painted chocolate is, there are, in the upper part of the object, the underground stations of Paris. After that there are only stations consisting of human names. At first the journey is a sort of external journey, as one enters, as it were, into matter, goes under the earth; hence the names of the underground stations.*

*Afterwards, names appear that exist on a higher level, that are situated up in the light. Above all people’s names begin to appear. By that I mean that the journey passes through human beings, more precisely, through their souls. These names are pure inventions...Men’s names, women’s names, very exclusive names appear that sound aristocratic and by that I imply certain values, certainly not those of the aristocracy itself, but values of the future. And then mountains appear, Grand Ballon and such like peaks and summits.*

*...instead of bread, chocolate is used here. The significance of the chocolate is that it undergoes a transformation, in a certain way connected with the shining bread and by means of a sort of counter-image, but that it doesn’t really change at all. To be sure the chocolate has been manipulated – you will remember that it is painted with brown paint, but this brown has the same colour as the chocolate itself.*

*Thus by repeating the same, by the process of recoil something is evoked. If one adds to that the concept of ‘shining bread’, one has, more or less, what I am interested in, the process of something emanating from it, shining forth or, how can I say, information emanating from it...one is in the realm of feelings that one is able to make real or merely surmise or something.*

# MITCHELL-INNES & NASH



## Intuition 1968

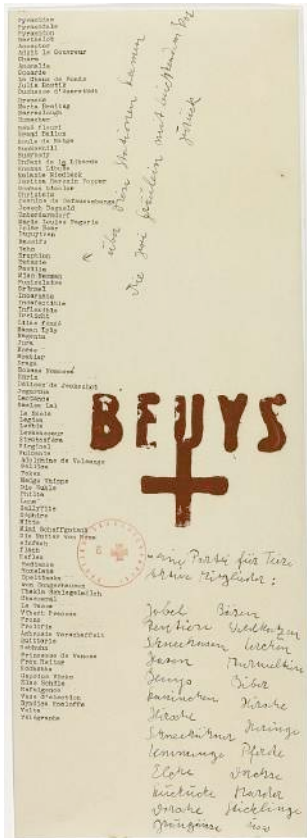
Wooden box, pencil  
29.8 x 20.6 x 5.8 cm.

Inscribed upper centre: "Intuition" and on reverse, upper centre: "Beuys 1968"

Unlimited edition, CR7

*Intuition is a key concept for Beuys. He saw it in opposition to and as a higher form of Ratio. Ratio was analytical, logical thought; it sought to understand the world quantitatively by dividing it up into its constituent, atomic parts. It was one of the determining characteristics of what Rudolf Steiner (Beuys's chief intellectual mentor) called "Westmensch", Western Man. Intuition on the other hand, was a holistic, spiritual way of thinking; it sought to understand the world qualitatively as a synthetic, organic process. Intuition characterized "Ostmensch", Eastern Man.*

*Beuys did not reject Ratio but insisted that it was limited in what it could teach us about the world. Western science was its main and greatest product, but it had now reached an impasse; only intuition could lead us to a fuller and deeper understanding of things. The two lines drawn on the bottom of the wooden box reflect these two principles; the top one is sharply delimited by the vertical lines at both ends, the lower one moving from right (east) to left (west) is open-ended on one side. There is a link with what Henning Christiansen called the "Intuitionspeil (Arrow of Intuition)" in a sketch for the Action "Eurasia Staff" which Beuys and he carried out in 1967.*



## German Student Part = A Party for Animals 1969

Offset print, ink stamp: 'GERMAN STUDENT PARTY', oil (Browncross)  
stamp: 'BEUYS', endpaper

53.5 x 18.8cm.

Not Inscribed, CR11

*Beuys founded the German Students' Party as Metaparty on 13 June 1967 as a reaction to the shooting of a student in Berlin. He wanted to be the spokesperson of the students as they rose up in protest. From now on Beuys began to use a stamp on manifestos, statements, editions, objects, drawings, books, etc., making them an organic part of his work.*

*This work relates to "Two Maidens with Shining Bread" (no. 2). Beuys writes on the new work that the two maidens travel back via the stations listed on the left.*

*Animals, according to Beuys, made up the largest part of the membership of the German Student Party. By making them members Beuys was making a statement about his holistic view of the world and about the symbolic importance that animals had for him. It is significant that he lists himself among them.*



**Sled 1969**

Sled, fat, felt, belts, torch

Sled: 41 x 34 x 110 cm.

Engraved on aluminum label on right-handed runner (in translation): 'Galerie René Block Berlin edition no. 18 made by Joseph Beuys Made in 1969 Edition of 50 which this is no. 25'

Oil (Browncross) stamp on right-hand runner: 'BEUYS', CR12

*"Sled" is closely related to the environmental sculpture "The Pack 1969" which consists of an old VW bus out of the back of which torches is 'leaping'. Beuys had described the significance of the objects that make up*

*"Sled". "The most direct kind of movement over the earth is the sliding of the iron runner of the sleds...Each sled represents the sense of orientation, then felt for protection, and fat is food."*

*The work as a whole is imbued with a seminal experience that Beuys had during the war when he flew dive-bombers in southern Russia. In 1943 his plane came down in a snowstorm. He was rescued by nomadic Tartars who restored warmth to his body by rubbing fat into it and covering it with felt. This episode had such a powerful effect on him that all its constituent parts took on symbolic importance for him and his work. Fat came to symbolize the metamorphic power of energy, capable of being transferred from one object to another by undergoing a change in its make-up, from hard, immobile substance to free-flowing, warmth-giving liquid. It stood for the power of creation, not static and inward-looking, but full of motion, passing feeling from person to person. It became a key symbol for Beuys's notion of 'social sculpture'.*

*Felt, on the other hand, preserved energy, preventing it from being dissipated and lost. Beuys explained its character as follows: 'These felt objects...share common meanings and intentions, both physical and symbolic: felt as an INSULATOR, as a protective covering against other influences, or conversely as a material that permits infiltration from outside influences. Then there is the WARMTH character, the greyness which serves to emphasize the colours that exist in the world by a psychological after-image effect and the SILENCE as every sound is absorbed and muffled.'*

*"Sled" thus becomes a powerful symbol of Beuys's hopes for Western Man: having a closer relationship with the earth, with life in its totality; nomadic rather than static, changing according to circumstances rather than inflicting unnatural stasis on things; creative both individually and socially; preserving of life; and lighting a way forward into the future.*



**Sulphur-covered Zinc Box with Plugged Corner  
1970**

Two sheet-zinc boxes

Each: 63.4 x 30.8 x 17.3 cm.

I: sheet-zinc, ink stamp verso, bottom right (in translation): 'Mainstream'

II: sheet-zinc, sulphur with binding agent, gauze, three ink stamps: 'Fluxus Zone West'

Inscribed verso, centre left: '69/200 Joseph Beuys', CR21

*Paired objects are common on Beuys's work. They enabled him to suggest development and evolution, usually in a spiritual sense. Open boxes and other containers (such as baths) also recur. Beuys himself said that an open box suggest 'energy directed towards or floating from a higher level' and that it 'increases concentration'. The sulphur that covers one of the boxes may symbolize the soul, which according to Paracelsus, burns. The gauze plug seems to imply and injury or the need to mop up the sweat caused by the burning soul. Thus the two boxes together suggest an evolution from matter to spirit.*



**Felt Suit 1970**

Felt, stamp on right breast pocket (in translation): 'Mainstream'

170 x 55 cm.

Printed on label stitched into the suit (in translation): 'Joseph Beuys EDITION 27 GALERIE RENÉ BLOCK BERLIN 1970, 1/100', CR26

*The suit was made to the measurements of one of Beuys's own suits, except that the sleeves and legs were lengthened. The original was worn by Beuys for the "Action of the Dead / Isolation Unit" on 24 November 1970 in the basement of the Düsseldorf Art Academy. Beuys spoke about the significance of the suit: 'The felt suit was an attempt to express two principles that were very important for my actions...one which you could put a plus sign in front of, the other a minus sign. The felt suit represents both. I mean, on the one hand, it's a house, a cave that isolates a person from everybody else. On the other, it is a symbol of the isolation of human beings in our time.'*

## MITCHELL-INNES & NASH



### **Celtic + ^^^^^ 1971**

Super 8 film in metal canister with label, flask containing gelatin with cork and beeswax seal, ten photographs in canvas cassette

Metal canister: 19 cm. diameter

Flask: 16.5 cm. tall and 8.5 cm. diameter

Photographs: 39.9 x 50 cm.

Canvas cassette: 42.8 x 52.9 x 11.1 cm.

On one label, stamped, recto top (in translation): 'Camera: B. Klüser'; and centre: 'BEUYS CELTIC + ^^^^^' Inscribed on label, below stamp (in translation): '25 mins. 18 frames per sec. Copy no. 33'; and on the inside of the cassette, oil (Browncross) stamp: 'BEUYS'

*The edition documents the Action "Celtic + ^^^^^" performed with Henning Christiansen in the Civilian Shelter in Basle on 5 April 1971. This Action combined elements of the Edinburgh Action "Celtic (Kinloch Rannoch) The Scottish Symphony" performed at Edinburgh College of Art in August 1970, and an Action with the title ^^^^^ (sometimes referred to as "Aquarius"), performed at the Düsseldorf Art Academy in*

*February 1971; hence the title "Celtic + ^^^^^". Beuys began the Basle Action with a symbolic washing of the feet of seven visitors and finished with a kind of baptism of himself. These elements were taken from the Düsseldorf Action and are denoted by the symbol for flowing water in the title ^^^^^.*

*The central part of this a version of his Edinburgh Action, described by Alastair Mackintosh as follows:*

*"His actions are reduced to a minimum: he scribbles on a board and pushes it around the floor with a stick in a forty-minute circuit of Christiansen[s music]; shows films of events by himself...and a Rannoch Moor drifting slowly past the camera...He spends something over an hour-and-a-half taking bits of gelatin off the walls and putting them onto a tray which he empties over his head in a convulsive movement. Finally he stands still for forty minutes. Thus told it sounds like nothing; in fact it is electrifying"*

*The Action as a whole contained a powerful mixture of Celtic and Christian symbolism of initiation rites. Beuys described it thus:*

*"Firstly the whole character of the Action, its central idea, is that of transformation; breaking out of a traditional concept of art, making the dividing line between conventional and traditional art (and I include modernism in that) and anthropological art, a kind of art that is aimed at humanity as a whole and, of course, has a much more elevated concept of itself... Thus the Action is itself the transforming element and presents the very process of transformation.*

### **School Blackboard: Basic Rights 1972**

Blackboard, screenprint (recto and verso), ink stamp (in translation): 'Mainstream'

17 x 26.2 cm.

Inscribed verso, bottom right: 'Joseph Beuys'

In addition: offset print, folded sheet of paper in an envelope, inscribed on the impress: '178', CR52

## MITCHELL-INNES & NASH

*Beuys did the diagrams on the blackboard during a discussion held at the Museum Folkwang in Essen on 19 January 1972. He explains them in the folded sheet (in translation): "Between the two lines I wanted to represent the development of thought, of thinking in the Christian West. I wanted to show that freedom has developed continuously since the beginning of our time-reckoning and since Christ. I have plucked out a few names: Kant, Helmholtz (a scientist) and Marx. I designate them as representatives of the Christian line. The upper line – official Christianity – is irrelevant for the development of freedom. That's why it's hardly present here. The small circle at the top in the middle means that before the Christian world there existed in the ancient cultures a concept of the whole, which was subsequently weakened by later thought-processes; I suggested this in the small section in the top right. Freedom is not possible in this mythical area, because freedom is concerned with the power of self-determination and thought. The drawing shows how individual freedom arises and how we are beginning to feel it today – on the other side I have represented the basic structures of democracy, just like I illustrated them on my shopping bag. I am concerned with creativity in schools, in universities, in culture in general, because society can only change through creativity and freedom, not through reforming economic life..."*



### **Hare Sugar 1972**

Screenprint on card

51.2 x 88.8 cm.

Inscribed recto, center left (in translation): 'Hare Sugar Beuys 15/40'  
In addition: 'Sugar lumps in a box', inscribed on the bottom of the box: 'Joseph Beuys 15/40' and ink stamp (in translation): 'Mainstream', inscribed on the sugar packaging: 'Joseph Beuys', CR54

*Beuys found the sugar in Kassel during the exhibition, 'documenta 5' and used it because of the hare, which was one of his favorite motifs. He spoke about it:*

*"The hare is the symbol of movement, of the Action, which transforms the rigid concept of art. It is also a denizen of Eurasia, crossing all frontiers and even coping with the Berlin Wall. It brings together the idea of the greater unity, spreading out from central Europe. The hare is an old Germanic symbol: its Easter egg signifies a new beginning, spring, resurrection. It represents the alchemical sign for transformation."*



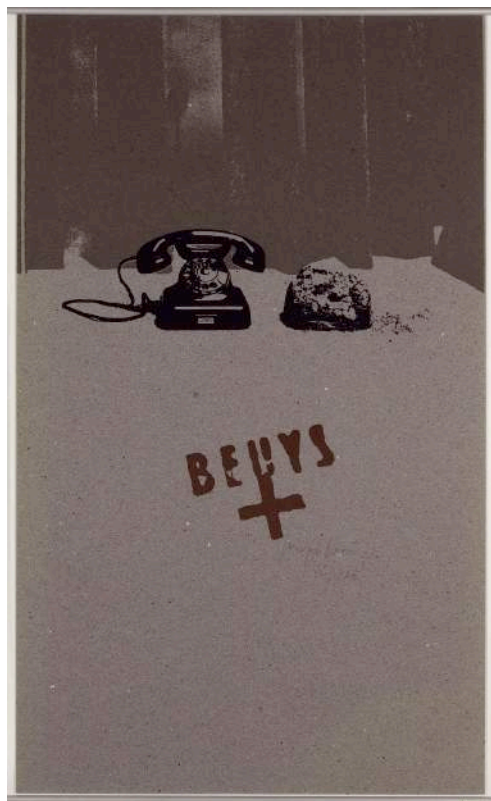
**Silver Broom and Broom without Bristles 1972**

Silver broom: silver covered wooden broom, c. 139 x 50.5 cm., stamped (in translation): 'JOSEPH BEUYS BROOM I 1972 © EDITION BLOCK BERLIN 3/20/925'

Broom without bristles: copper, felt, 134 x 52 cm., stamped (in translation): 'Broom 2', CR62

*This edition derives from the 'Sweep Up Action' that Beuys carried out in Berlin on 1 May 1972. After the 1 May demonstrations had taken place in Hermann-Platz and Karl-Marx-Platz Beuys swept up all the rubbish and put it into sacks. The contents of these together with the broom, were shown shortly after at the Galerie René Block in Berlin which produced the final edition.*

*The use of metals which are mined from the depths of the earth and which are cherished by humanity give value both to the humble activity of sweeping and to the detritus of society. Metals and rubbish are both part of the same whole. Beuys's growing interest in conservation (Green) issues is also evident.*



**The Earth Telephone 1973**

Screenprint on cardboard, 98.4 x 59.6 cm., Inscribed recto, bottom right: 'Joseph Beuys 32/100' CR79

From a photograph of Beuys's object 'The Earth Telephone' taken in front of the 'Felt Corners' in the Ströher Collection in Darmstadt.

Beuys spoke about this object to Jörg Schellmann and Bernd Klüser in 1970:

*"Communication is an issue in this work as well, but in addition there is a clod of earth. Here the emphasis is rather on what is being expressed about the nature of electricity, that it is a process that runs underground; one could even say that it has the quality of energy that requires a minus sign."*

## MITCHELL-INNES & NASH



### **The Silence 1973**

Five zinc-plated reels of film (complete copy of Ingmar Bergman's film of the same titled, 1962), 23.8 x 38 cm. diameter

Film reels vary between 35.2 and 38 cm in diameter

All inscriptions are on zinc-plated labels (in translation): 'Copyright 1973 by / Edition René Block Berlin & / MULTIPLES, INC. NEW YORK / Edition of 50 / This copy carries the number 2 / JOSEPH BEUYS / THE SILENCE / [and on reel 1:] FIT OF COUGHING - / GLACIER + / [on reel 2:] DWARVES - / ANIMALISATION / [on reel 3:] PAST - / VEGETABLISATION / [on reel 4:] TANK - / MECHANISATION / [and on reel 5:] we are free / GEYSER +, CR80

*The silence that lies at the heart of Bergman's film is rendered real and visible in the zinc-plating of the film reels. Yet silence does not mean absence of thought and imagination. On the contrary, even if we do not know Bergman's film we are able through our imagination to insert the titles of each reel with images. This internalization process, this heightening of the imaginative faculties, were central to Beuys's aesthetic.*



### **Here End of the Implosion 1974**

Wooden wedge, pencil, 31.5 x 14.4 x 22.1 cm.

Inscribed on the back: 'Joseph Beuys 37/8', Unlimited edition, CR121

*This work relates to the earlier edition "Intuition 1968" (no. 6). In contrast to the box that is passively open to the surrounding elements, here the wedge shape guides those elements (indicated by the infinity sign  $\infty$ ) down into the earth (indicated by the arrow and the words 'here end of the implosion'). The wedge is like a receiver taking in all the information around it and giving it material substance: as such the wedge becomes a metaphor for the creative spirit in people.*



## MITCHELL-INNES & NASH



### Telephone S - E 1974

Two tin cans, oil (brown cross), string, label

Tin cans each: 11.8 x 10 cm. diameter, inscribed on the label: 'Joseph Beuys A.P.', CR136

*S - E is short for 'Sender - Empfänger' ('Transmitter - Receiver'). Beuys spoke about this work to Jörg Schellman and Bernd Klüser in 1970:*

*"With the two tin cans I took the most childish form of communication, just two cans, and marked them with a positive and a negative pole. These signs mean that the communication has to be seen in a universal context. The form of the cans can be stretched out; this alone provides the meaning. The cans cannot do that by themselves they simply suggest a quite basic process, the concept of transmitter and receiver... that means two stations, whether they are single individuals or*

*groups linked together. A piece of string connecting the two, a positive and a negative pole and the two can communicate with each other. That doesn't constitute a statement about what a contemporary theory of information might be. Tin cans can't do that, but they can suggest it, initiate ideas, if an intuitive person encounters it."*



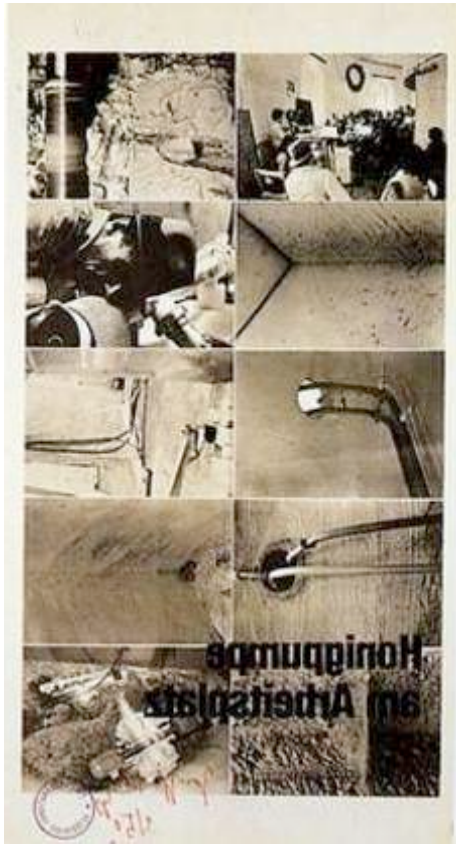
### Bruno Corà Tea Per La Lotta Continua Vera 1975

Coca-Cola bottle, herb tea, label, string, lead seal, in addition: wooden box, 28.5 x 11.2 x 10.5 cm.

Inscribed on the label: 'Beuys': and 'I/V' and on the lead seal, with blindstamp: 'J.B.', CR159

*The idea for this work came when Beuys saw Bruno Corà, a member of Lotta Continua (a political movement), drinking herb tea from a similar bottle.*

# MITCHELL-INNES & NASH



## Honey Pump at the Work Place 1977

Offset print, screenprint, ink stamp: 'FREE INTERNATIONAL UNIVERSITY', 57.7 x 29.4 cm.

Inscribed recto, bottom right: 'Joseph Beuys 29/50' CR232A

*This work shows photographs of Beuys's 'Honey Pump at the Work Place' which he showed at the exhibition 'documenta 6' in 1977. He explained what he was trying to do with the work:*

*"In the 'Honey Pump' I am expressing the way that the Free International University works, as it were in the circulating system of society. Through the main arteries the honey is pumped into the heart – the honey container made out of steel – and out of it again; it circulates from the machine room, pulsing with noise, into the Free University and flows back to the heart.*

*The whole is only complete with the people, around whom the artery of honey flows, and where the base-reel with the two feelers made of iron rods – the bee's head – can be found."*

*Beuys goes on to explain how the three main principles of his concept of sculpture, thought, feeling and will-power, are present in the machine room:*

*"Will-Power in the chaotic energy of the machine as it churns up the mound of fat; feeling in the heart and the circulation of the honey as it flows through everything; the powers of thought in the Eurasia staff, the point of which towers up from the machine room to the top light of the museum and points back down again."*

## Transsiberian Railway 1980

16 mm film, film can: 36.8cm. diameter, ink stamp on label on can (in translation): 'Mainstream'; and inscribed; 'Joseph Beuys 37/45', CR325

*The film is of the Action 'TRANSIBERIAN RAILWAY' performed at Humlebaeck near Copenhagen in 190. The Transsiberian Railway is a metaphor for linking together east and west, for creating a new society based on the transformation of humanity. A move in this direction is achieved by the acceptance of an extended concept of art – away from the traditional forms, represented in the Action by two canvases turned inwards towards the wall, to an art that breaks down the barriers between art and life.*



# MITCHELL-INNES & NASH

## The Scottish Symphony Celtic Kinloch Rannoch 1980

Six photographic prints mounted on card, 139.3 x 31.5 cm.

Inscribed verso, bottom right: '1/24 A.O, Wenzel Beuys', estate stamp, CR334



*The photographs were taken by Richard Demarco of Beuys's Action "Celtic (Kinloch Rannoch) The Scottish Symphony", held at Edinburgh College of Art during the exhibition 'Strategy Gets Arts' in 1970, and also of Joseph Beuys on Rannoch Moor. For more information on the Action, see no. 30. Beuys's Action on Rannoch Moor, was filmed and used in his subsequent Action in Basle, "Celtic + ^^^^" Beuys described the filmed Action as follows:*

*"...an Action in the landscape with one of my own hands moving about in the foreground. Now and again a hand comes up in front of the landscape and at one point throws a ball of fat high in to the air and squashes it; at another point it's gelatin which also plays a role in the Action on the wall...Just a small element in this gloomy moorland landscape.*



## Art = Capital 1980

Screenprint, slate, wooden frame, 32 x 44 cm.

Inscribed recto, on the frame, bottom: 'Beuys 1980', CR367

*Beuys explained to Jörg Schellman and Bernd Klüser why he thought art lay at the very heart of life:*

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*“I have always tried to show why life is bound up with art; that only from art can a new type of economy grow, in the sense of human needs, not of consumption, politics and property, but above all in terms of the production of spiritual goods. The question as to what should be produced, how it should be produced are all cultural considerations, if one thinks about it; in other words they are spiritual considerations; in effect, culture flows through the whole of life right down to the last detail and its products for the tangible concept of CAPITAL”*



### **Cuprum 0.3% Unguentum Metallicum Praeparatum 1986**

Cast beeswax with finely distributed copper, 19.5 x 11 x 10.5cm.

Stamp at the bottom edge of one side: ‘12/18 Joseph Beuys’, CR556

*This edition was intended to be published simultaneously with a book on Beuys and medicine in 1979. It was delayed for reasons of time. The work is about healing, both literal and metaphorical. The title is the name of a homeopathic ointment which Beuys used to rub on his skin. It contained minute elements of copper that served both to conduct heat and to enter the body. Beuys connected copper with the goddess Venus and hence with life and healing in general. The beeswax contains the impression of a miner’s light, symbolically lighting the way and doing battle with the forces of darkness.*