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**Joseph Beuys: The secret block
for a secret person
in Ireland**

Museum of Modern Art Oxford

Exhibition

April 7 – May 12

Museum of Modern Art, Oxford

June 6 – 30

National Gallery of Modern Art, Edinburgh

July 9 – September 1

Institute of Contemporary Arts, London

September 25 – October 27

Municipal Gallery of Modern Art, Dublin

November 6 – 30

Arts Council Gallery, Belfast

Catalogue

The secret block

From a telephone conversation

Of fat, honey and the rest

Caroline Tisdall

Joseph Beuys:

Life Course/Work Course

The secret block for a secret person in Ireland

Museum of Modern Art Oxford 1974

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Catalogue

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Foreword

The drawings in 'The secret block' date from 1936 to 1972 but only three have previously been seen in a public exhibition. We are therefore especially fortunate in being able to show them first in Oxford and later in Edinburgh, London, Dublin and Belfast. As a group they afford insights into the work of an artist whose contributions to earlier exhibitions in this country aroused much interest and controversy without revealing the nature and development of the ideas that lay behind the objects, environments and actions of the sixties. The present exhibition includes many of the drawings in which those ideas were first formulated.

We are indebted to Caroline Tisdall for the essay included in this catalogue and for general assistance in the organisation of the project. Without her help we could not have realised either the exhibition or this catalogue. We are grateful too for the assistance from those institutions where the exhibition will be shown subsequently, and from the Scottish Arts Council, the Irish Arts Council and the Arts Council of Northern Ireland. The support of the Goethe Institute in London, Glasgow and Dublin and the promise of advance orders from Ronald Feldman and John Stoller in New York have allowed us to prepare a catalogue on a scale which does justice to the achievement of the drawings.

The assistance, care and time given by Joseph Beuys and the combined efforts of the named individuals and groups have made possible this exhibition. In recent years contemporary exhibitions of such importance have rarely been seen in England. There have been Demarco's annual contributions to the Edinburgh Festival, the occasional exhibition at the Tate, Hayward or ICA and regular shows at a small number of London galleries, but apart from these there have been few opportunities for artists and the interested public to see what is happening abroad. This exhibition, and the co-operation involved, may point to a more hopeful future.



The secret block for a secret person in Ireland

Secrets reach to the level beyond the exterior world that cannot be directly seen nor directly explained, only felt. An apparently simple surface can suddenly reveal itself as infinitely deep and complex. Penetrate still further and it once again becomes simple, for, beyond the level of tidy reason, secrets, like myths, fables and symbols belong to us all. The process is as mysterious as the Irish word for perfection: *ceir bheach* (beeswax). And it was through years of drawing that Joseph Beuys came to the opinion that art is at its most expressive and scientific when expressed with a **question mark**.

For Beuys drawing has been a way of thinking, or a **thinking form**. Through it he established the three principles that run through all his work in all its forms, linking the earliest drawing to the later environments, the actions of the 60's, the performances, and the current use of speech as a form of **'invisible sculpture'** with which to communicate ideas:

- the widening principle
- the unifying principle
- the energising principle.

The first two are linked and are both strategy principles in the face of the positivist Western materialism that has shaped both our thought patterns and our social structures. The widening of language is the key to the process of change in thinking, and for Beuys the widening of language came through drawing. Drawing becomes a way to reach areas unattainable through speech or abstract thinking alone: to suspend all notions of the limits or limitations of a field so that it encompasses everything. The **germination point** of all the later thinking appears in the drawings.

Through the principle of widening there reemerges the idea of the organic whole: the freedom to see through the rigidity of the divided spectrum constructed by a society based on the values of materialistic science and advanced technology. But the restoration of the alienated individual in the Western world does not mean back to the fields or the undoing of science in the sense of true knowledge. It means applying all fields of human knowledge to the building of a **survival bridge** between the polarities of mankind's experience: atavistic powers and technical knowledge. Only such a bridge can provide the crossing point towards an **evolutionary principle** for the future.

And the widening principle means too the pulling together of man's experience through time, from the mists of myth, through materialism, and out into the future (**Warm Time Machine**) towards a more spiritual level of consciousness, existence even: the **Sun State** that hovers half-formulated in the mind of many a contemporary thinker. Change becomes the revolutionary principle that restores the sense of evolution in the indi-

vidual and points the path to freedom. **Change as energy**, the reawakening of the awareness of energy fields, the invisible forces that exist beyond seeing and hearing. Some of them are as natural as water and air, and have to do with matter. Others are mystical, mythical and magical but can find a truer and more modern expression in folklore than in mythology. They are the constant and creative forces of change; and the key to the relationship between **man and matter**.

The closer the activity of drawing as thinking* form comes to the expression of such energy fields, the more subliminal become the aesthetics. Questions of style are suspended. Skill can only be measured in terms of the power to convey. Forms and materials develop and are extended with the thought: the drawn line becomes the connecting cable in a later action like **'Hauptstrom'**—(Mainstream), or the flow of the voice. All are links, transmitters, **energy carriers**. Problems that at first appear in the drawings as purely instinctive become gradually more and more explicit, but are still formulated as questions, not answers. And drawing itself as a means of transmitting ideas is incorporated into the actions as a score or partitur (Celtic (Kinloch Rannoch). Scottish Symphony 1970.) A stage later and the blackboard drawings emerge as an organic part of the spoken performances, and remain when the talking has stopped as **objects for comparison** of other (peoples') ideas (Energy Plan for the Western Man, Chicago 1974—see cover).

The drawings too are a form of energy plan. Energy means warmth and creativity. In physical terms it represents love, and sociology becomes simply the science of love. In mental terms it means an evolutionary drive unknown to physics, and the bridging of a gap that has widened ever since Goethe and Newton failed in their separate ways to see that the study of, say, colour, involves both analytical science and speculative philosophy. As the course of the drawings unfolds, and as the forms pass into sculpture, then into performance and speech, it becomes clear that the key lies in this duality: the **co-existence of polarities**: warm-cold, active-passive, defined form, amorphous form, life and death.

From a telephone conversation

These are the drawings that I have put aside over the years, a few each year here and there. There are thousands of drawings in private collections, but the nature of this secret block is different . . . as a whole it represents my selection of thinking forms in evolution over a period of time.

... (it stands as a parallel process to the identification of themes in progress with the stamp 'Hauptstrom'—(Mainstream). It's no use delaying the attempt to say something until you've found the 'perfect' formula.) ...

It was very important for me to have done these drawings—for me they are closer to reality than other kinds of so-called reality. Looking through them now I can see that my researches are most clearly expressed in question marks. I came to this opinion through drawing.

... (art is at its most effective and scientific when expressed with a question mark) ...

When I see this catalogue list written out here and made up mainly of empty lines and question marks and just a very small number of titles, then it seems that the titles and the grouping of the titles give an understanding of the process.

... (everyone finds their own point of entry—there is no one solution) ...

The first drawing dates from 1936 and is called 1 Tausendschön—it loses its expressiveness when you call it 'Carnation' in English. It's an optimistic youthful idea, but already you can see that as a drawing it's anti-expression in terms of art. The colour is violet grey.

... (the use of felt and grey materials in the sculpture and environments is not anti-colour or an expression of dislike of colour—it is intended to provoke a contrast with the colour that already exists in the world.) ...

Then, twelve years later, in 1948 come three more 2 drawings of plants: the 'Tulipendron lryiofolium' and 3 4 the 'Lady's cloak' twice. The first concentrates on geometric construction, and the more naturalistic approach comes once the construction has been established.

... (in between had come the study of natural science, and the realisation that the limited parameters of botany and chemistry are based on a discriminating concept of science) ...

5 Here too comes the 'Dead man'. This my own skull form in an almost invisible bright green. And then there's 6 the 'Cross', in bright green too.

... (the life course and the work course run together, but not as autobiography. The prolonged experience of the proximity of death—initiation through resurrection.) ...

8 And now the 'Vessel': the gathering together of everything that went before. A natural process becomes clear in the titles.

... (the idea of the container: if only man could see himself as if from outside ...) ...

11 In the same year: 'Woman with bag and crooked staff'. The women in the drawings nearly always carry an active element and a passive one: a hammer or a stone, or pockets, filters or hanging bags or nets. Mostly they have a strong awareness of history. There are only a few who pose like our party politicians. Some are stone throwing women or Amazons. They are always actresses.

... (the androgynous element: the coexistence of active and passive. The crooked staff as the forerunner of the Eurasienstab—(Eurasia staff): the vast space of a continent still to be unified, crossed by nomads, Genghis Khan, and the hare. The bend in the staff is placed on the ground to emphasise the direction of the power that comes to the earth from above. Spirit and material.) ...

13 Then together come the 'Stag Leader' and the 14 'Temple of the Rose': accompanier of the soul, and a new development of the Rosicrucian theme which has nothing to do with nineteenth century symbolism. It's a very modest and simple thing, my drawing, and these are modest remarks. ...

... (the stag appears in times of great difficulty or danger. Mercury and Psychopompos) ...

Now comes a cluster of three in which the use of colour may be difficult to understand:

16 'Volcano'

17 'Lift'

18 'Yellowstone'

The colours are sweet: they are an attempt to give an expression of the understanding of culture in the Western world, in particular in relation to painting. In the last 300 years only the people of the West have had the gift of colour. There's a link there between the Western use of colour and Western materialist culture.

... (the volcano: the meeting of invisible warmth energy and of matter, the living mountain, the flow of interior to exterior; the Great African Rift Valley from which the moon is said to have risen) ...

And now come three that have more to do with 20 invisible powers: 'Hermaphrodite'—the androgynous figure that embraces Mars, and the contradiction of male aggressiveness: the meeting of Mars and Venus.

... (the union of opposites that is present too in the figure of the swan; integration in spite of duality) ...

21 And the 'Watercarrier' (Aquarius) who represents the
22 power of time and continuity. And now 'Northlight'—
the appearance of a special magnetic light from the
North Pole, fjords and a special distortion of light effect.
From there we move to the penetration of a material
element with three drawings that are closely linked:
28 29 'Diving girl', 'The voice' and 'Birch'. Here the idea is the
immersion in a totality in order to find an expression—
with the voice for instance. A **special form emerges**,
expressed with a special thing or element, a specific
thing. It could be a piece of iron or a telephone, but in
this case the special element is the birch.

... (man's special relationship to matter, the conveying
of spirit through matter, the designation of signifi-
cance to matter. And in the case of the voice; man
hears plastically before he sees) ...

My intention was not to create or depict symbols, but
to express the powers that exist in the world: **the real
powers**. The old way of doing this was through
mythology. The new way is more through the under-
standing of art and science: what I call exact science—
the result of direct observation. But in folklore, for
instance, I find a form of meaning for the future and a
more modern understanding of these powers than
30 exists in mythology. 'Oh Falada, there you hang' is one
such German fable that conveys a cosmic meaning
symbolised through this horse.

... (a childhood spent close to German folklore in which
the figures of the horse, the stag, the swan and the
hare constantly come and go: figures which pass
freely from one level of existence to another, which,
represent the incarnation of the soul or the earthly
form of spiritual beings with access to other
regions)....

4 35 Two years later come 'Glacier' and 'Mountain'. These
might seem to be very neutral subjects, but the glacier
has been most important for me—it appears at least forty
times in the drawings. It conveys the principles of cold
and warm, energy and process.

... (ice moving and melting, the residual soils of
Eurasia the Kaiserswald in Kleve)

38 On from the mountain to 'Makarius and Montanus'
with the male and female figures vertical and foot to
foot. The male bores into the ground with his head as if
entering a pit or becoming a miner, or as the hare digs
itself into the ground. The woman's direction is upwards,
gazing at the stars...

... (the mountain, meeting place of heaven and earth,
and the source of prime matter) ...

57 'Chair in Mountain' means the sitting material. The
whole thing is in layers and the mountain itself is in a
container.

58 59 In 1952 and 1953 come 'Dead man with stag', 'Dead
80 88 90 Stag', 'Wounded Stag', 'Stag', and 'Dead Man'. The
stag appears in times of distress and danger. It brings a
special element: the warm positive element of life. At the
same time it is endowed with spiritual powers and
insight, and is the accompanier of the soul. When the
stag appears dead or wounded it is usually as a result of
shame and incomprehension.

... (the mercurial nature of the stag is expressed in its
antlers. The flow of blood through them reflects a
twelve month-year-cycle: the mobility of blood, sap,
hormones) ...

Yes, and death—death is quite a complicated thing.
The purpose of Western thinking and the science that
grew from it was to reach material, but one only does
that through death. If you take the brain as being the
material basis of thought, as hard and blank as a
mirror, then it becomes clear that thinking can only be
fulfilled through death, and that a higher level exists for
it through the liberation of death: a new life for
thinking....

... (life course and work course run together but not as
autobiography. Initiation through death in shaman
ism, Siberia)....

The redemption of the world through water: these
94 are 'Water pliers': water as life, continuity and resur-
rection.

... (the continuous flow: Finnegans Wake; the begin-
ning and end of all life on earth ... the collective
unconscious...)...

98 The 'Stags' heads and snowmen' have to do with a
feeling for nature—there's no need for special inter-
99 101 pretation.... Then come 'Lightning', and 'Stag's head'.

103 Another series forms a continuity here: the 'Butter
feast'. In this the element of butter is presented as warm-
ness. The vessel is insulated—the same idea as my later
use of felt as insulator in sculpture. And the three, four
or five girls are also insulated....

... (butter as warmth or energy potential, just as fat in
the sculpture embodies life and movement, flux and
flow of energy) ...

110 In 'Sunpower work' there is another kind of energy. A
round mirror stands for the sun in the mountain. In the
middle is the collector of energy: the crystal.

... (the crystal as the clear, sharp, defined form of think-
ing energy, in contrast to the amorphous form of the
energy of fat. Crystal represents the conjunction of
opposites: physical matter existing in a state of
transparence)...

It's a process of experiment towards experience.
When I speak about thinking I mean it as **form**. People
have to consider ideas as the artist considers sculpture:

to seek for the **forms** created by thinking. It's the difference between soft, organic forms and hard, crystallised forms: the search is for a solution between these poles. By this I mean to find the evolutionary step towards a new kind of freedom.

And now 'The aspect of freedom is beginning to appear' (Louis Sullivan) ...! In 'from: The Intelligence of Swans' the light falls into a cave; in the cave is water, and in the water is a swan with its throat in the water. This is a special, deliberate and ironic use of the word 'intelligence'. It could be the application of the intelligence people associate so proudly with human beings to the swan, which is really quite a stupid bird ... Or it could refer to the idea of the group soul, the gods.

... (man stands at the centre in this view of the world, but he has a particular relationship to animals ... the founding of the Political Party for Animals. ... 'How to explain pictures to a dead hare' 1965 ... the revolutionary movement of a hare from one corner of a room to another ... 'a hare comprehends more than many human beings with their stubborn rationalism.' 'The hare probably knows better than man that directions are important.') ...

'Self in stone' represents myself in mineralised form, my head and face in the mountain. In the upper part is a figure in a coffin. This is the stone coffin of initiation through death in druid cults. And here is the 'Dead man on stag's skeleton'. This concerns a special period in my own life when I wished to come to death. Like the stag and the stag leader before it has to do with resurrection and a full life after death.

... (1956–57 works in the fields; 1957–60 recovery from working in the fields) ...

Then comes the 'Horse' with a decoration on its head: the symbol of intelligence and insight. Here it means energy and no more.

Then there's another pause before new elements emerge: 'Judith' with the head of Holofernes in her hand, together with 'Wolf and wolfraps'. You can fall into a trap if you go to Judith, but on the other hand, as an example of early women's liberation, her action is justified....

... ('a muzzled wolf among the sheep' ...) ...

More energy: 'Radiant walking stick' and the Warm Time Machine'.

... (the walking stick or staff as an image of the link between heaven and earth, spirit and matter. Warm time machine—warmth ferry—warm sculpture—towards the future: Sun State)....

Then in 1959 there are no titles at all—this is not because of any kind of speculation but from good

sense.... Right until the end that is, when 'Penninus' appears. This is the Celtic mountain god who was present for many years but is now made more human for the first time—here he has an amorphous form, but is recognisable.

... (with Penninus appear the two interlocking tilted rectangles bound together on one axis, a clear and recurring form) ...

'Falling woman and falling butter barrel' ... the barrel falls through the gap first, then comes the woman. And the 'Girls on ice skates'.

... (the skate is like a moving element between cold and warm: a conductor. Its friction on the ice (cold element) produces its own kind of warmth. In actions like 'Eurasienstab' (Eurasia Staff) and 'How to explain, pictures to a dead hare' the elements of felt and iron are placed between the foot and the ground) ...

Yes, and 'The Moving Insulator' relates to the chalk drawing on the floor in 'Eurasienstab'—(Eurasia Staff), the drawing near the shoes made of felt and iron. Normally the insulator is considered as neutral. It's a dividing principle, meaning both mental and social insulation (felt). If you think of the insulator as being in movement, then you get something else. You move away from the idea of a static element that divides one potential from another. It's the idea of using movement to break through insulation (mental and social). I feel that the insulator has been underestimated, and that from it one could create a new energy field. This is a physical speculation but it's psychologically right. If I was a physicist I would consider the fact that if you place an insulator between two warm fields there must be a moment when the heat increases....

And the last title—the last drawing in 'The secret block' is 'Hare's Blood'. This expresses the alchemical character of my person!

... (the hare as a sign of alchemical transformation and chemical change: the mobility of blood, the relationship between the hare and menstrual blood, birth and incarnation: the upper half for the soul, and the lower for fertility ... 'I am the hare'.) ...

So, there we are, and we haven't talked about art at all!

... (or Socrates, Aristotle, Plato, Galileo, Kant, Hegel, Newton, Goethe, Novalis, Schopenhauer, Marx, Freud, Jung...) ...

If I have to talk about **art** for two hours I end up completely exhausted!

Of fat, honey and the rest

To bring into being a thinking form that would gradually spread to become all-embracing meant setting up a play of shifting levels. All Beuys' activities range from the sublime to the ridiculous. The two are present as polarities themselves in his own writing and his own talking. It's a conscious process: another way of emphasising the difference between exterior reality and 'real' reality, and a strategy to interrupt preconceived notions both of structure and of form in art and knowledge and society. In the drawings the shifting levels flow organically, linked by thought but moving like Finnegans Wake. And at the same time they are a reflection of the duality of man's existence: body and soul. These could be resolved in a dialogue or balance. More often they cause destructive conflict because man is still unable to see himself as if from outside. Beuys presents it as a diagram: the plant has its roots (soul) in the ground and its sexual organs (flower and fruit) reach vertically upward. In the animal both areas are arranged horizontally, parallel to the ground. In the case of man the roots (head) stretch upward and its the rest that ties him to the ground. Maybe the answer lies with the bee when its upper body is taken as the image of spiritual man, the lower body and sting as the earthly body with the fine link in the middle acting as balance between body and soul.

Body, spirit and soul can coexist in harmony in one form as feeling, thinking and will. So can the polarities of warm and cold, male and female, active and passive. The androgynous state appears again and again as an expression of totality. It's there in the hermaphrodite figure, or in the women carrying an active and a passive element: a clear form and an undefined one: a stone and a net. It's the duality that legend and fable have always bestowed on the swan: the fusion of hard muscular neck and soft rounded body.

Never far from the androgynous state is the flow of mercurial movement. Mercury is the catalysing element that brings about the transition from one state to another. It can unite opposites too, bringing together feminine copper and masculine iron. In astrology and alchemy a mercurial being is one that can pass from one state to another. None of the beasts in Beuys' menagerie are imaginary, but all are endowed in legend, myth and folklore with this mercurial character: the hare, the stag and the swan all represent mobility and incarnation right across Eurasia. Later on in the sculpture the use of fat as material takes on a role similar to that of mercury: it represents the energy potential and the movement with heat from one state to another. Felt too is never static: being made up of compressed material (hare's fur) it has no weight or warp and therefore becomes the moving insulator.

The transition from one state to another, the passage from chaotic energy through action to organised form: these are the invisible processes that are the most diffi-

cult to convey in a visual form. The hand and mind that guide the pencil or arrange the material must be in tune with the forces that are being expressed. The drawings, like the environments, convey this sense of the passage between one state and another: the feeling that something must emerge from the material just as wind, water, clouds and smoke are in constant transition (there's a heavy sheet of iron next to the Eurasia room in Darmstadt that moves forward by about 5cms every six months).

In the earlier drawings this sense of transition is necessarily conveyed more through images than through matter, and this was 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. In the drawings the passage from one state to another is often presented as an image of metamorphosis: man into mountain, soul into bee. There's an echo of the interchangeability formulated by Novalis and Goethe: if god could become man, then he could equally appear as a stone or plant or anything else.

Both death and evolution are transitions from one state to another. In shamanism both are positive factors: initiation comes through simulation of death. With it comes a closer relationship to matter, matter designated specifically as a transmitter of energy through selection, impregnation or infiltration:

fat felt sulphur copper iron
beeswax goldleaf iodine
hare's blood
honey

Joseph Beuys:
Life Course/Work Course

- 1921 Kleve Exhibition of a wound drawn together with plaster
- 1922 Exhibition of dairy cows Molkerei near Kleve
- 1923 Exhibition of a moustache cup (contents: coffee with egg)
- 1924 Kleve Open exhibition of heathen children
- 1925 Kleve Documentation: 'Beuys as Exhibitor'
- 1926 Kleve Exhibition of a stag leader
- 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 the ground)
- 1940 Posen Exhibition of an arsenal (together with Heinz Sielmann, Hermann Ulrich Asemissen and Eduard Spranger)
Exhibition of an airport, Erfurt-Bindersleben
Exhibition of an airport, Erfurt-Nord
- 1942 Sebastopol Exhibition of my friend
Sebastopol Exhibition during the interception of a JU 87
- 1943 Oranienburg Interim exhibition (together with Fritz Rolf Rothenburg + Heinz Sielmann)
- 1945 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 Beuys reads 'Finnegan's Wake' in 'Haus Wylermeer'
Kranenburg Haus van der Grinten 'Giocondologie'
Kleve Artists' Union 'Profile of the Successor'
- 1951 Kranenburg 'Van der Grinten Collection' Beuys: Sculpture and Drawing
- 1952 Düsseldorf 19th prize in 'Steel and Pig's Trotter' (following a light ballet by Piene)
Wuppertal Museum of Art Beuys: Crucifixes
Amsterdam Exhibition in honour of the Amsterdam-Rhine Canal
Nijmegen Museum of Art Beuys: Sculpture
- 1953 Kranenburg 'Van der Grinten Collection' Beuys: Painting
- 1955 End of the Artists' Union 'Profile of the Successor'
- 1956–57 Beuys works in the fields
- 1957–60 Recovery from working in the fields

- 1961 Beuys is appointed Professor of Sculpture at the Düsseldorf Academy of Art
Beuys adds two chapters to 'Ulysses' at James Joyce's request
- 1962 Beuys: 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 warm fat
Joseph Beuys Fluxus stable exhibition in Haus van der Grinten Kranenbuig Lower Rhine
- 1964 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 I ; 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) ; Nuremberg ROOM 563 × 491 × 563 (Fat) ; Earjom Stuttgart, Karlsruhe, Braunschweig, Würm-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 ; 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

The secret block for a secret person in Ireland

*indicates drawing illustrated in this catalogue
sizes are given in millimetres, height first

1936		
*1	215 x 150	Carnation (Tausendschön)
1948		
*2	335 x 248	Tulipidendron lyrioifolium
*3	335 x 248	Lady's cloak
*4	335 x 248	Lady's cloak
5	160 x 140	Deadman
6	270 x 209	Cross
*7	280 x 352	_____?
8	72 x 37	Vessel
9	574 x 294	_____?
*10	160 x 170	_____?
*11	364 x 140	Woman with bag and crooked staff
*12	227 x 325	_____?
*13	223 x 325	Stag leader
*14	197 x 300	Temple of the rose
*15	355 x 250	_____?
1949		_____?
*16	360 x 380	Volcano
*17	250 x 215	Lift
*18	302 x 362	Yellowstone
*19	250 x 325	_____?
20	328 x 252	Hermaphrodite (Mars)
21	197 x 328	Watercarrier
22	520 x 620	Northlight
23	210 x 296	_____?
*24	227 x 188	_____?
*25	210 x 285	_____?
*26	296 x 210	_____?
27	162 x 135	Diving girl
*28	150 x 210	The voice
*29	195 x 135	Birch
1950		
*30	145 x 130	'Oh, Falada, there you hang'
31	498 x 308	_____?
*32	260 x 320	_____?
33	90 x 185	_____?
*34	200 x 300	Glacier
*35	250 x 310	Mountain
1951		
*36	200 x 145	_____?
*37	230 x 240	_____?
*38	188 x 265	Makarius and Montanus
*39	225 x 125	_____?
*40	163 x 230	_____?
*41	185 x 122	_____?
*42	495 x 375	_____?
*43	210 x 296	_____?
44	450 x 328	_____?
45	480 x 393	_____?
46	627 x 483	_____?
47	190 x 250	_____?
48	376 x 252	_____?
49	740 x 500	_____?
50	224 x 296	_____?
51	210 x 295	_____?
*52	180 x 253	_____?
*53	180 x 253	_____?
*54	105 x 190	Ice Age animal
*55	255 x 374	_____?
*56	250 x 230	_____?

*57	164×146	Chair in mountain	
1952			
*58	400×500	Dead men with stag	
*59	380×500	Dead stag	
*60	500×650	Queen bee	
*61	420×295		?
*62	130×145		?
*63	620×405		?
*64	750×500		?
*65	410×335		?
*66	210×296		?
*67	326×252		?
68	347×558		?
69	249×375		?
70	250×325		?
71	249×325		?
72	198×256		?
73	148×297		?
74	625×495		?
75	655×500		?
76	636×298		?
77	287×210		?
78	500×130		?
79	207×150		?
*80	236×358	Wounded stag	
*81	210×296		?
*82	230×207		?
*83	375×497		?
*84	210×296		?
1953			?
85	424×299		?
86	375×355		?
87	290×510		?
88	210×296	Stag	
89	450×210		?
*90	200×235	Dead man	
91	210×295		?
*92	206×145		?
*93	164×146		?
*94	220×315	Water pliers	
*95	122×174		?
*96	244×305		?
1954			?
*97	293×417		?
98	375×500	Stags' heads and snowmen	
99	297×210	Lightning	
100	352×500		?
101	590×697	Stag's head	
*102	296×210		?
*103	210×295	Butter feast	
104	210×295		?
*105	450×320		?
*106	330×500		?
*107	250×372		?
*108	210×296		?
*109	210×296		?
*110	150×210	Sunpower work	
*111	165×148		?
*112	252×377		?
*113	420×296		?
*114	425×296		?

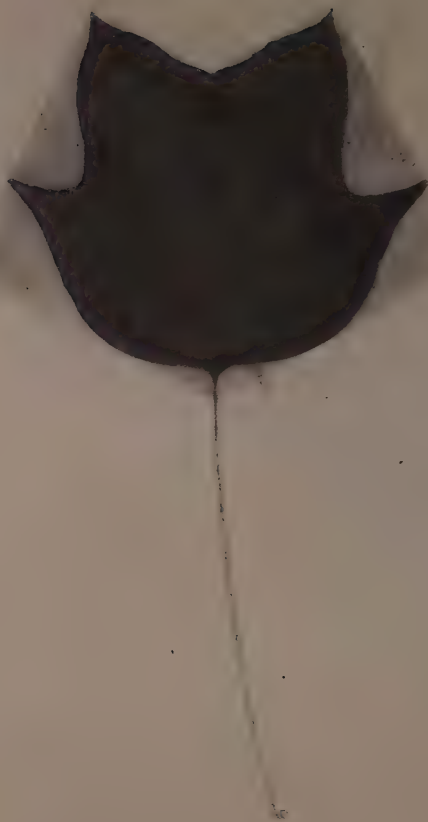
1955		
115	105 × 150	?
*116	420 × 296	?
*117	210 × 296	?
*118	164 × 250	
*119	500 × 375	from: The Intelligence of Swans Self in stone
1956		
*120	164 × 230	Dead man on stag's skeleton
121	400 × 500	?
122	480 × 650	?
123	500 × 373	?
*124	266 × 325	?
*125	172 × 227	?
*126	172 × 227	?
*127	150 × 210	?
1957		
*128	296 × 210	?
*129	614 × 427	?
*130	507 × 364	?
*131	296 × 210	?
*132	296 × 210	?
*133	377 × 500	?
*134	303 × 410	Horse
*135	145 × 100	?
136	298 × 210	?
137	296 × 423	?
*138	270 × 180	?
139	160 × 110	?
140	210 × 150	?
141	210 × 150	?
*142	296 × 210	?
*143	296 × 210	?
*144	296 × 210	?
*145	210 × 145	Judith
*146	296 × 210	?
*147	420 × 296	Wolf and wolf traps
*148	420 × 296	?
*149	372 × 498	?
*150	296 × 210	?
1958		
151	400 × 1350	?
152	207 × 293	?
153	210 × 150	?
154	210 × 150	?
155	440 × 310	?
156	620 × 295	?
157	207 × 294	?
158	620 × 265	?
159	297 × 375	?
160	350 × 400	?
161	112 × 160	?
162	297 × 421	?
163	222 × 145	?
*164	408 × 295	?
*165	210 × 296	?
*166	270 × 180	?
*167	210 × 145	?
*168	210 × 145	Radiant walking stick
*169	210 × 296	?
*170	210 × 296	?
*171	135 × 105	?

*172	220×150	_____	?
*173	210×295	_____	?
*174	298×207		
1959		Warm Time Machine	
*175	320×253	_____	?
*176	296×210	_____	?
*177	155×105	_____	?
*178	296×210	_____	?
*179	350×239	_____	?
*180	210×295	_____	?
*181	420×300	_____	?
*182	420×297	_____	?
*183	210×295	_____	?
*184	420×300	_____	?
*185	495×700	_____	?
186	207×215	_____	?
187	208×147	_____	?
188	360×298	_____	?
189	220×615	_____	?
190	530×728	_____	?
191	1500×750	_____	?
192	595×216	_____	?
193	207×295	_____	?
194	296×420	_____	?
195	296×420	_____	?
196	297×430	_____	?
197	297×210	_____	?
198	207×295	_____	?
199	295×207	_____	?
200	208×280	_____	?
201	208×280	_____	?
202	296×626	_____	?
203	296×420	_____	?
204	296×207	_____	?
*205	205×150		
1960		Penninus	
206	747×210	_____	?
207	506×685	_____	?
208	340×500	_____	?
209	295×210	_____	?
210	206×261	_____	?
211	210×292	_____	?
*212	370×414		
1961		Falling woman and falling butter barrel	
213	288×1194	_____	?
214	660×498	_____	?
215	495×305	_____	?
216	340×740	_____	?
217	560×435	_____	?
218	650×435	_____	?
219	270×335	_____	?
220	420×587	_____	?
*221	585×427	_____	?
222	295×427	_____	?
*223	560×420		
*224	280×227		
*225	200×225		
1962		Girls on ice skates	
226	490×710	_____	?
227	610×868	_____	?
228	433×610	_____	?

229	400 × 520	?
230	355 × 250	?
231	350 × 430	?
232	296 × 210	?
233	215 × 210	?
234	295 × 210	?
235	170 × 114	?
*236	437 × 306	?
*237	500 × 282	?
*238	230 × 308	?
*239	150 × 105	?
*240	420 × 295	?
241	610 × 430	?
*242	210 × 288	?
*243	560 × 420	?
244	280 × 216	?
*245	480 × 360	?
1963		
246	436 × 620	?
247	436 × 307	?
248	877 × 615	?
*249	296 × 210	?
1964		
*250	420 × 293	?
251	650 × 500	?
252	293 × 200	?
*253	500 × 300	?
254	420 × 295	?
*255	494 × 182	?
1965		
256	420 × 415	?
1966		
257	298 × 210	?
258	419 × 590	
1967		
*259	295 × 208	?
1968		
260	411 × 590	?
1969		
261	420 × 590	?
1970		
262	420 × 298	?
263	230 × 390	?
1971		
264	296 × 210	?
265	653 × 412	?
1972		
266	412 × 333	

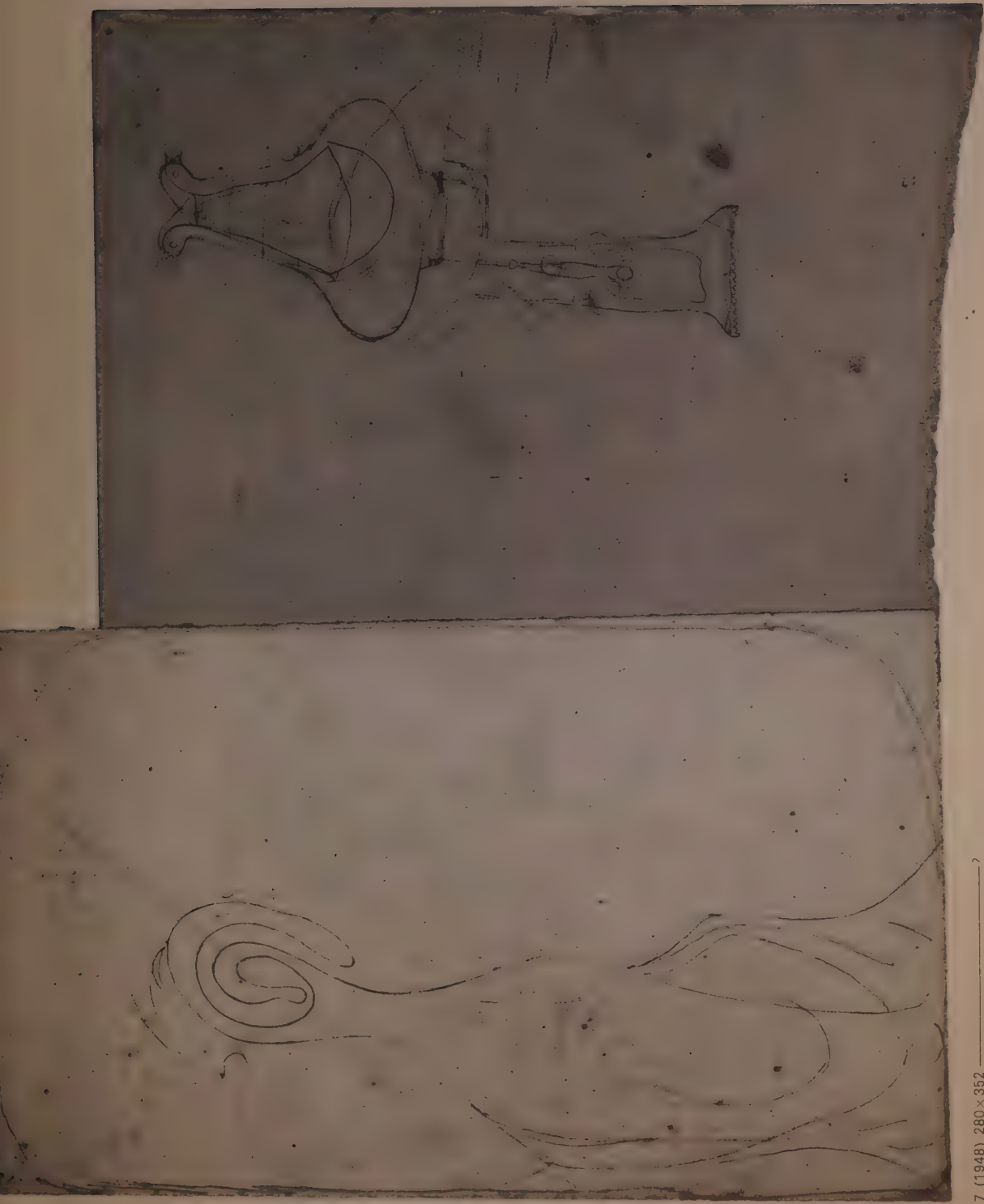
Sejebh Bamps





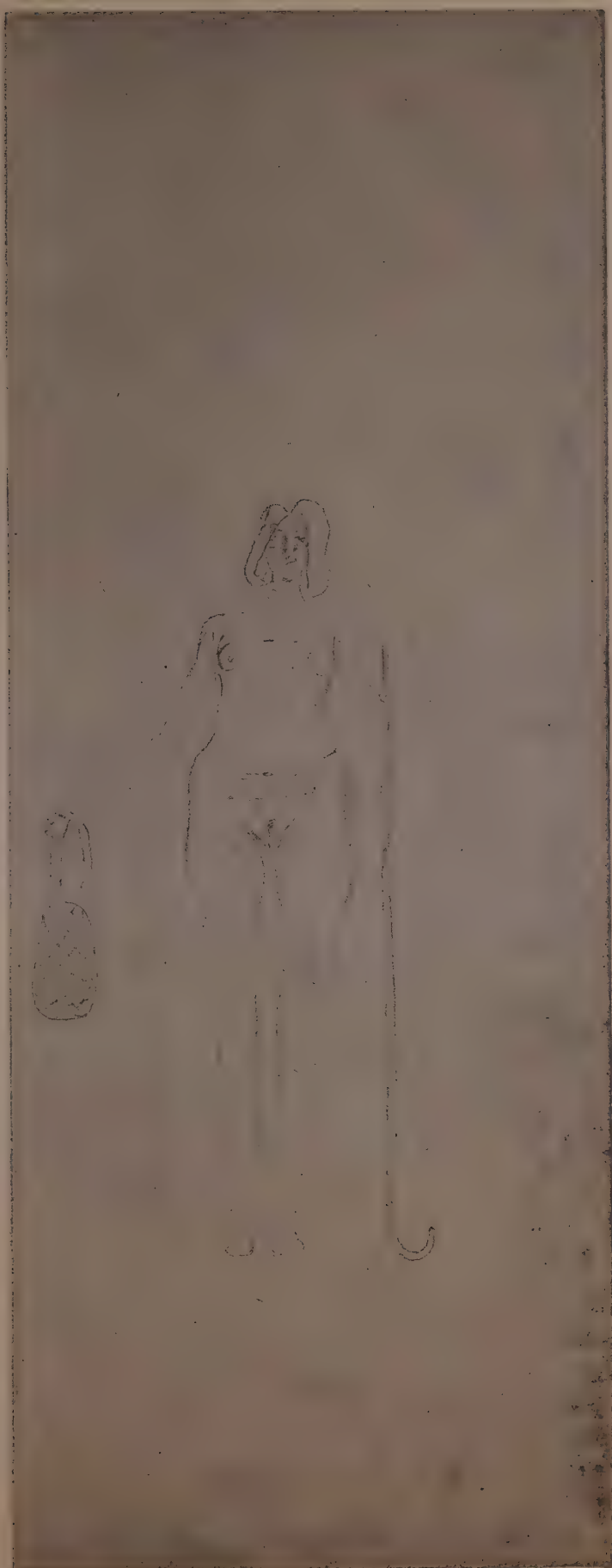


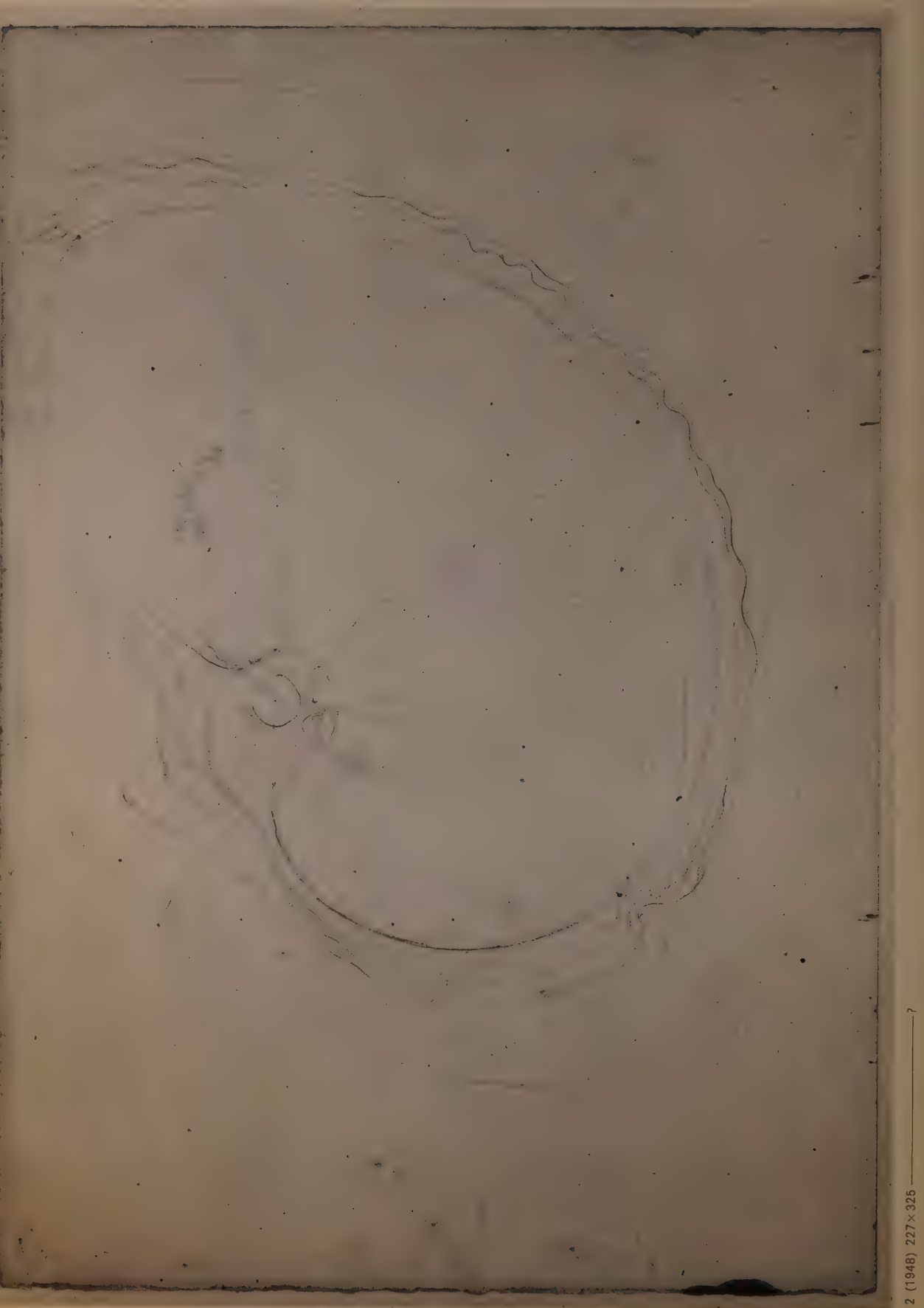


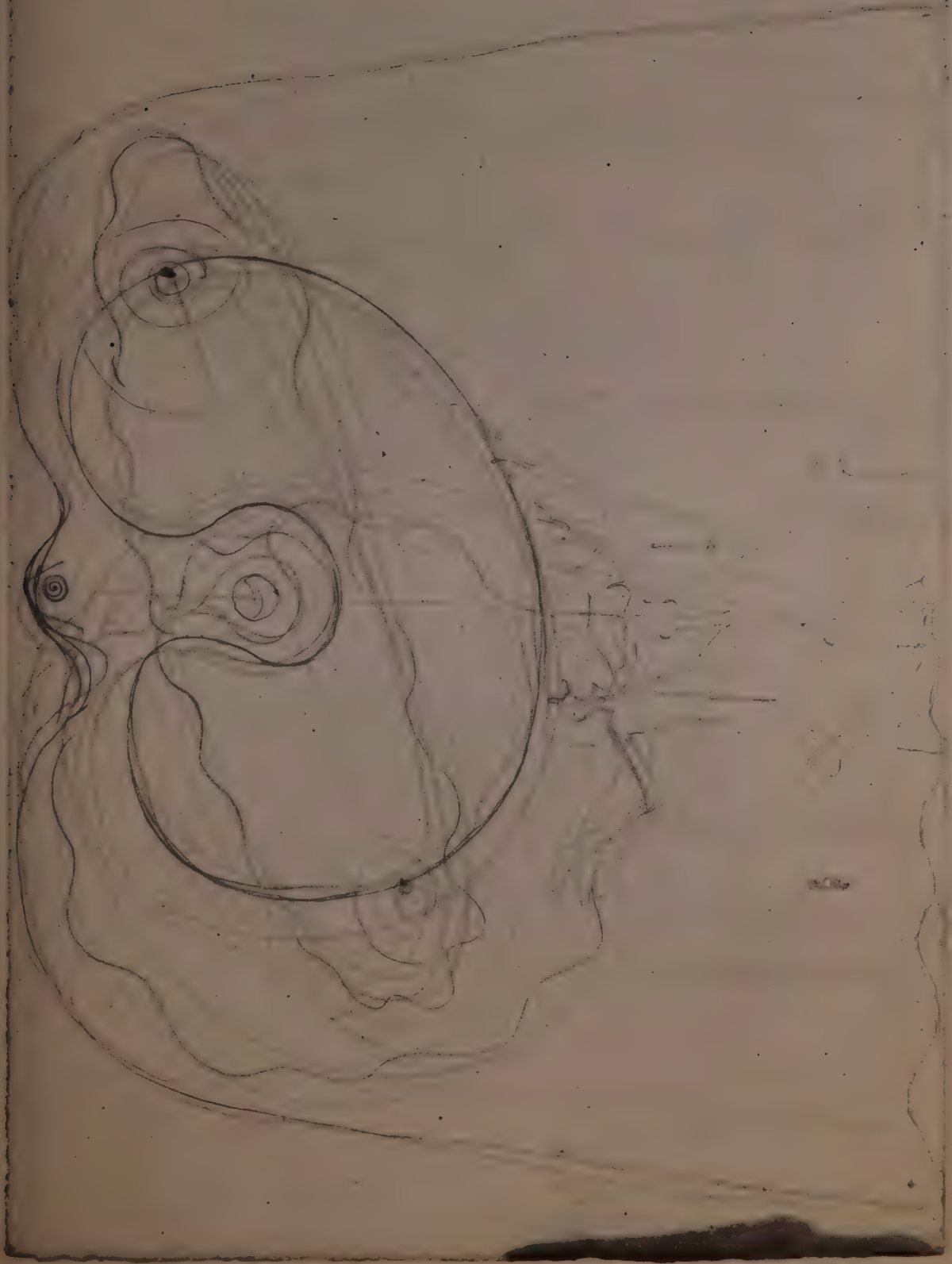




10 (1948) 150 x 170 ————— ?

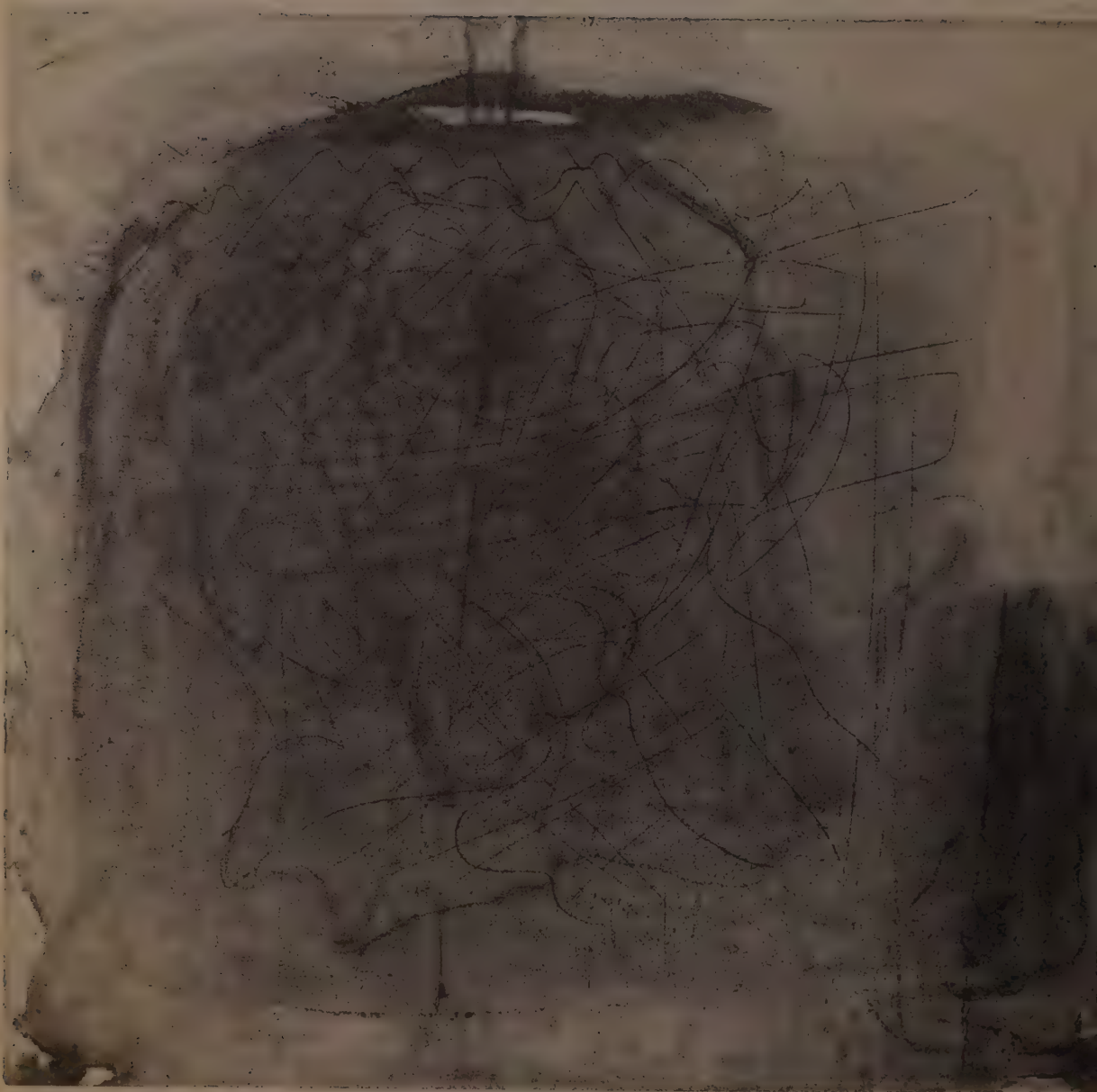




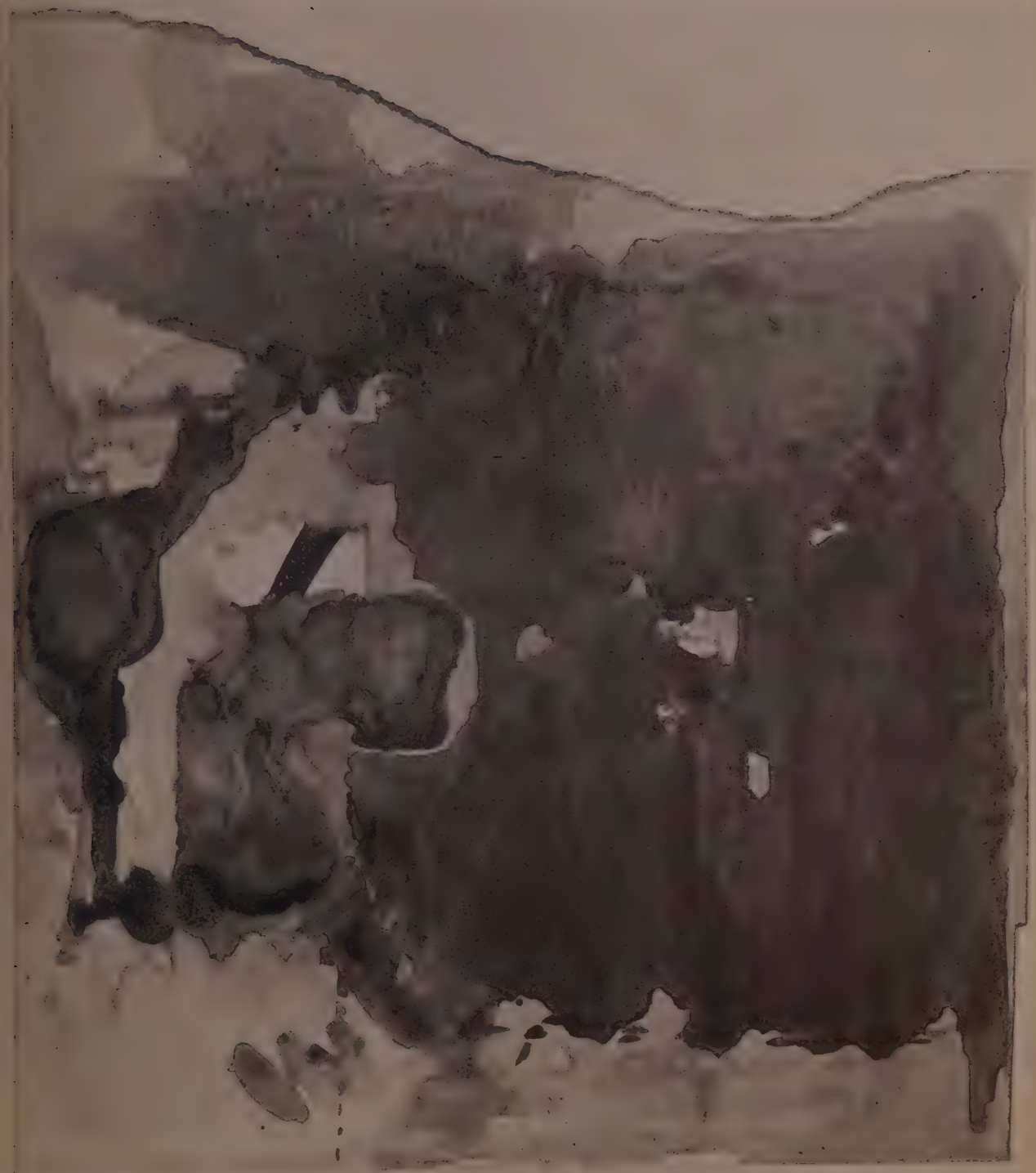




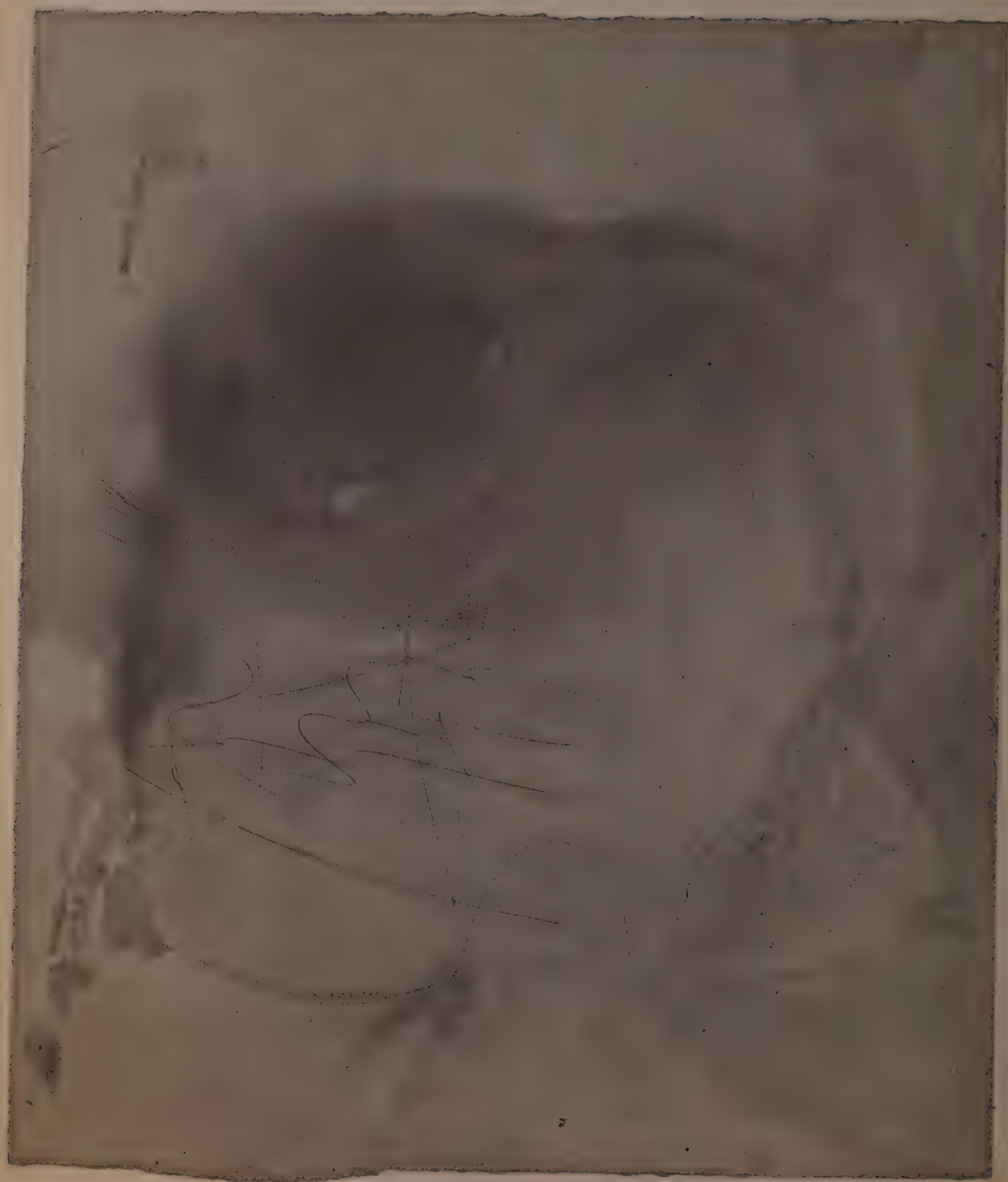


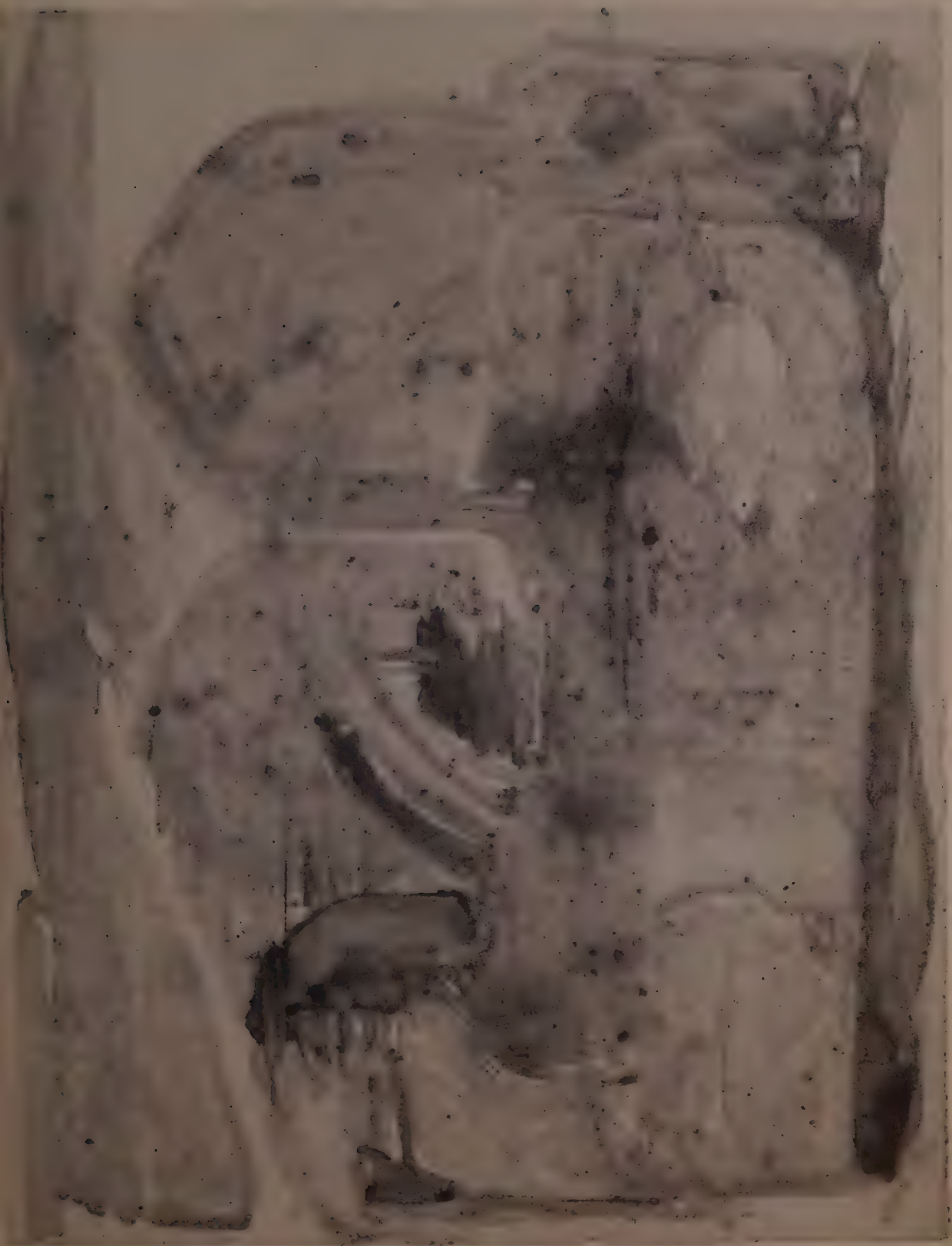


16 (1949) 360×380 Volcano



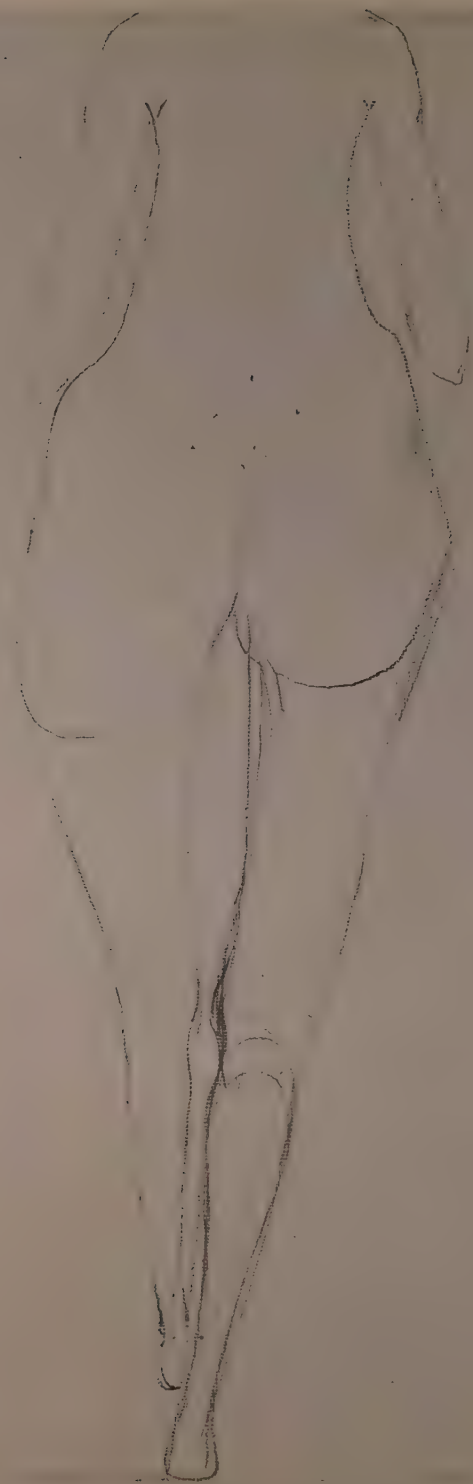
7 (1949) 250×215 Lift



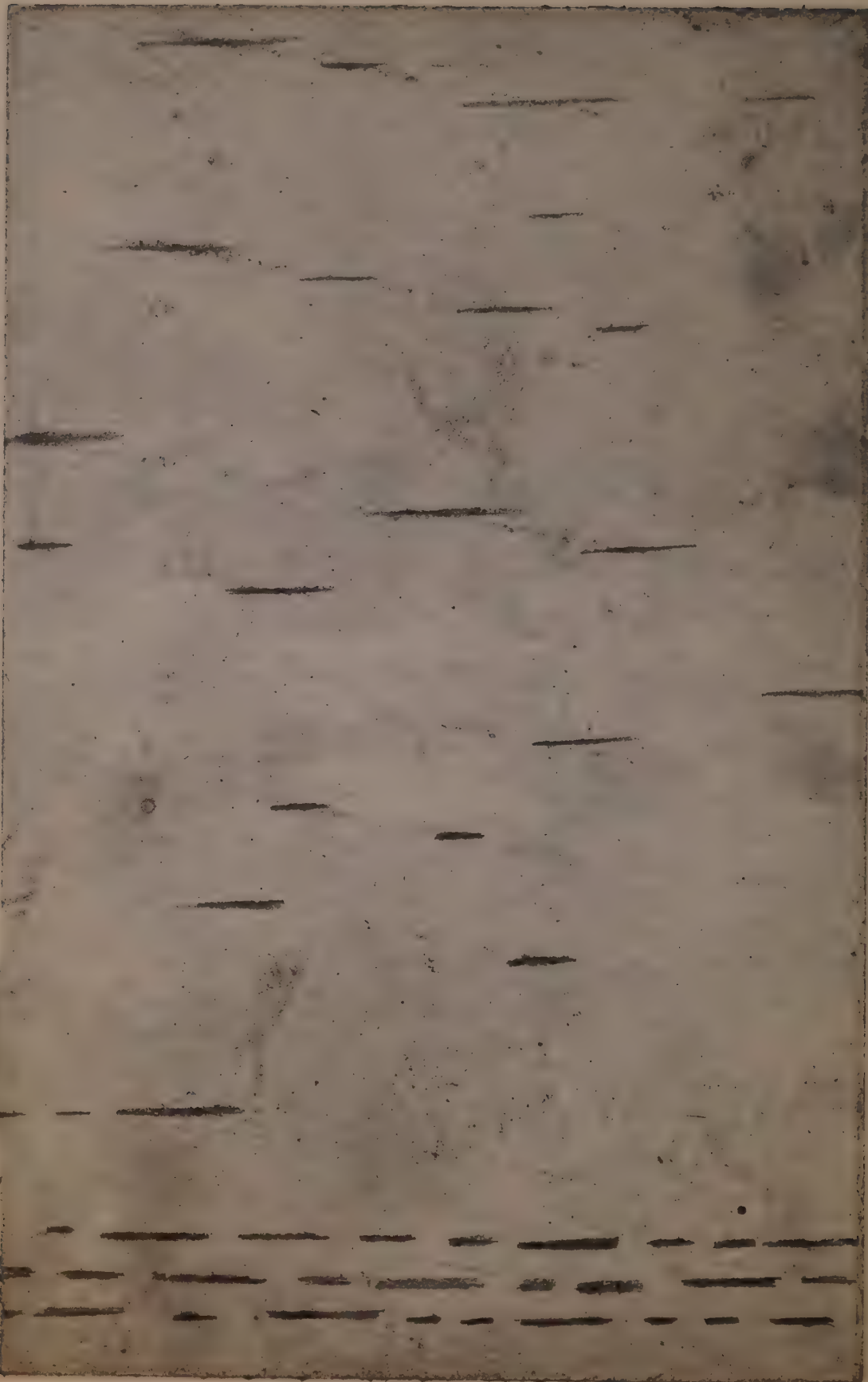




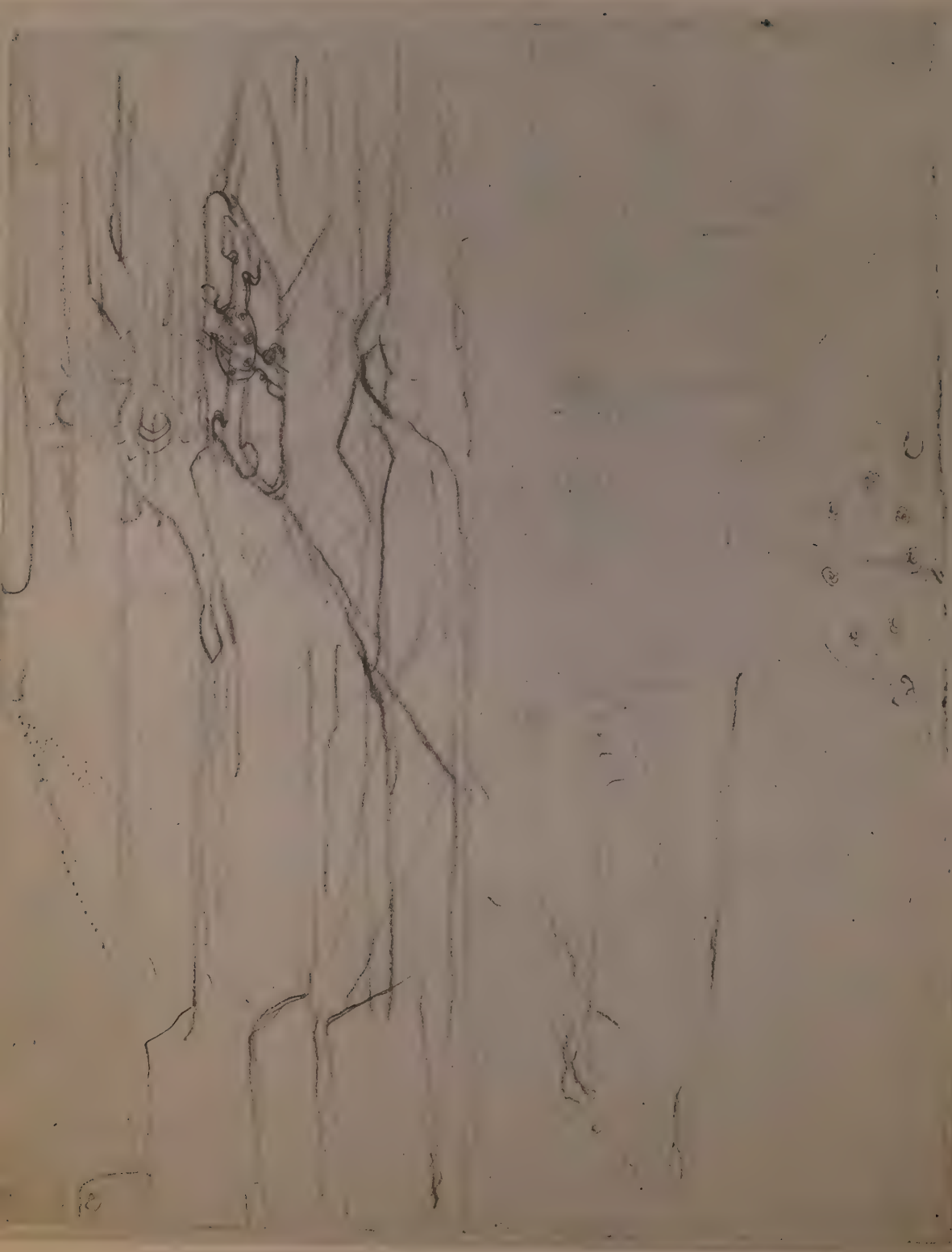


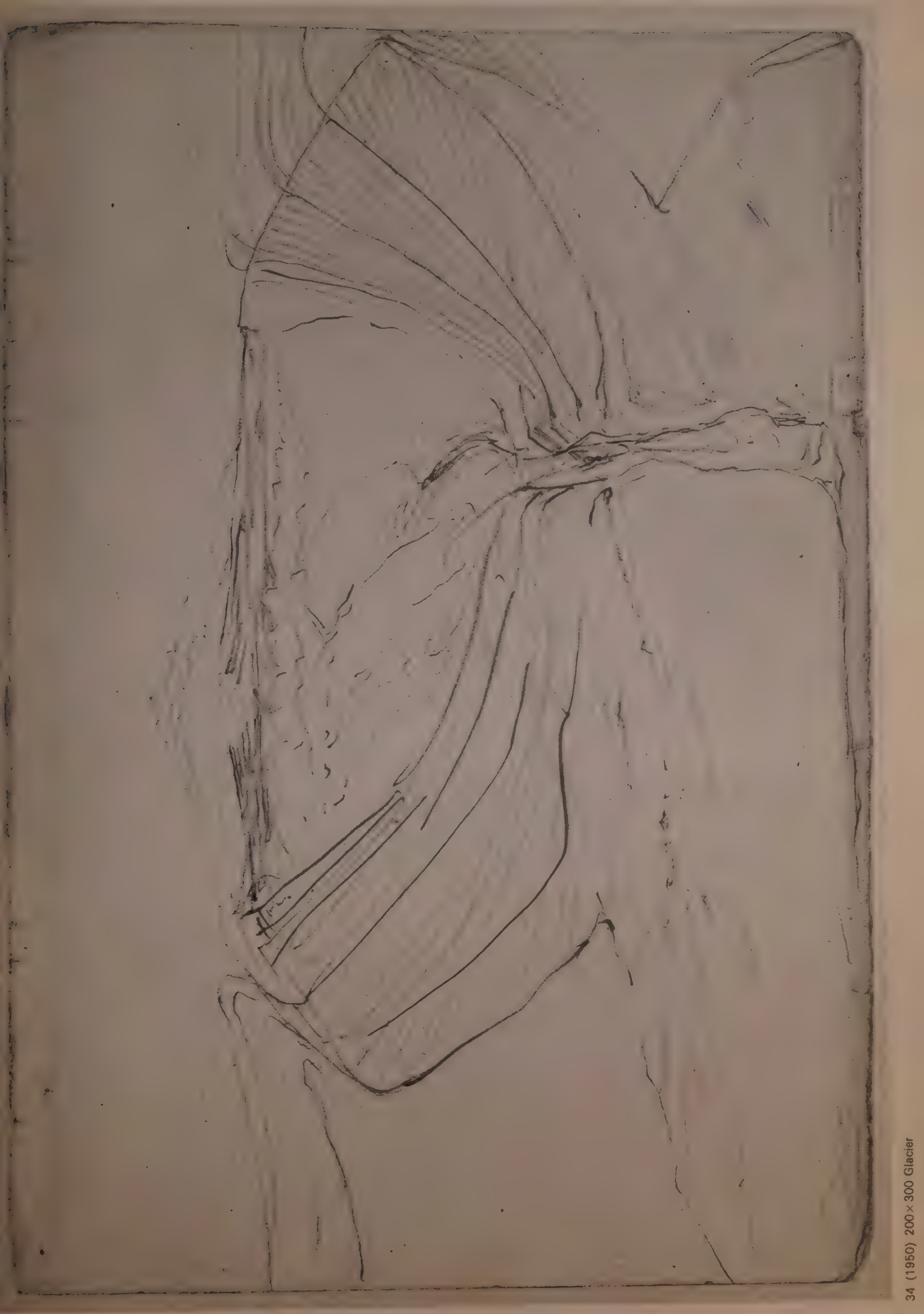


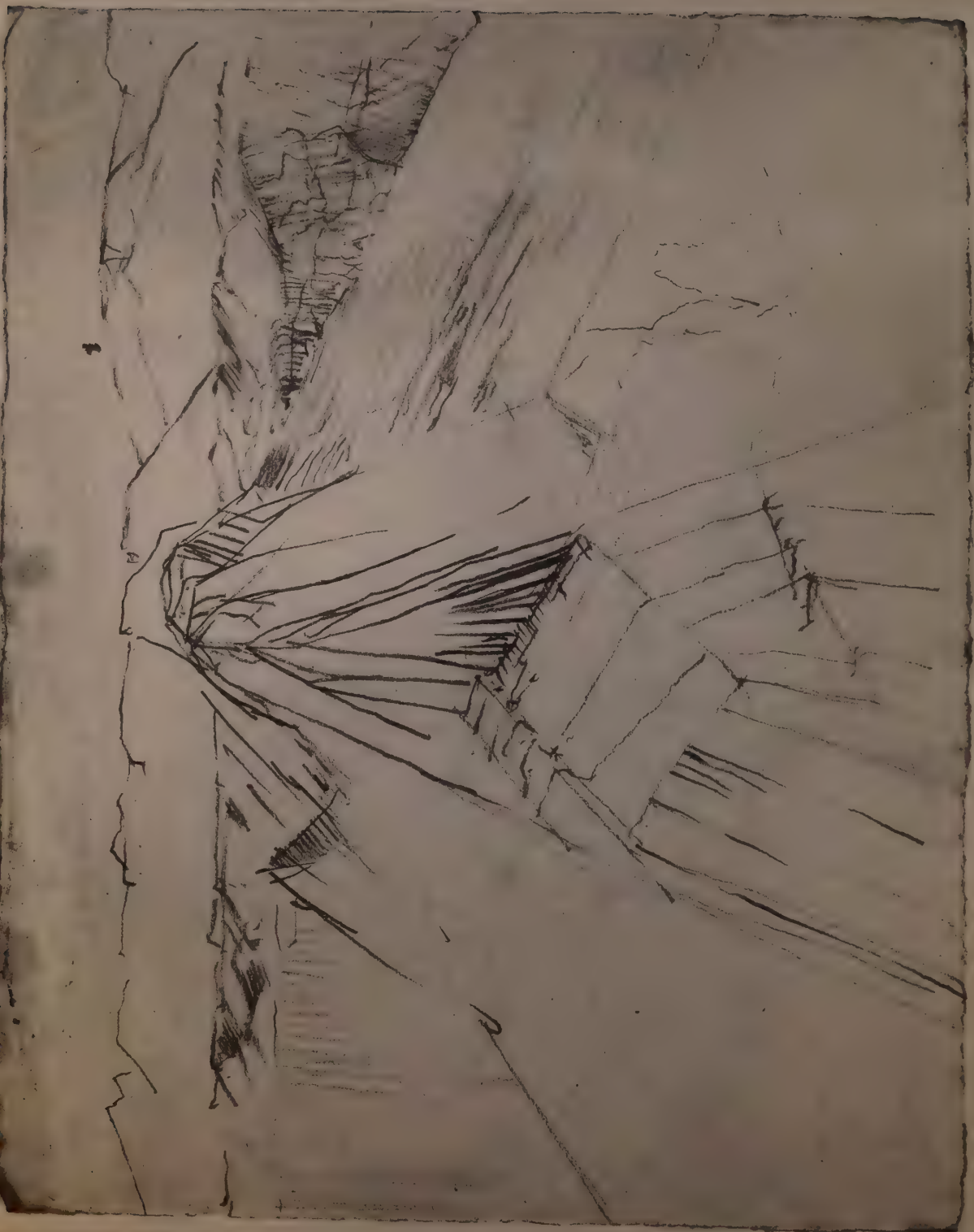


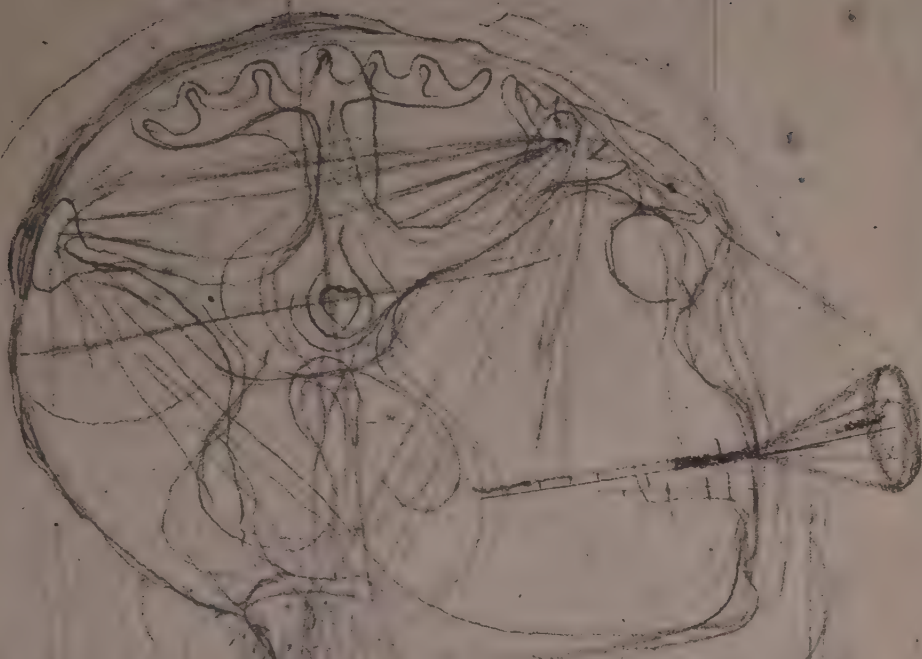








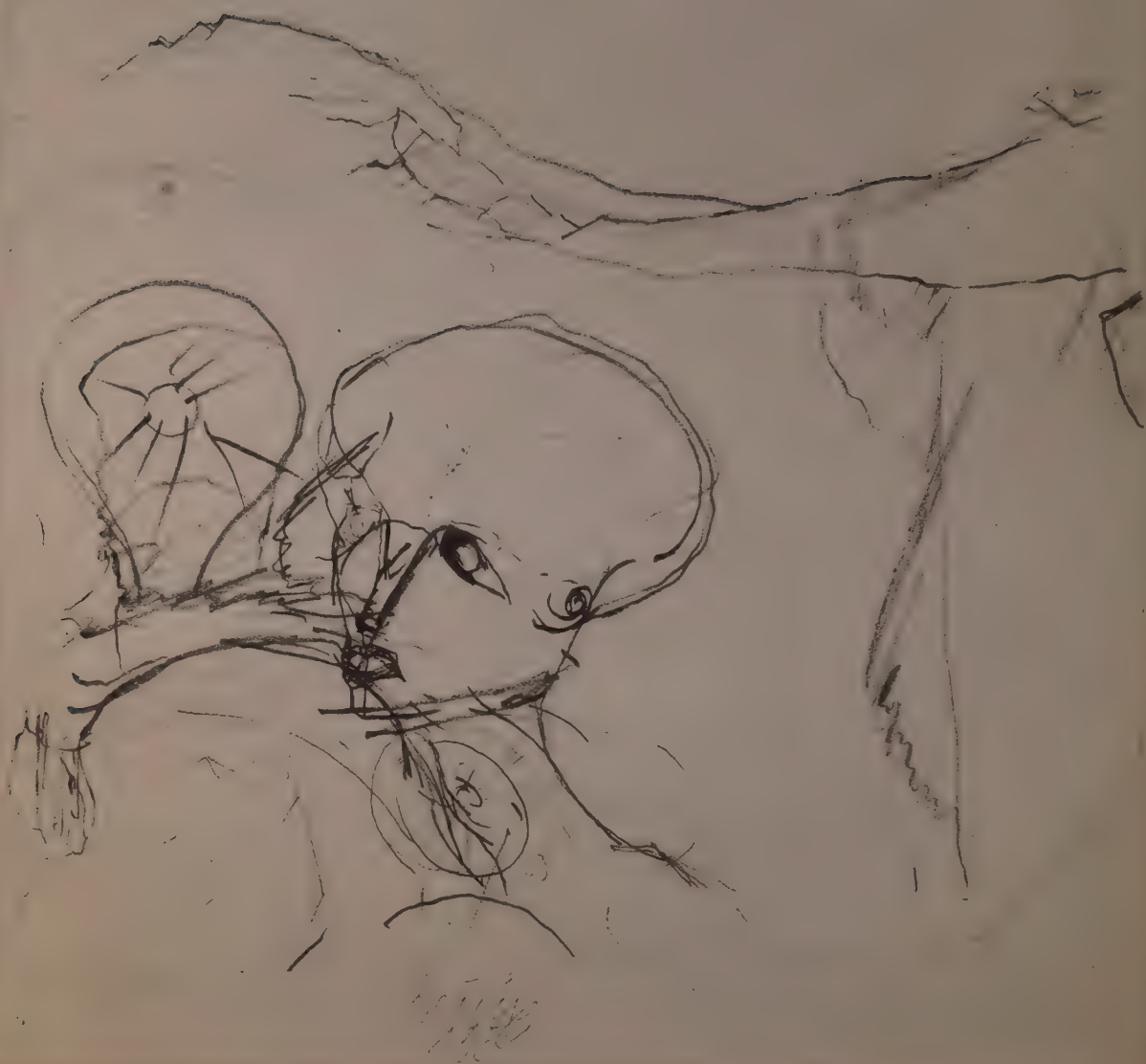


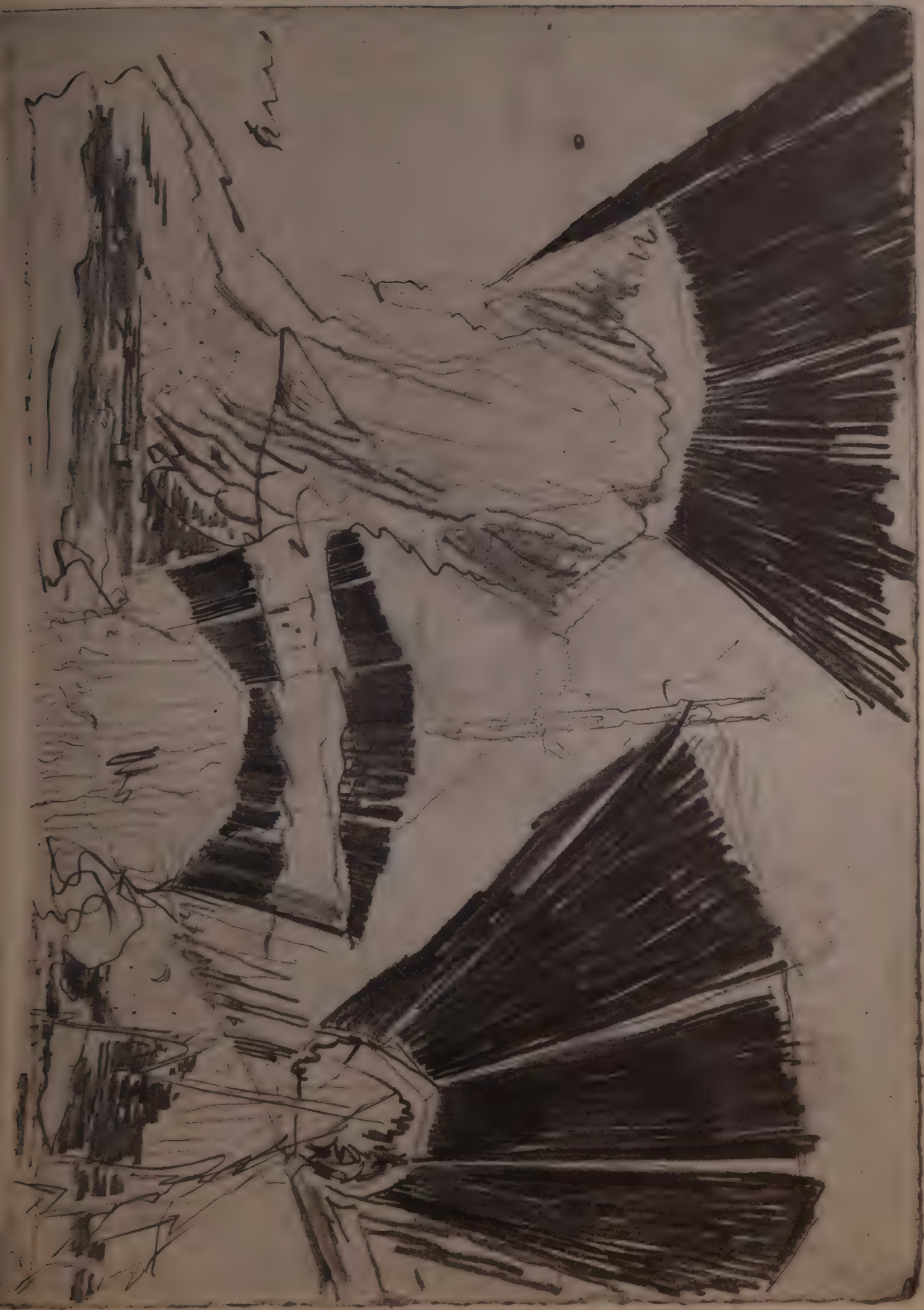


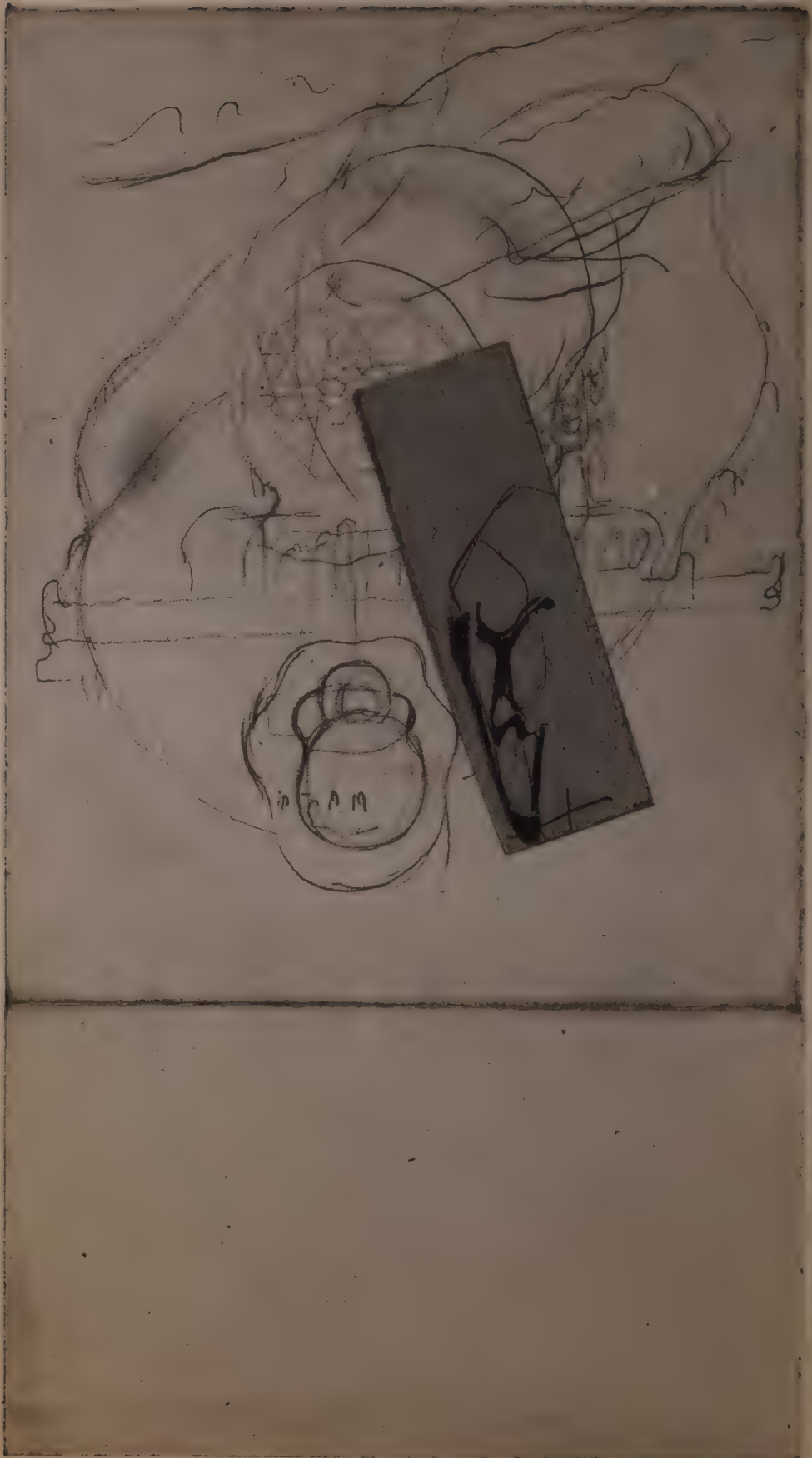
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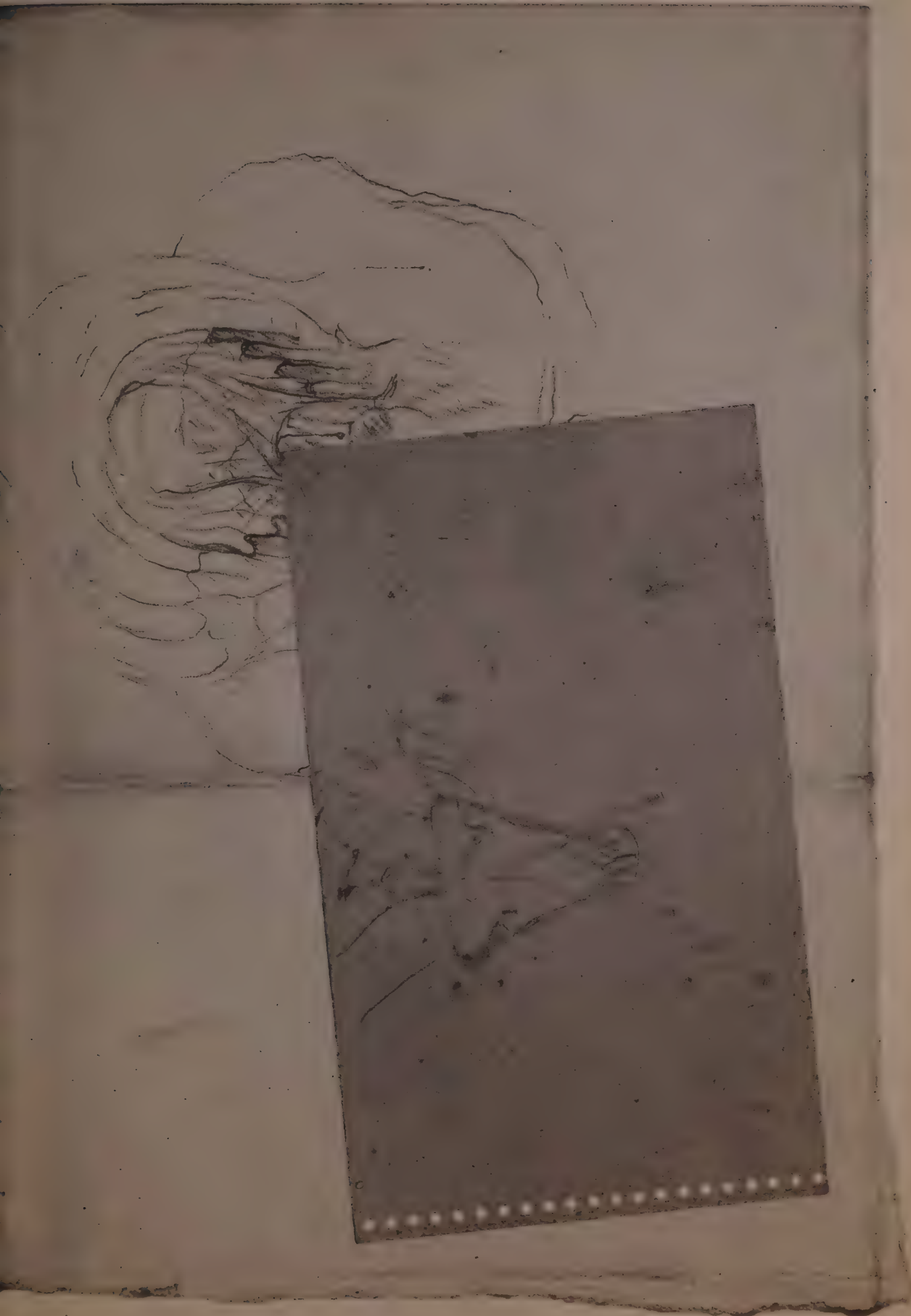
18

51

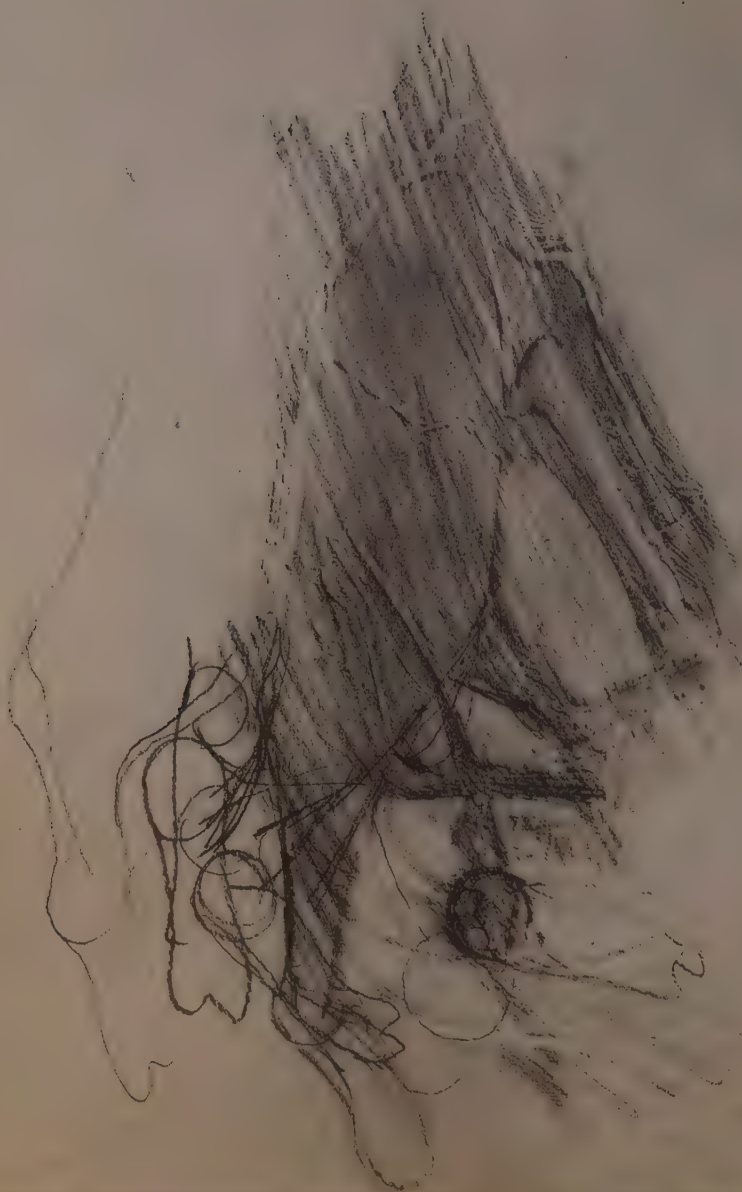


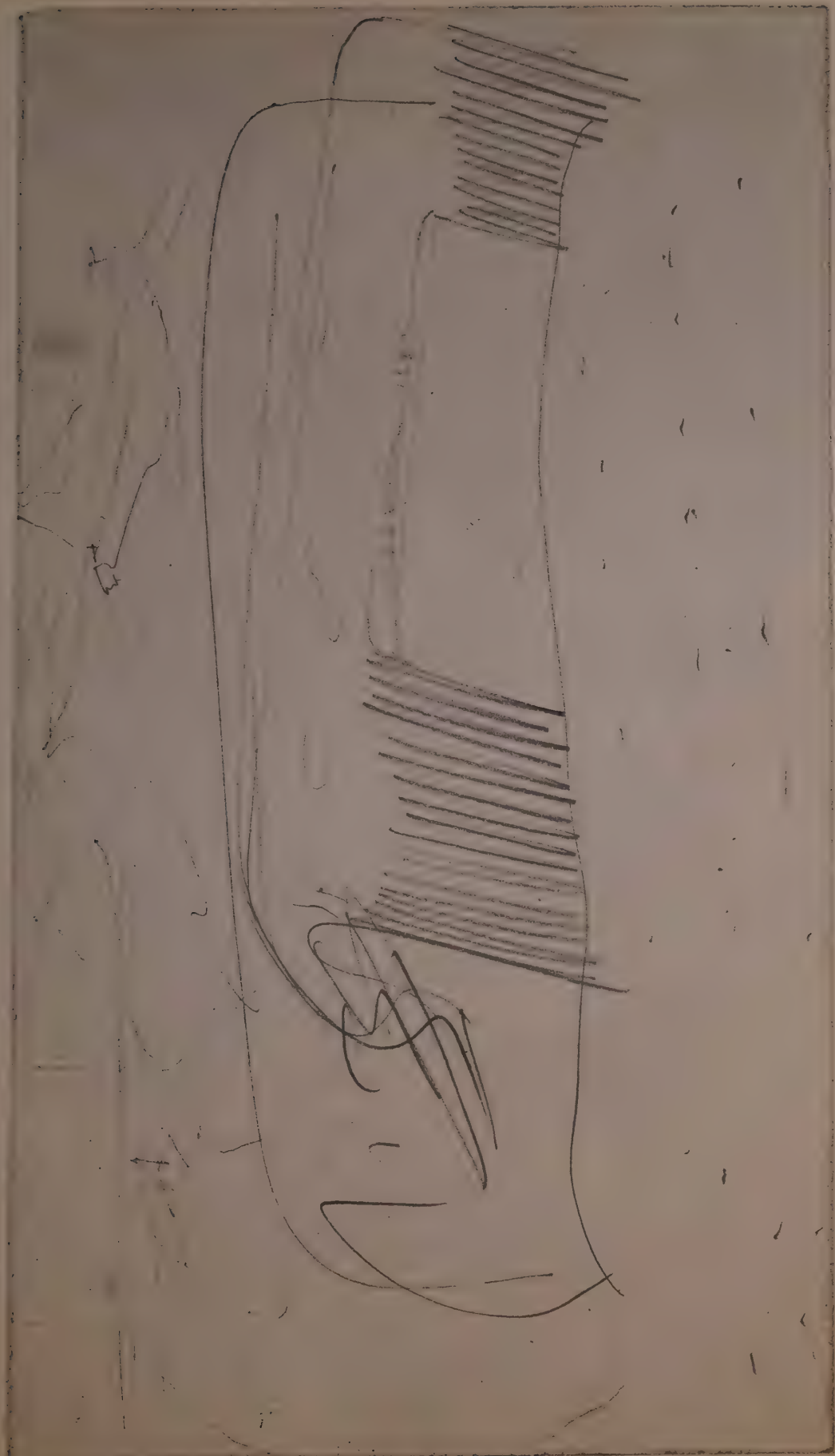


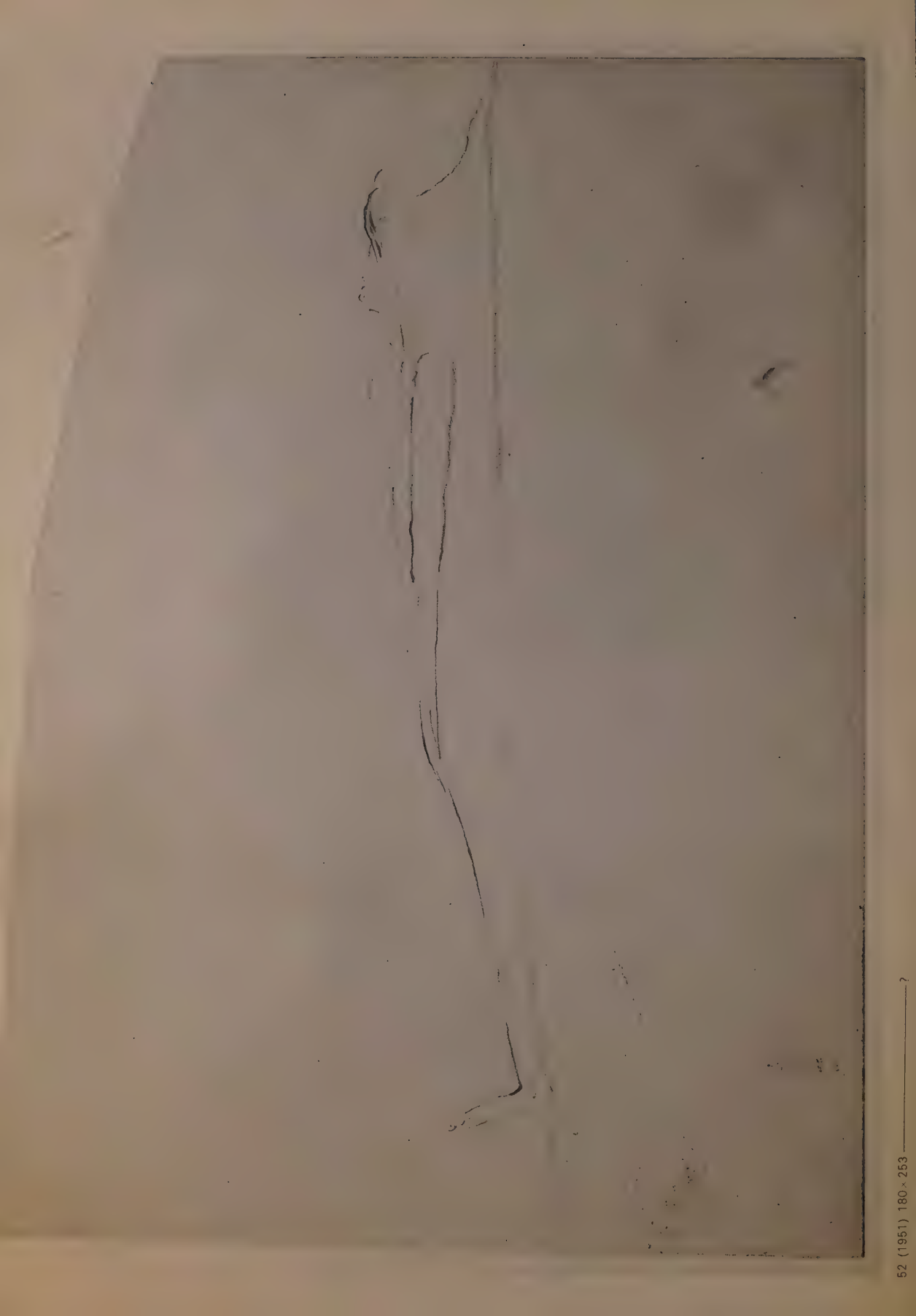


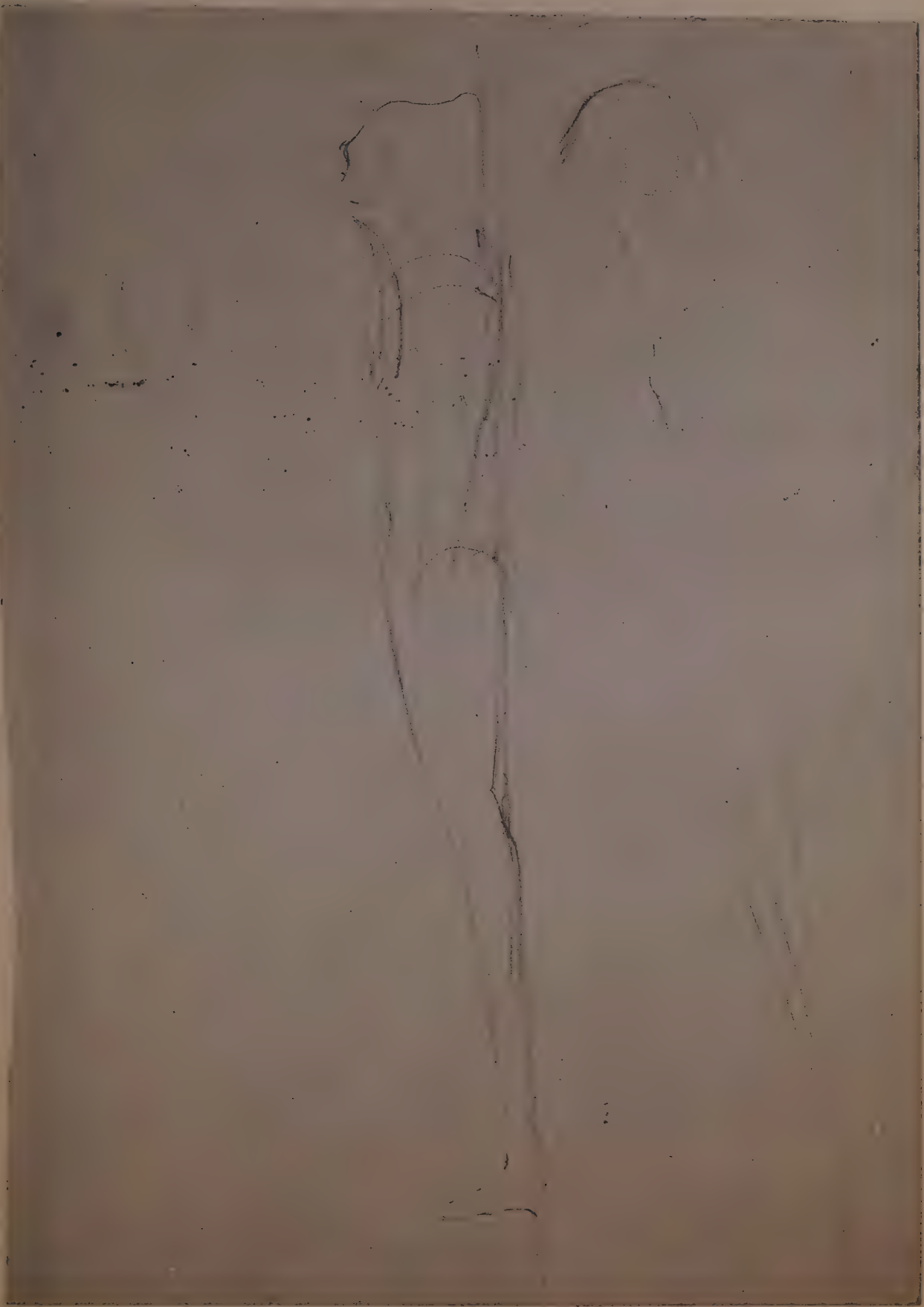


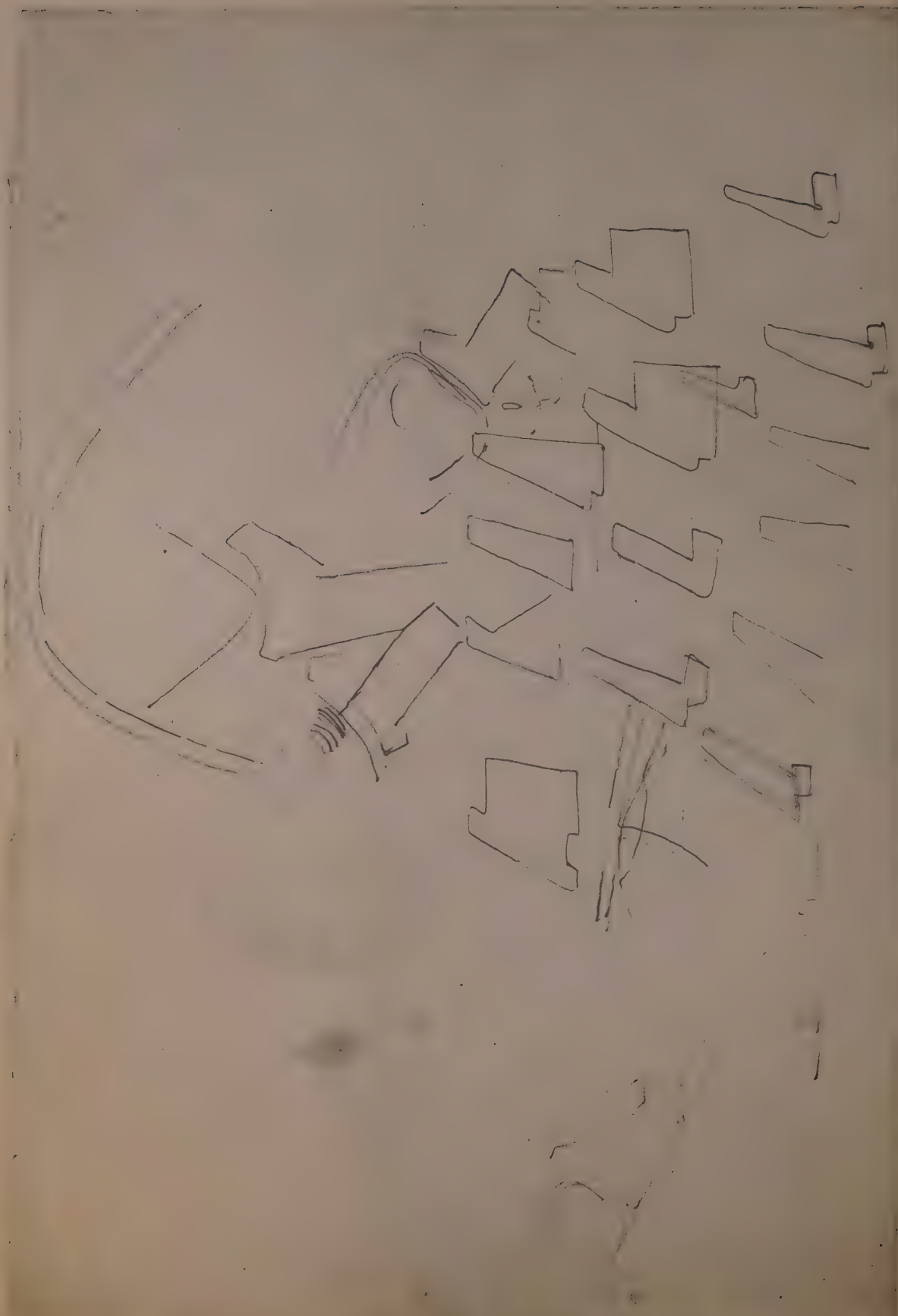


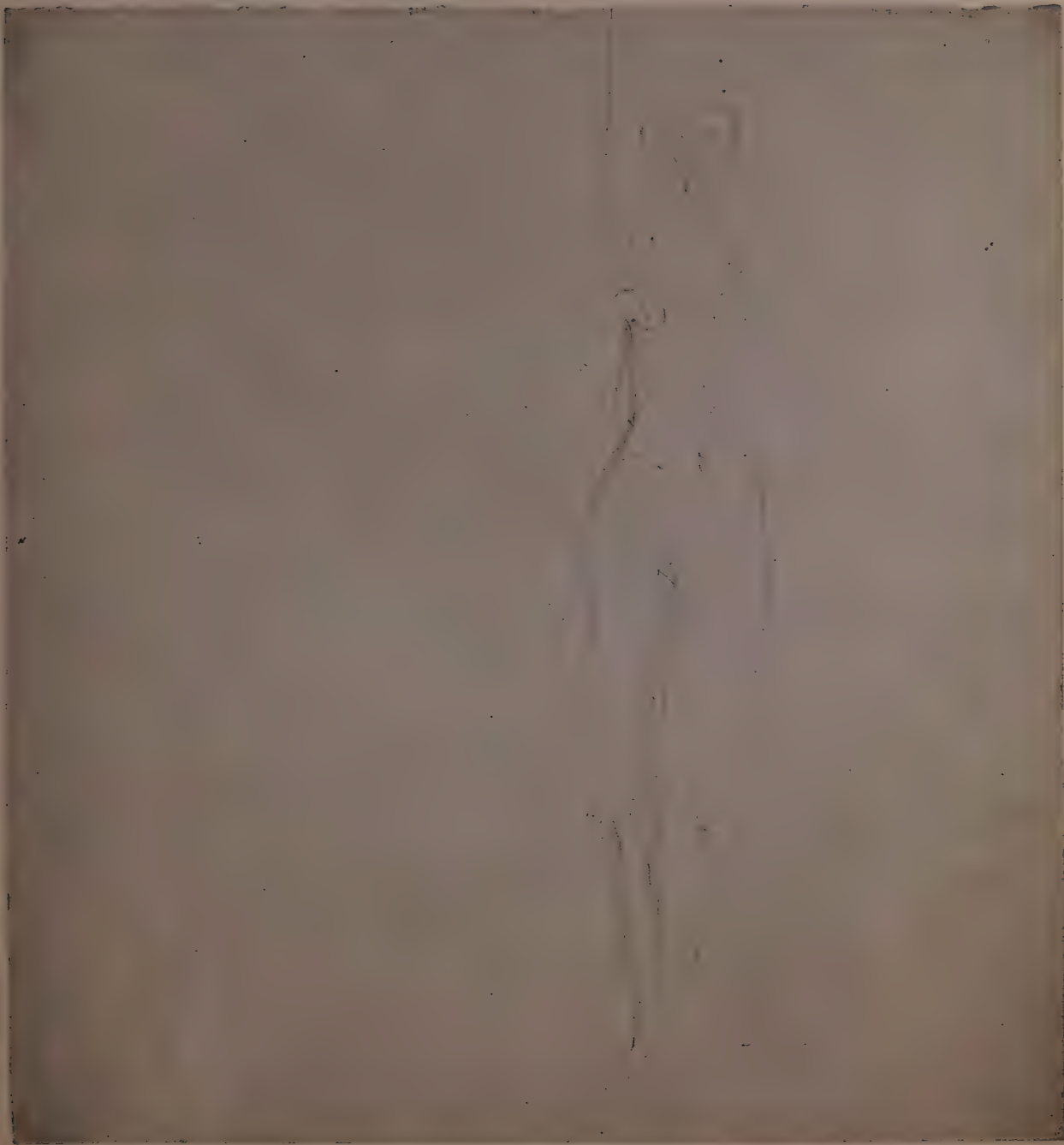






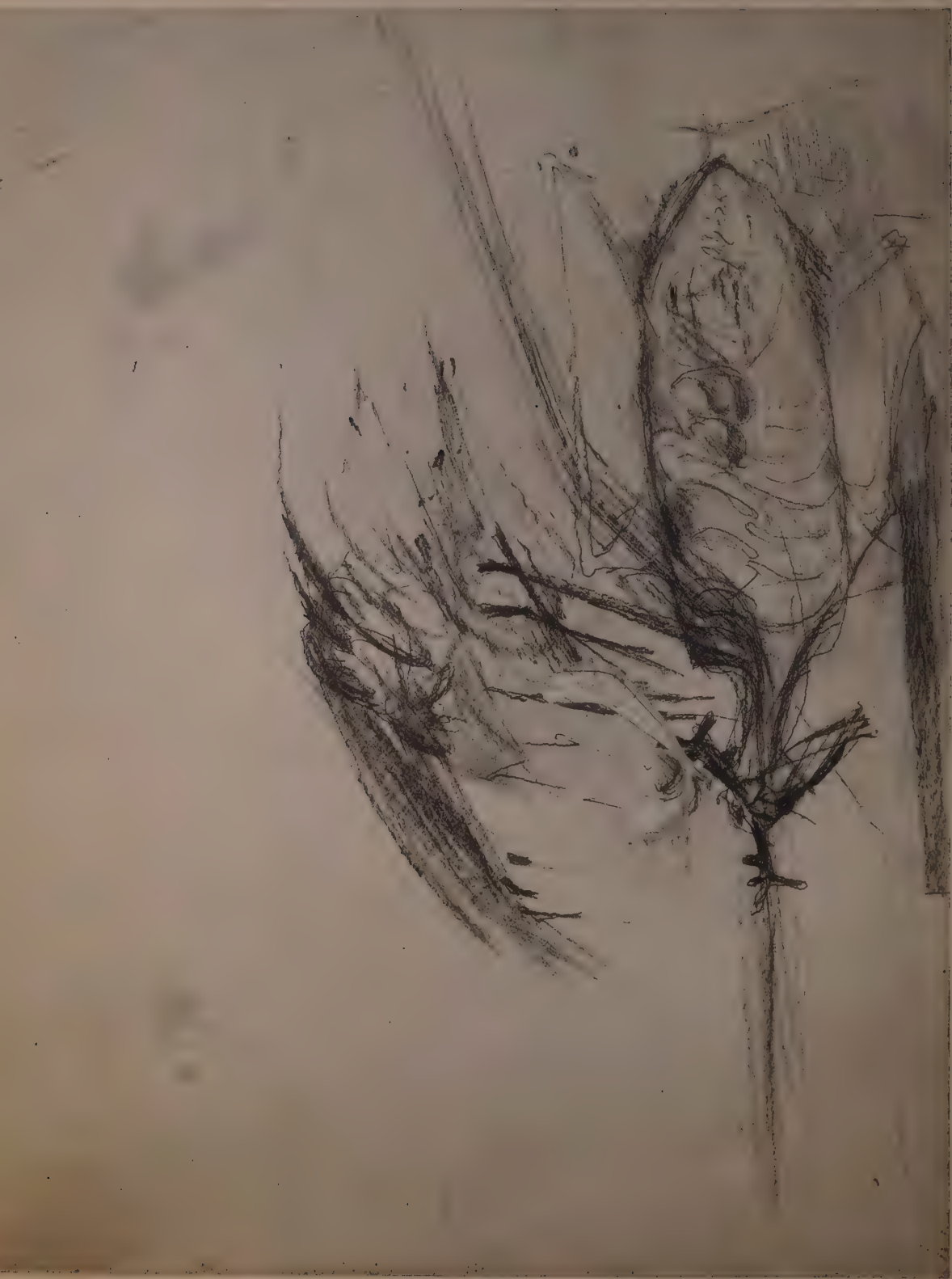










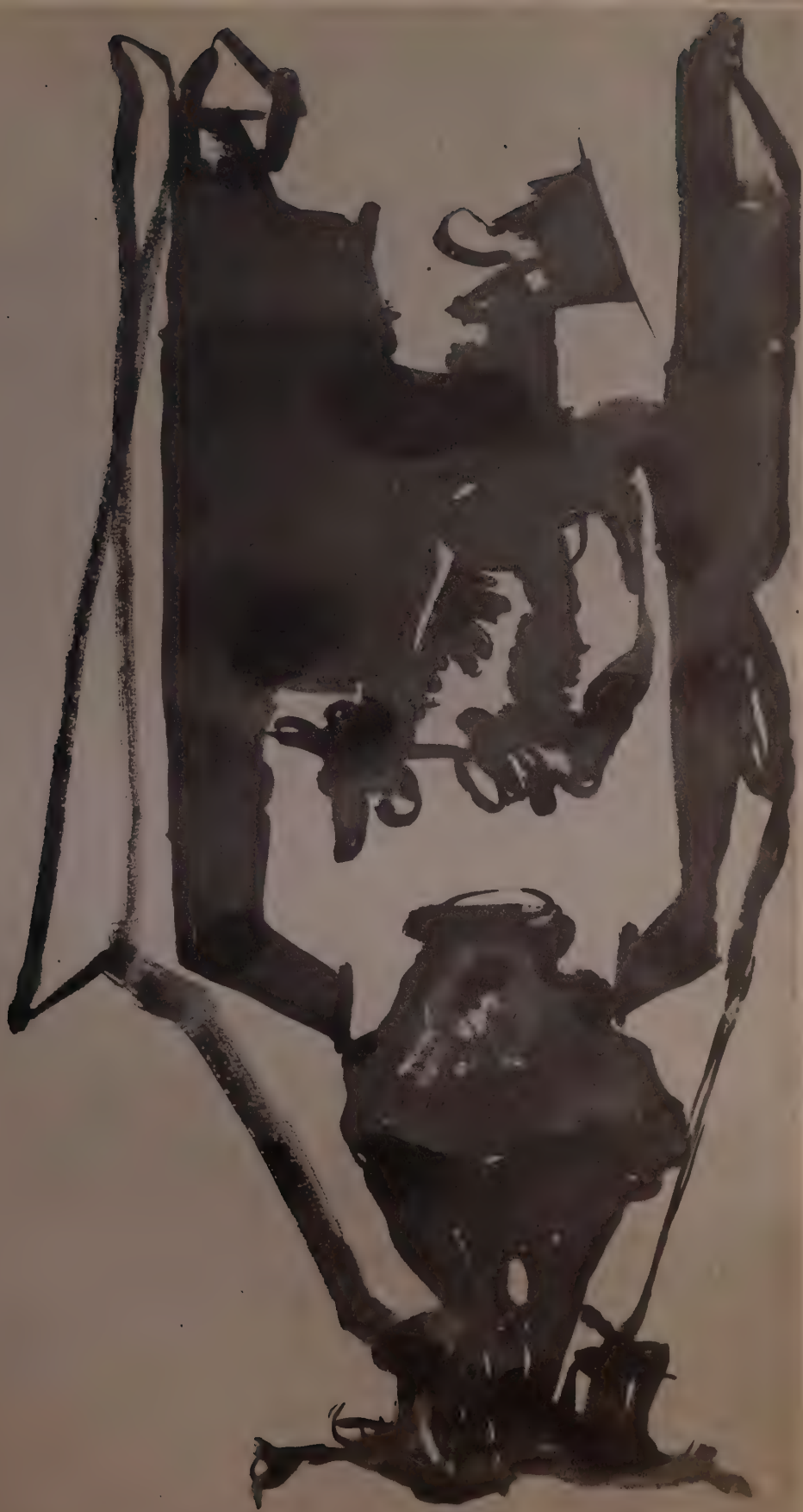








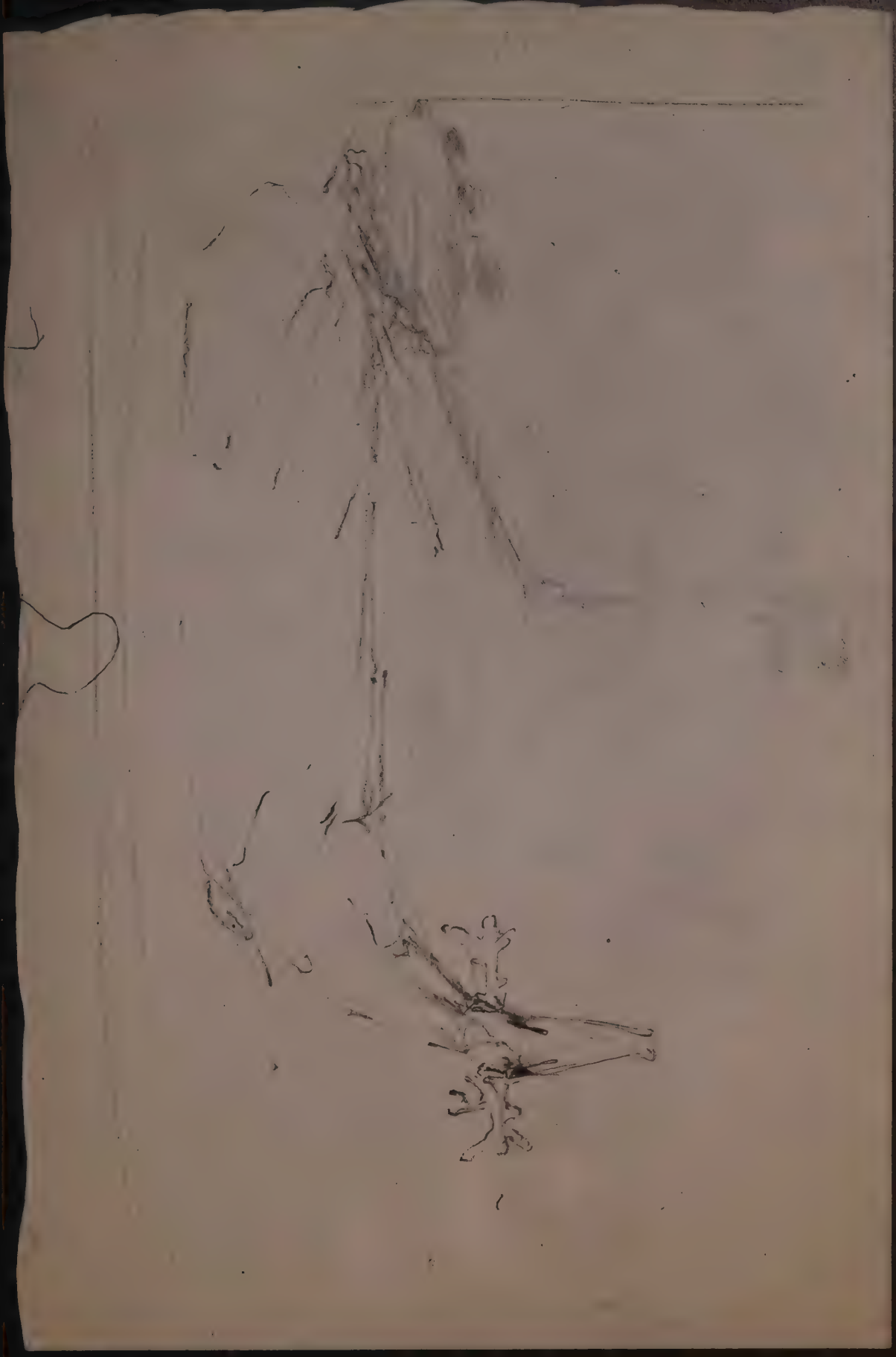




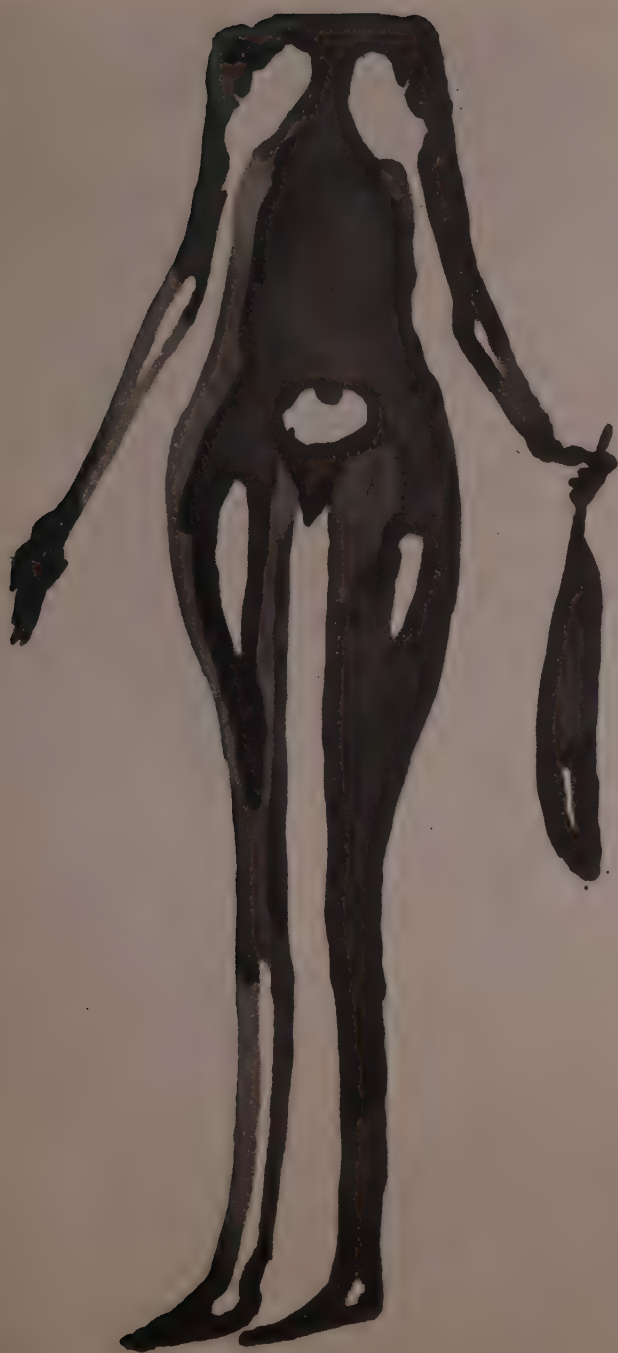


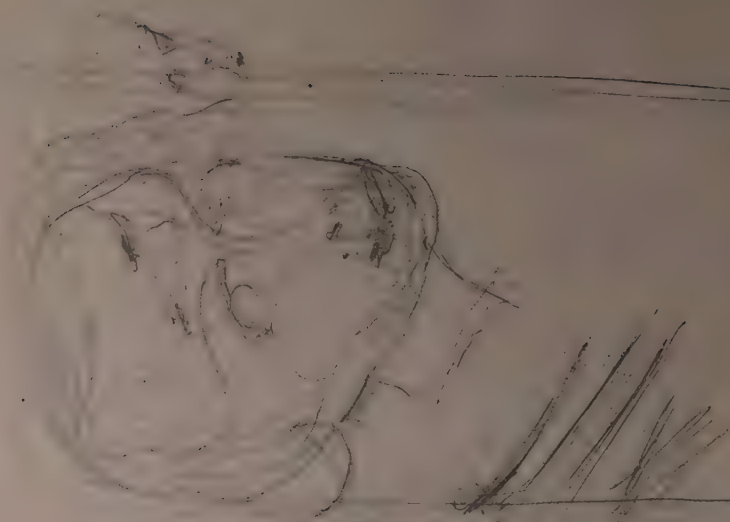




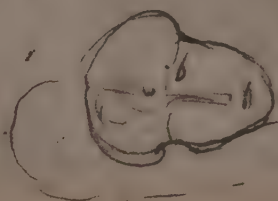
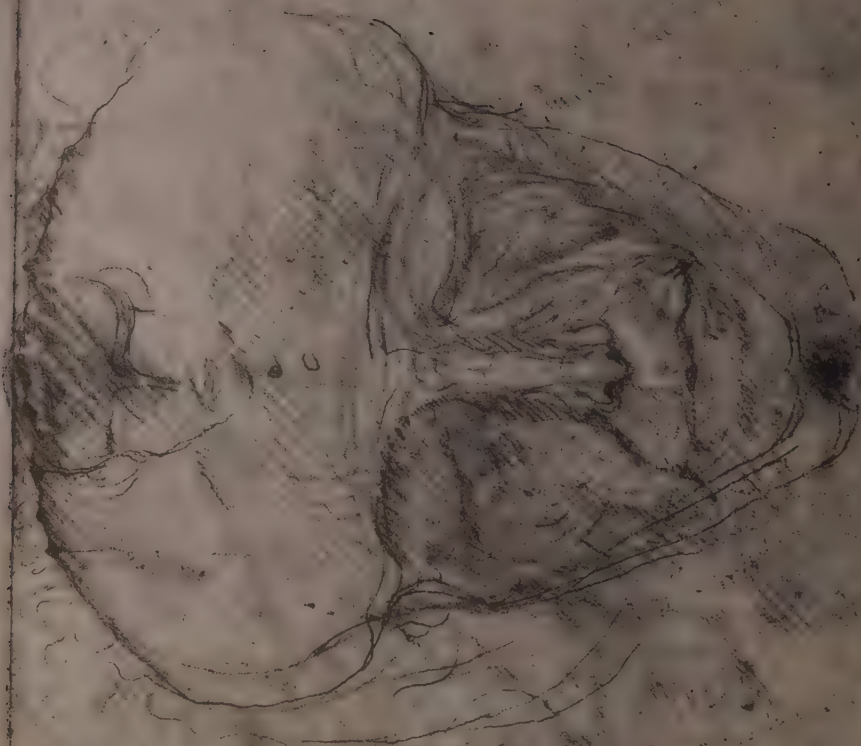




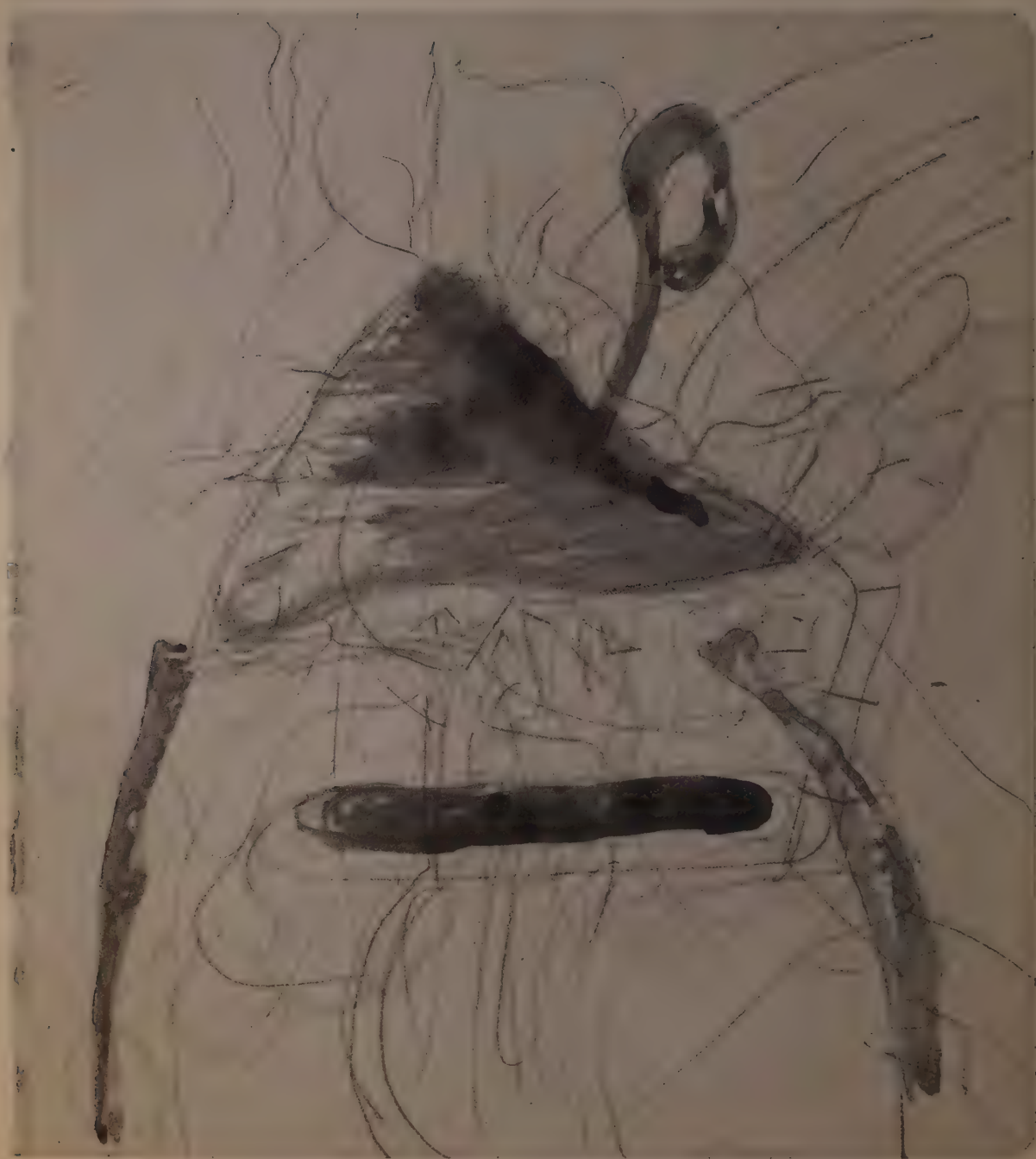




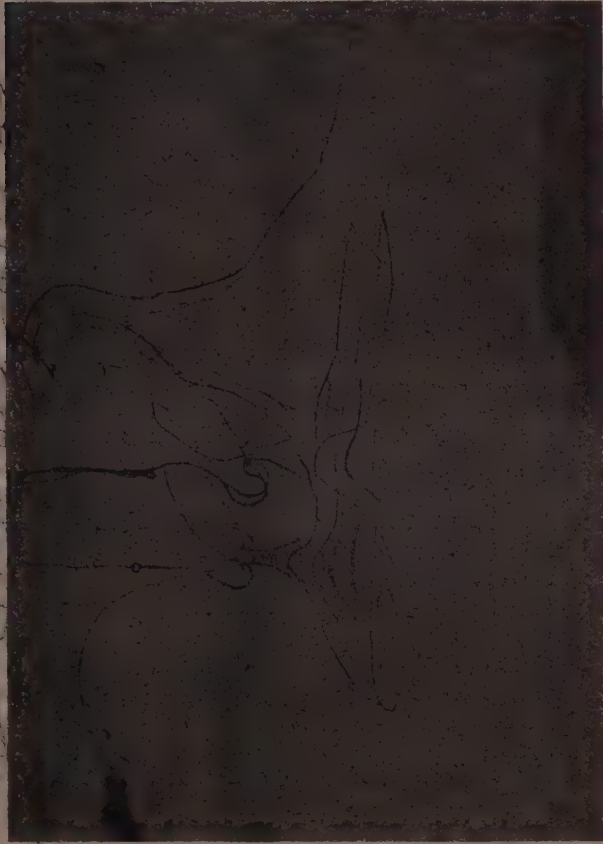








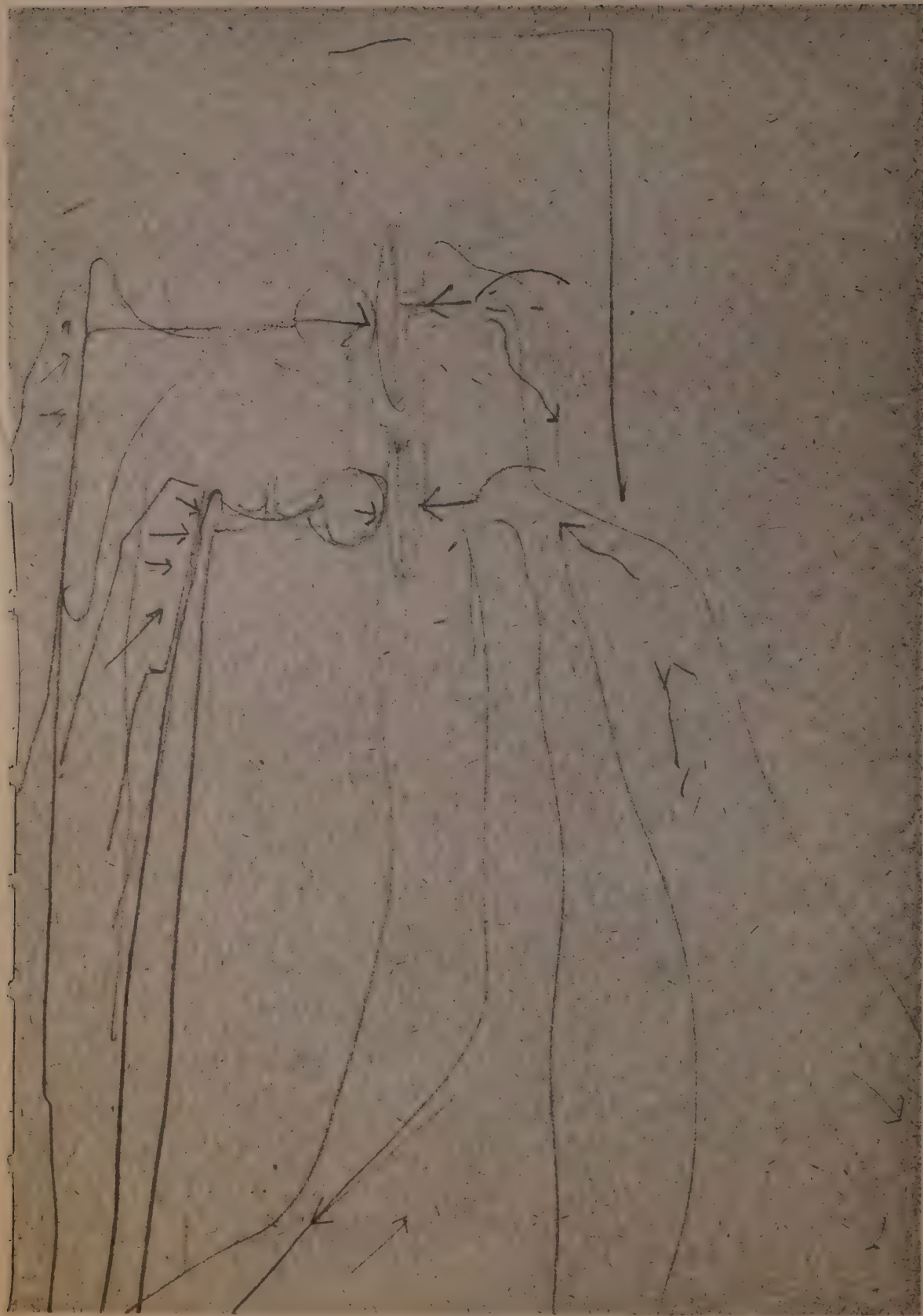
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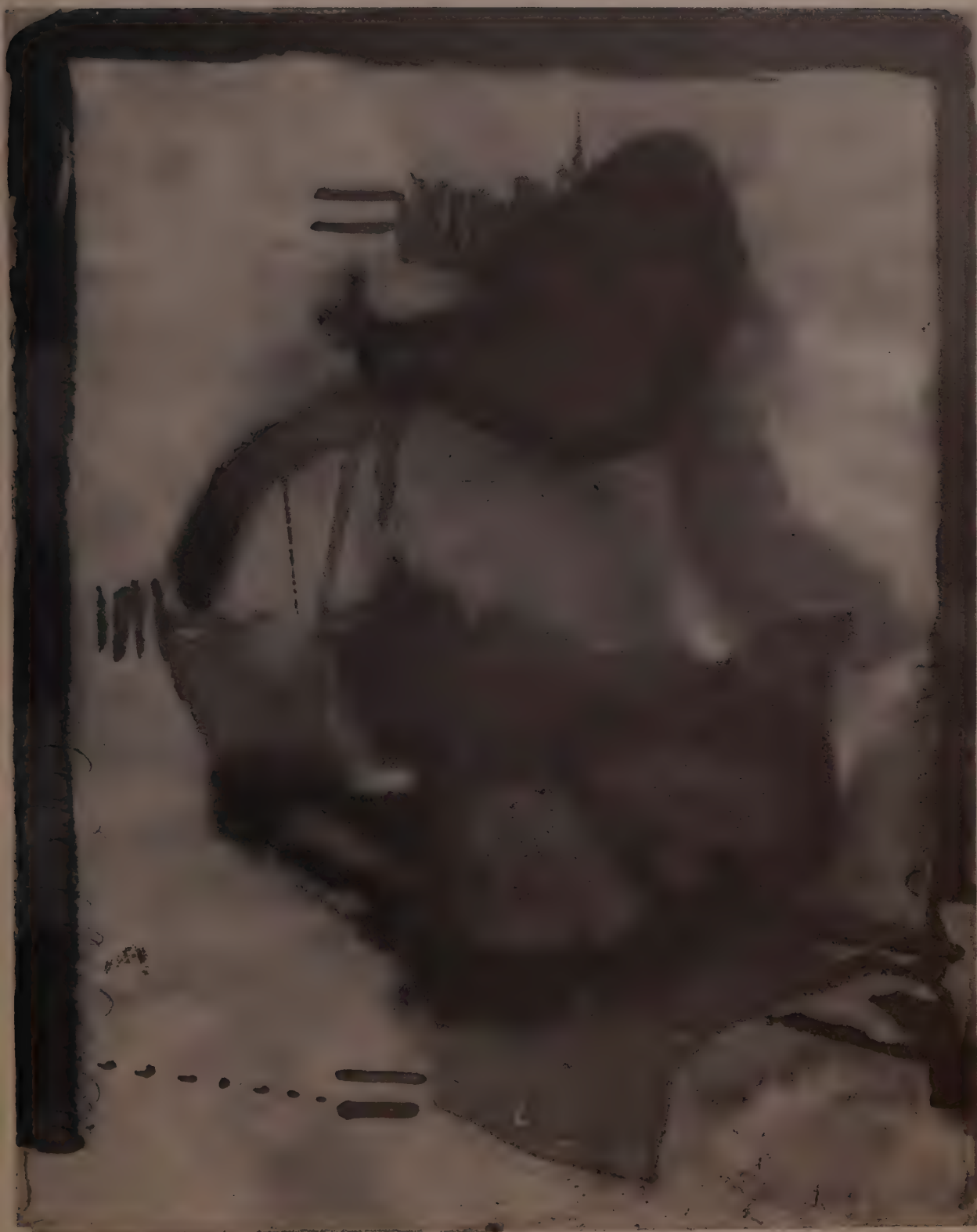


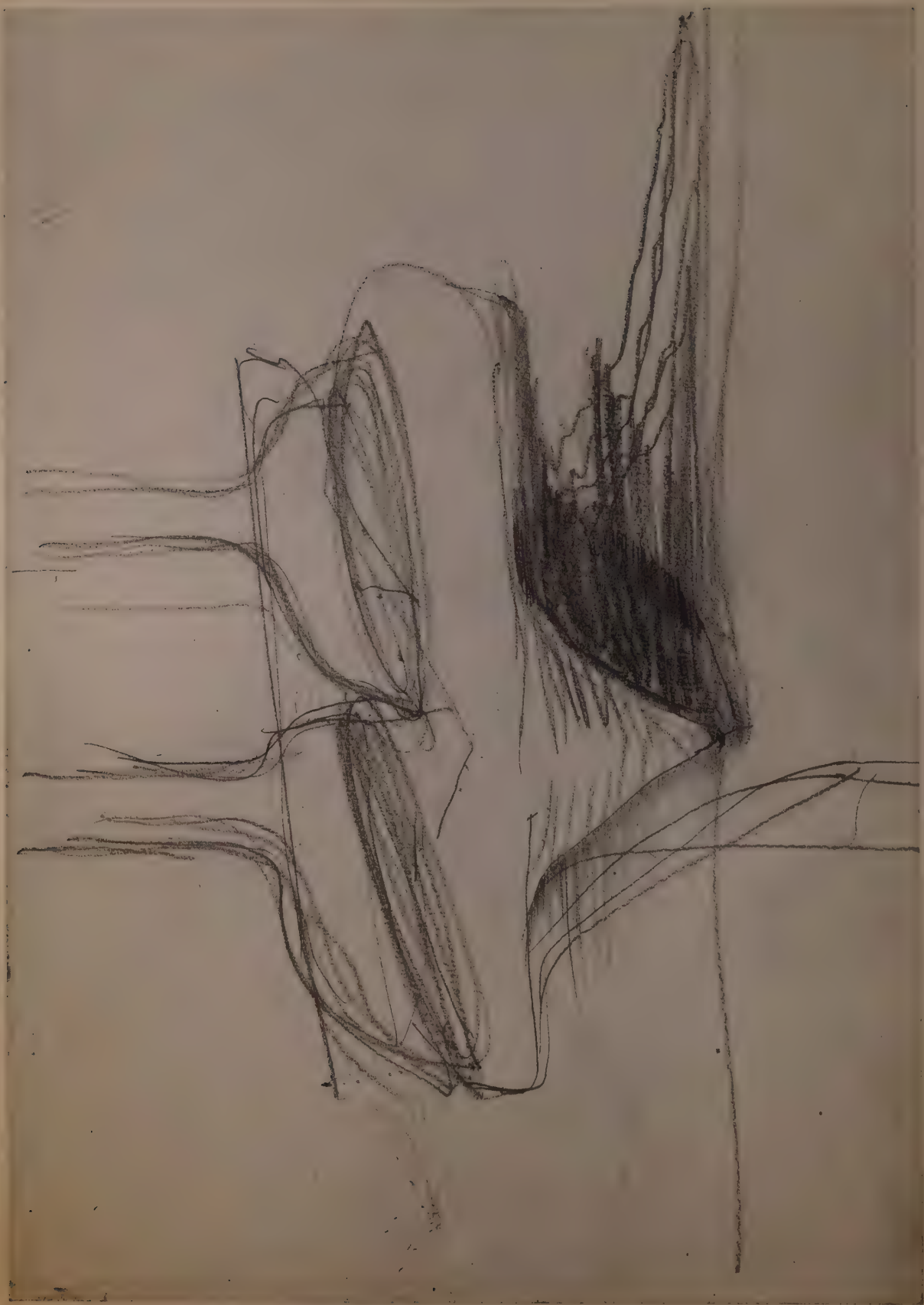
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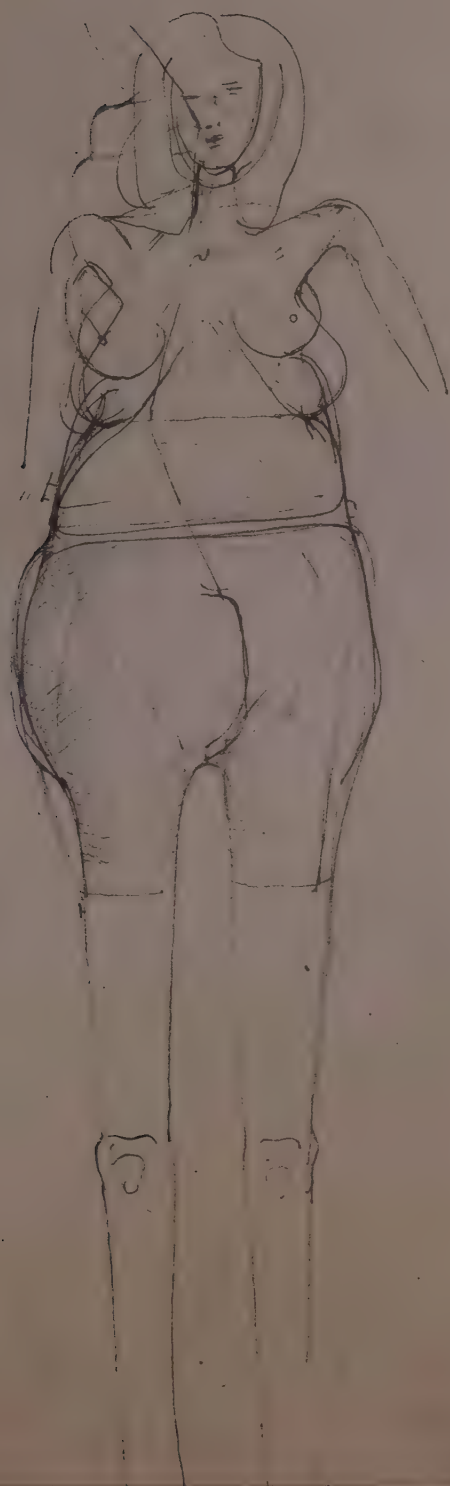
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Lappeler by (E)
Eck mit Schlotter

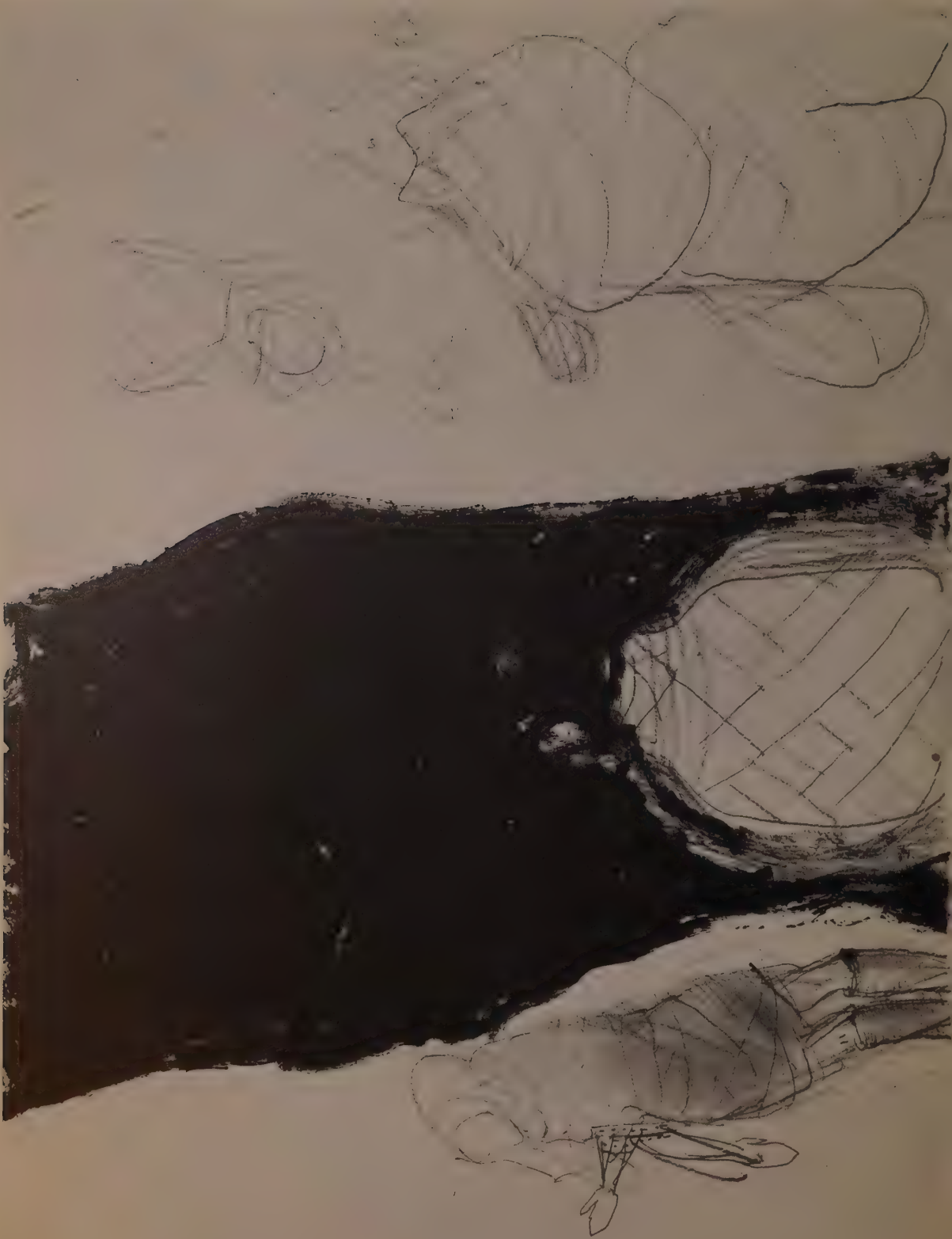
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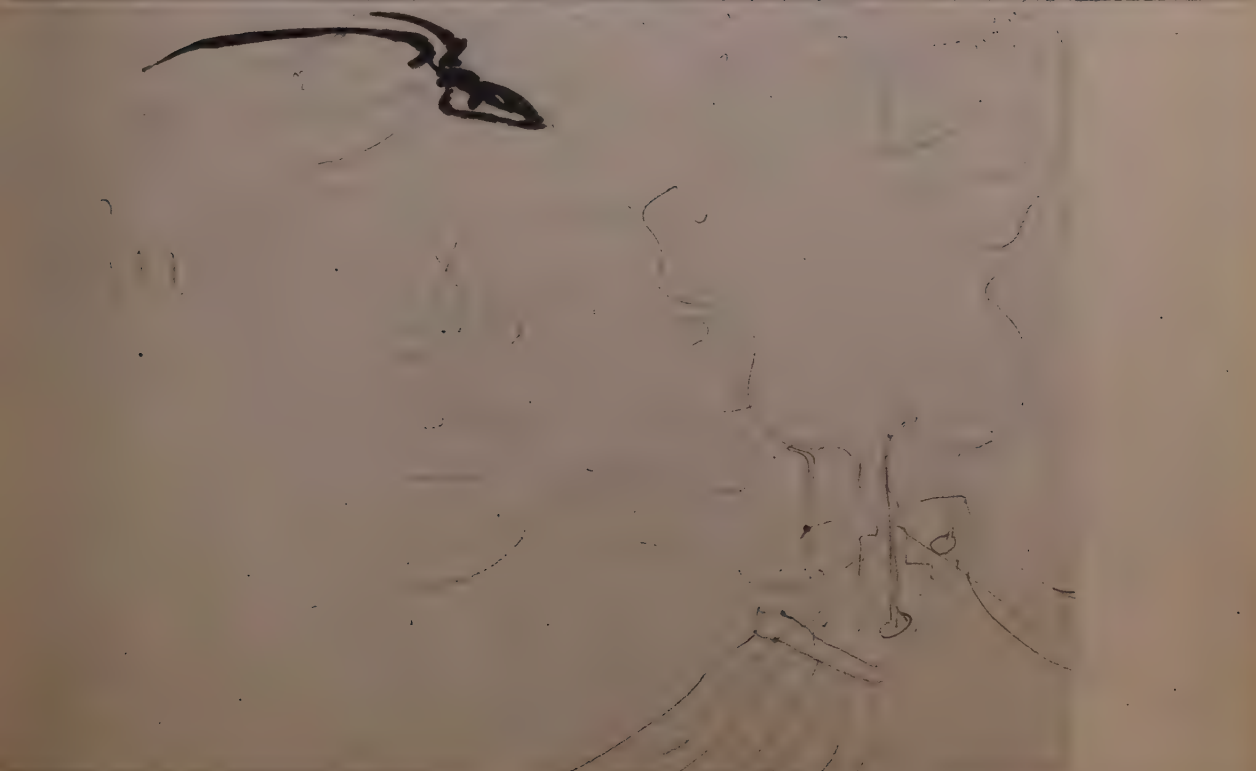
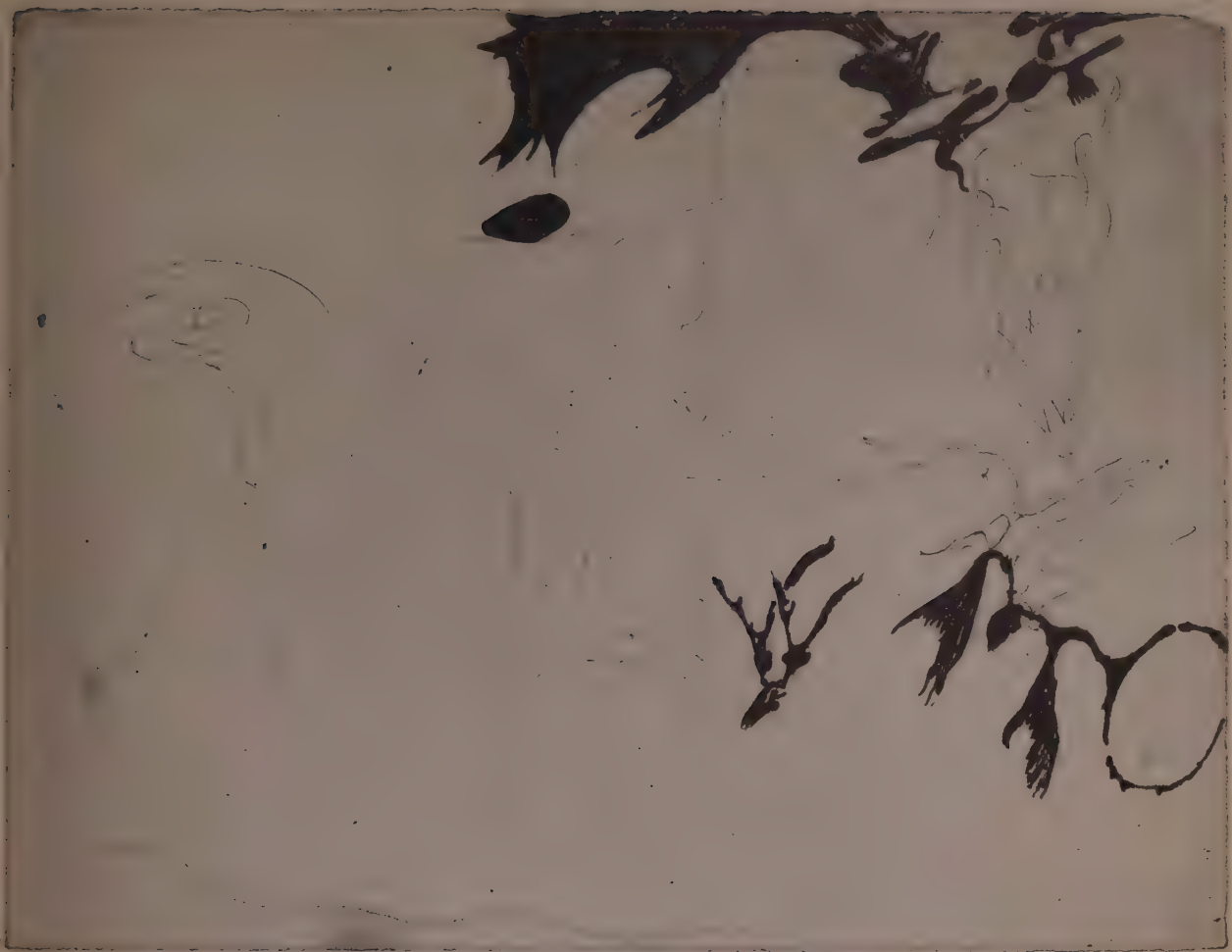


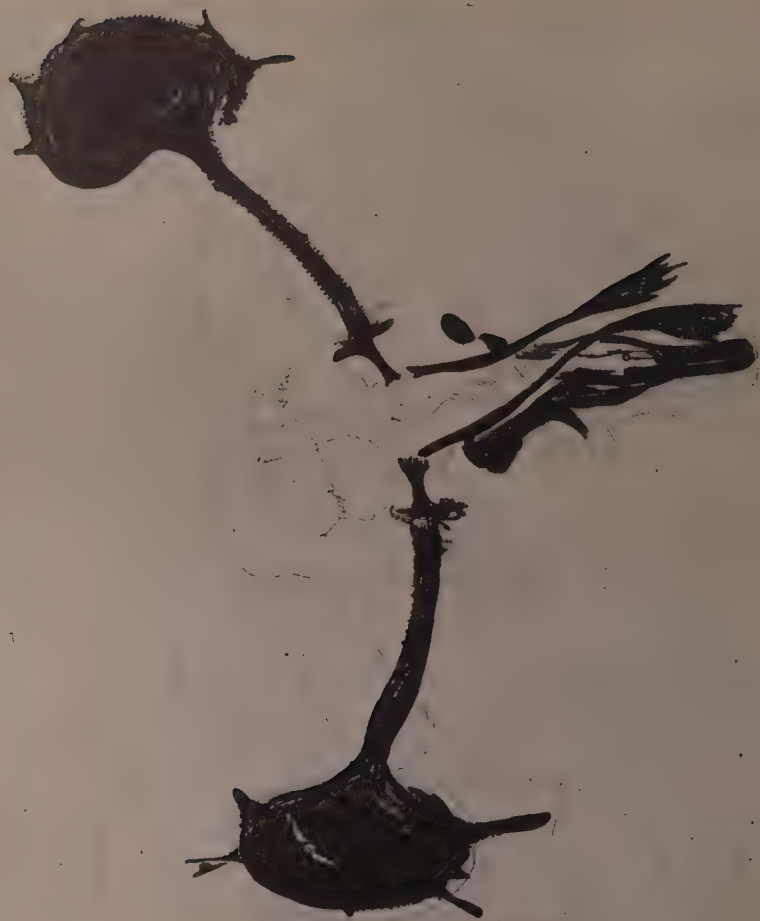






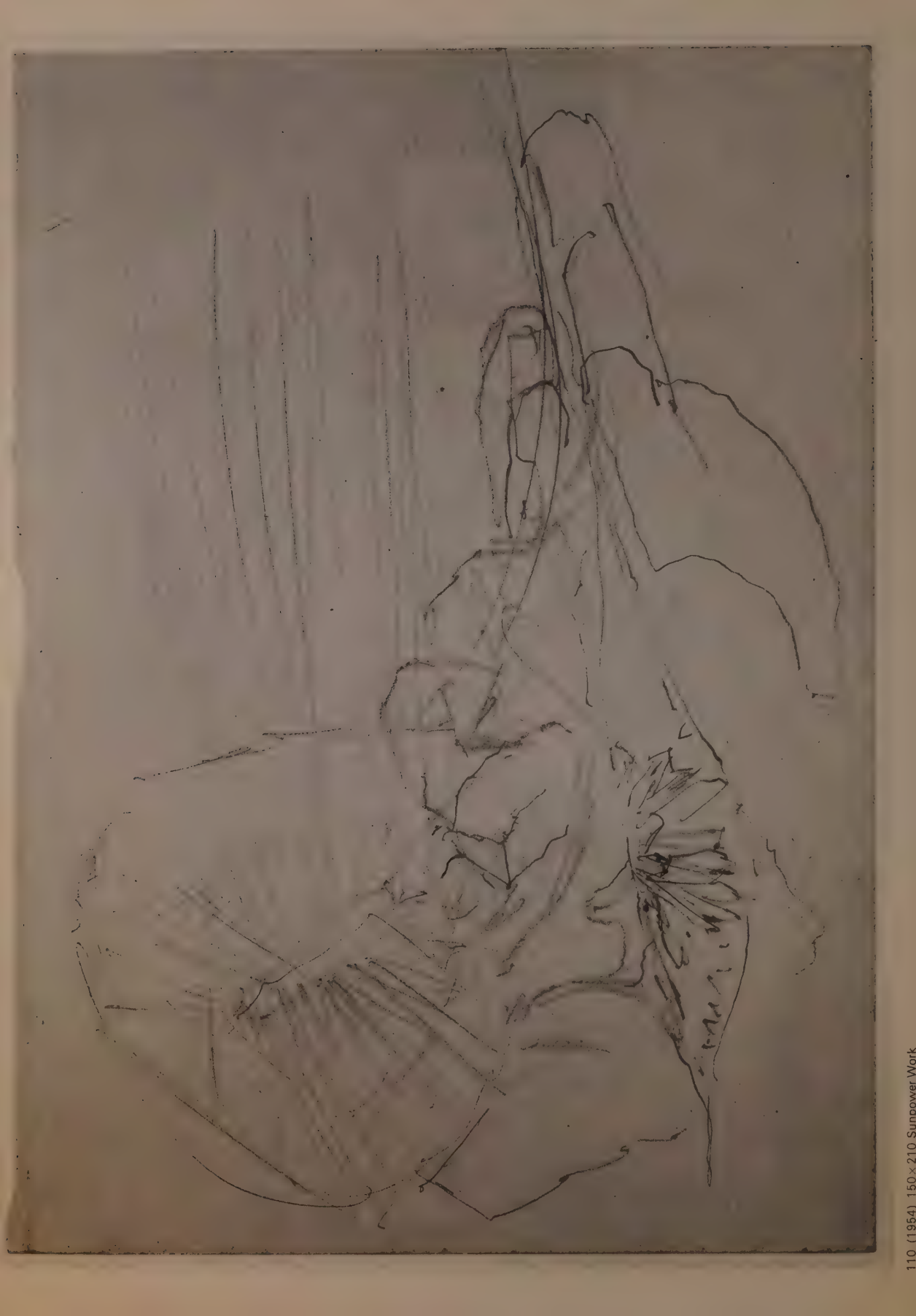


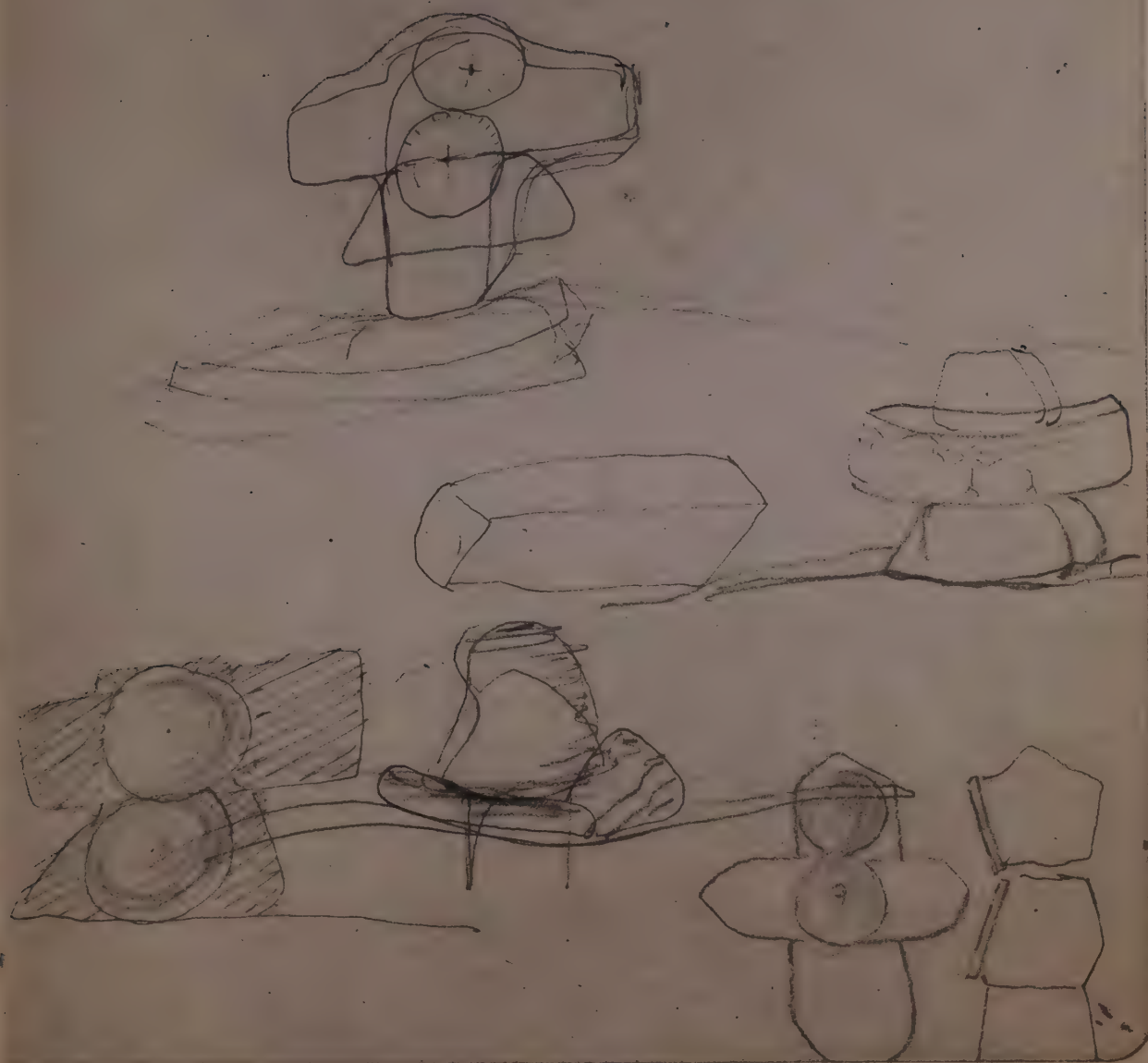




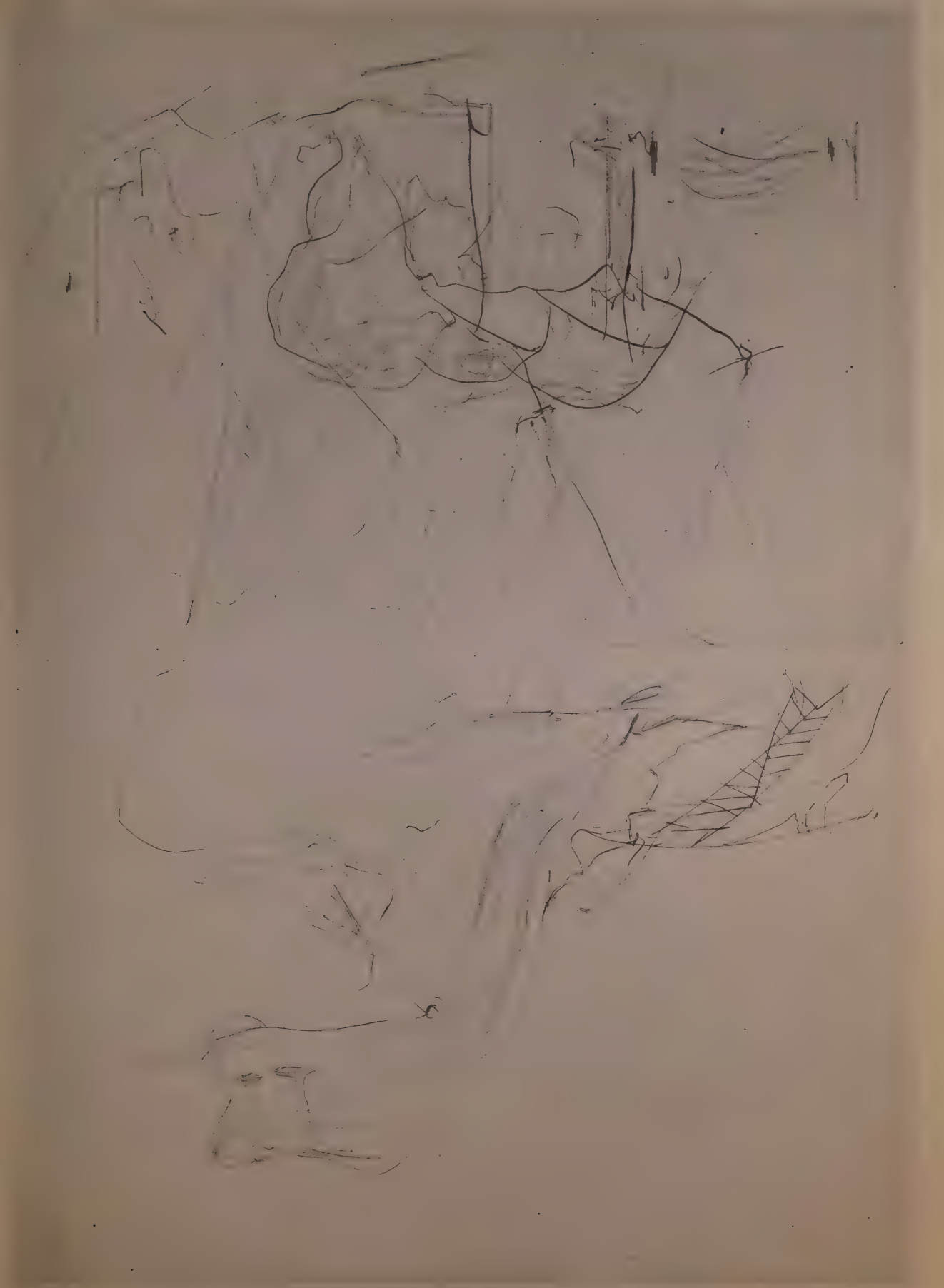




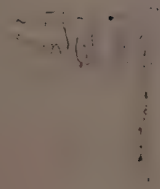
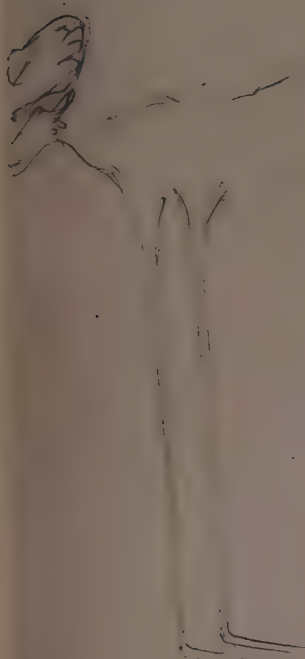


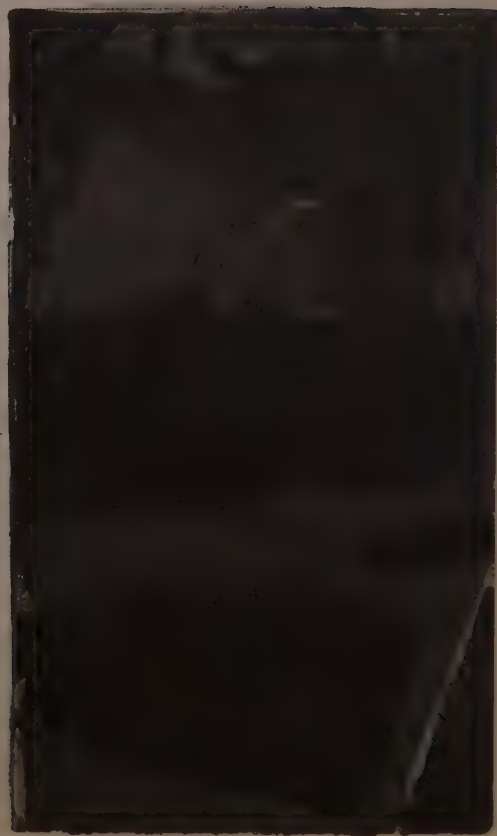


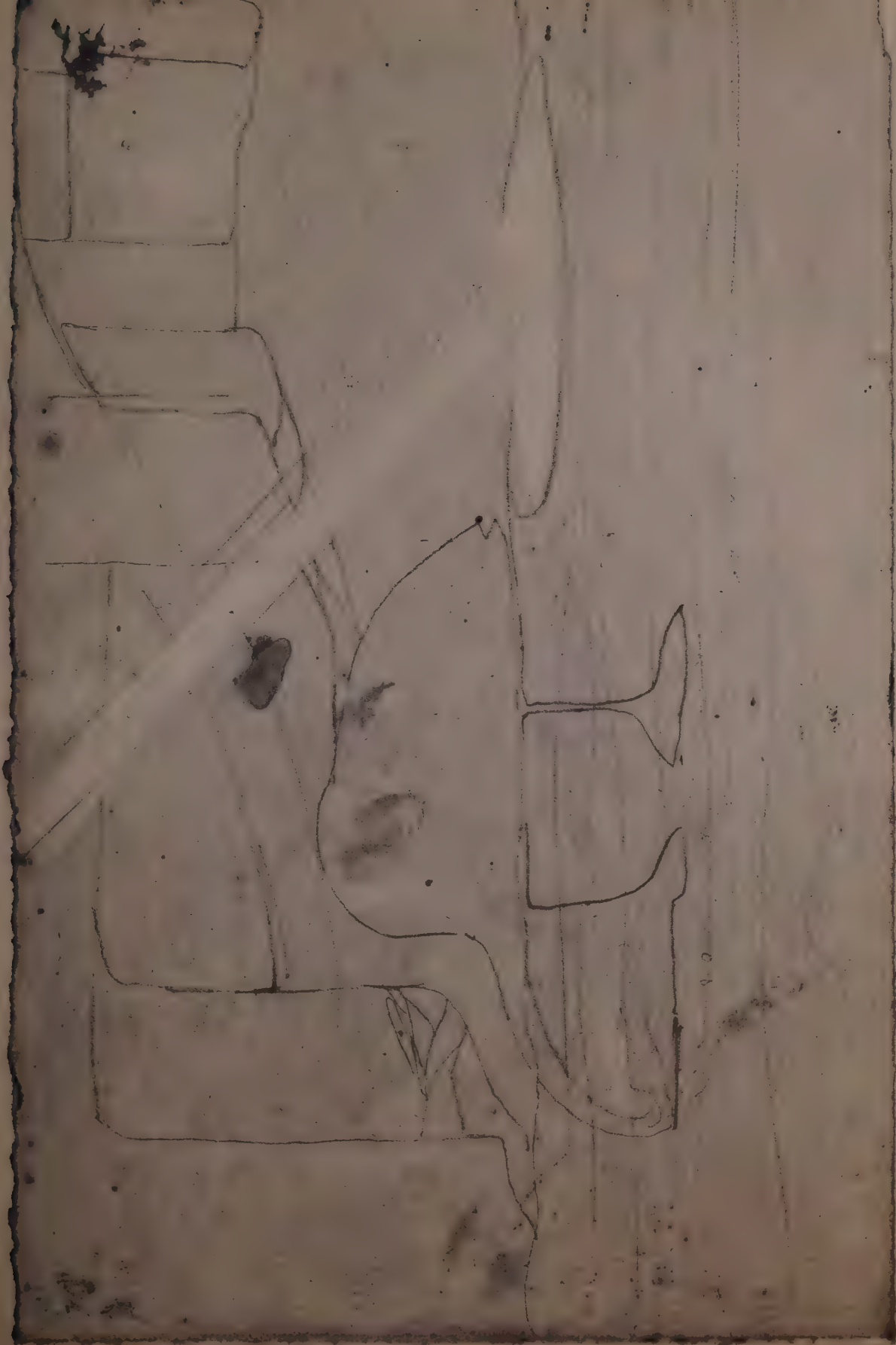


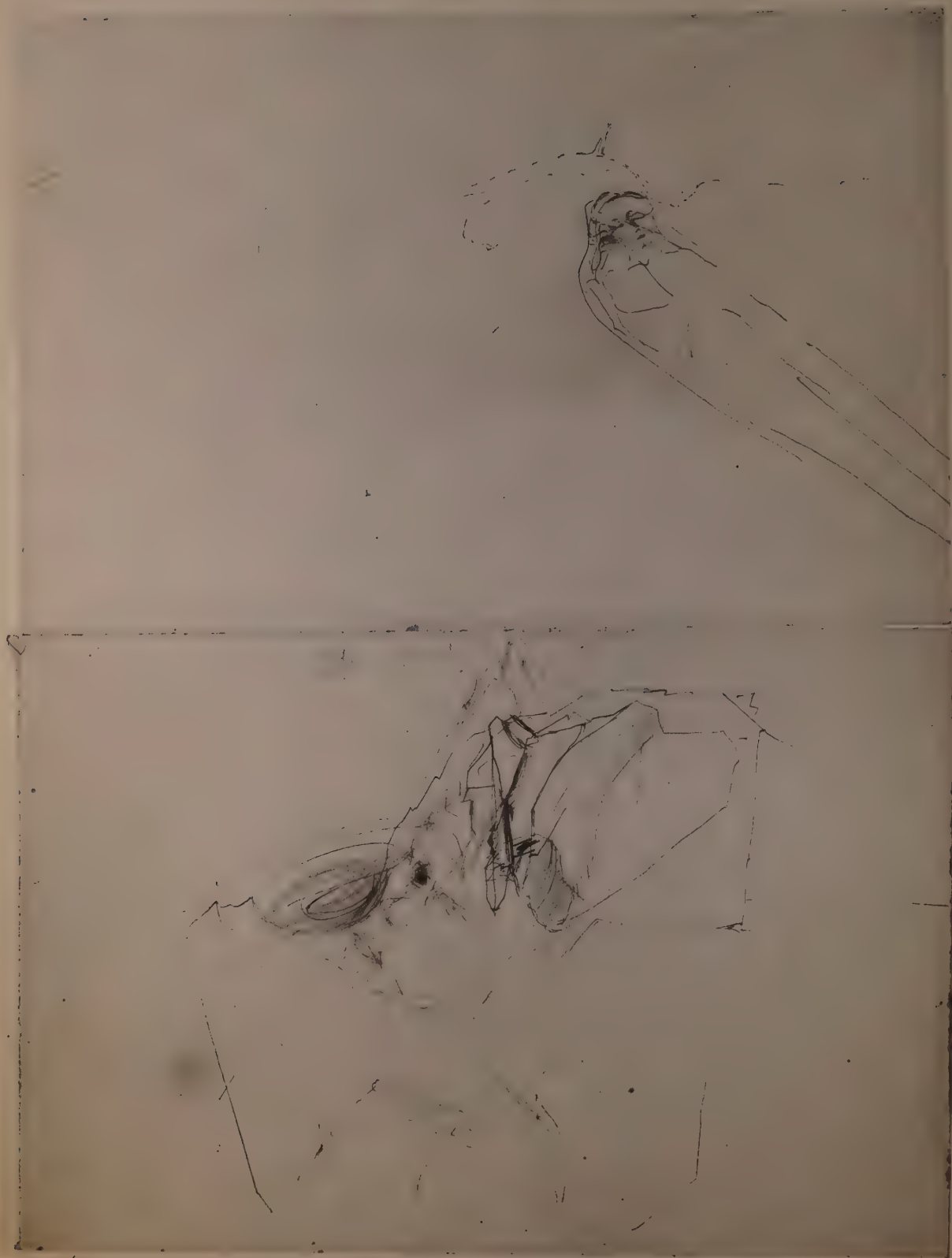






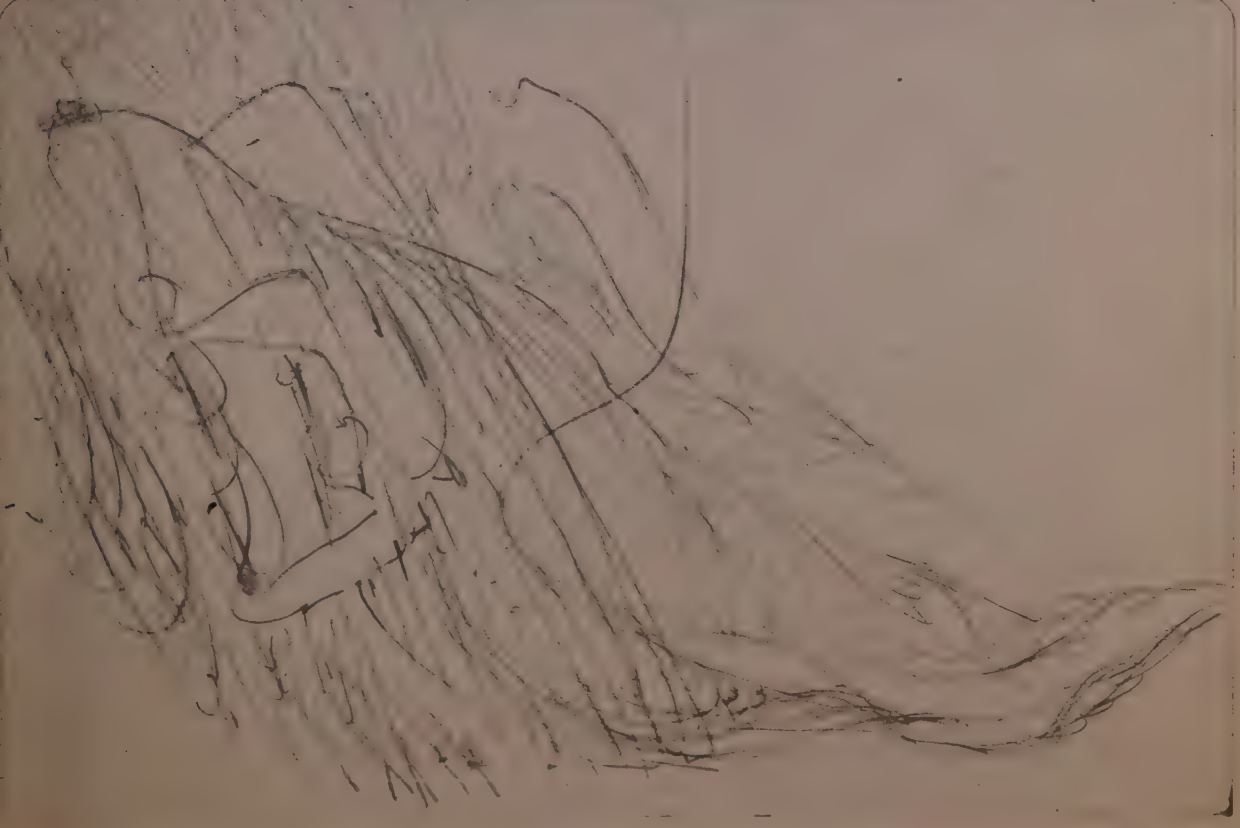


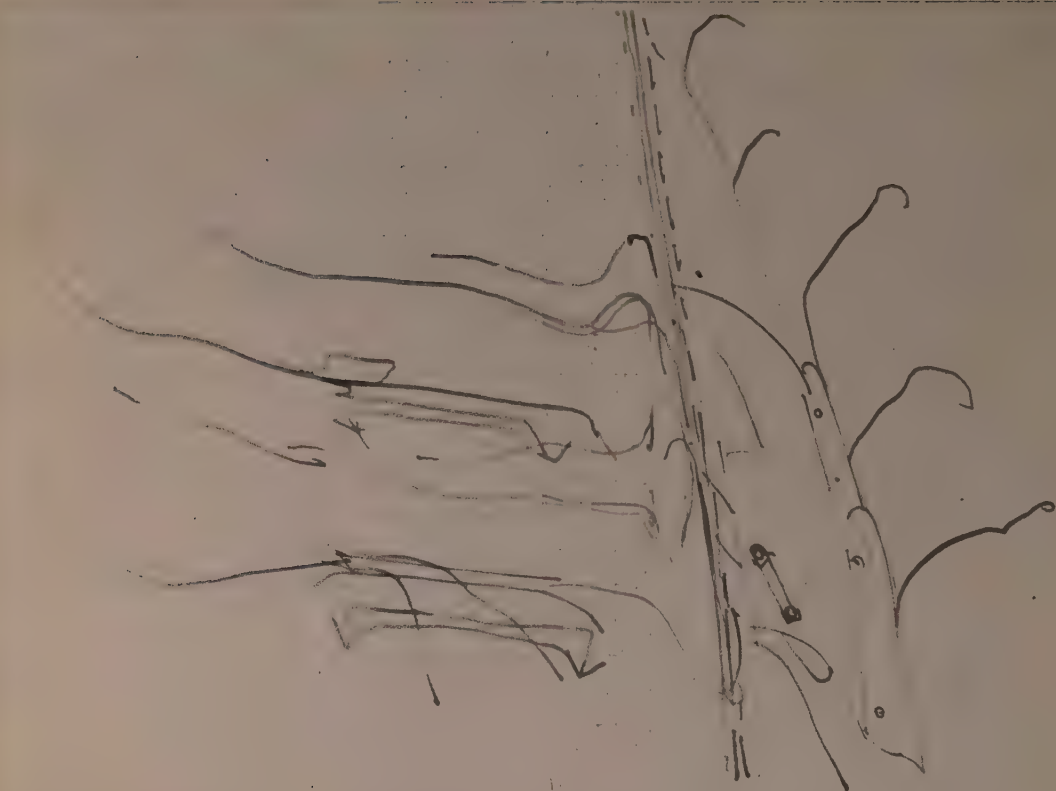








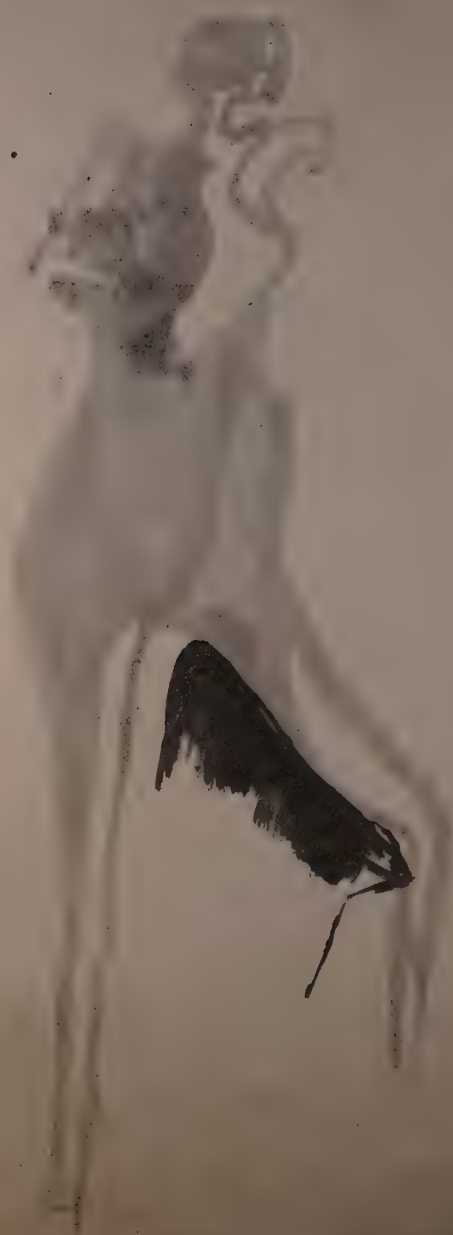




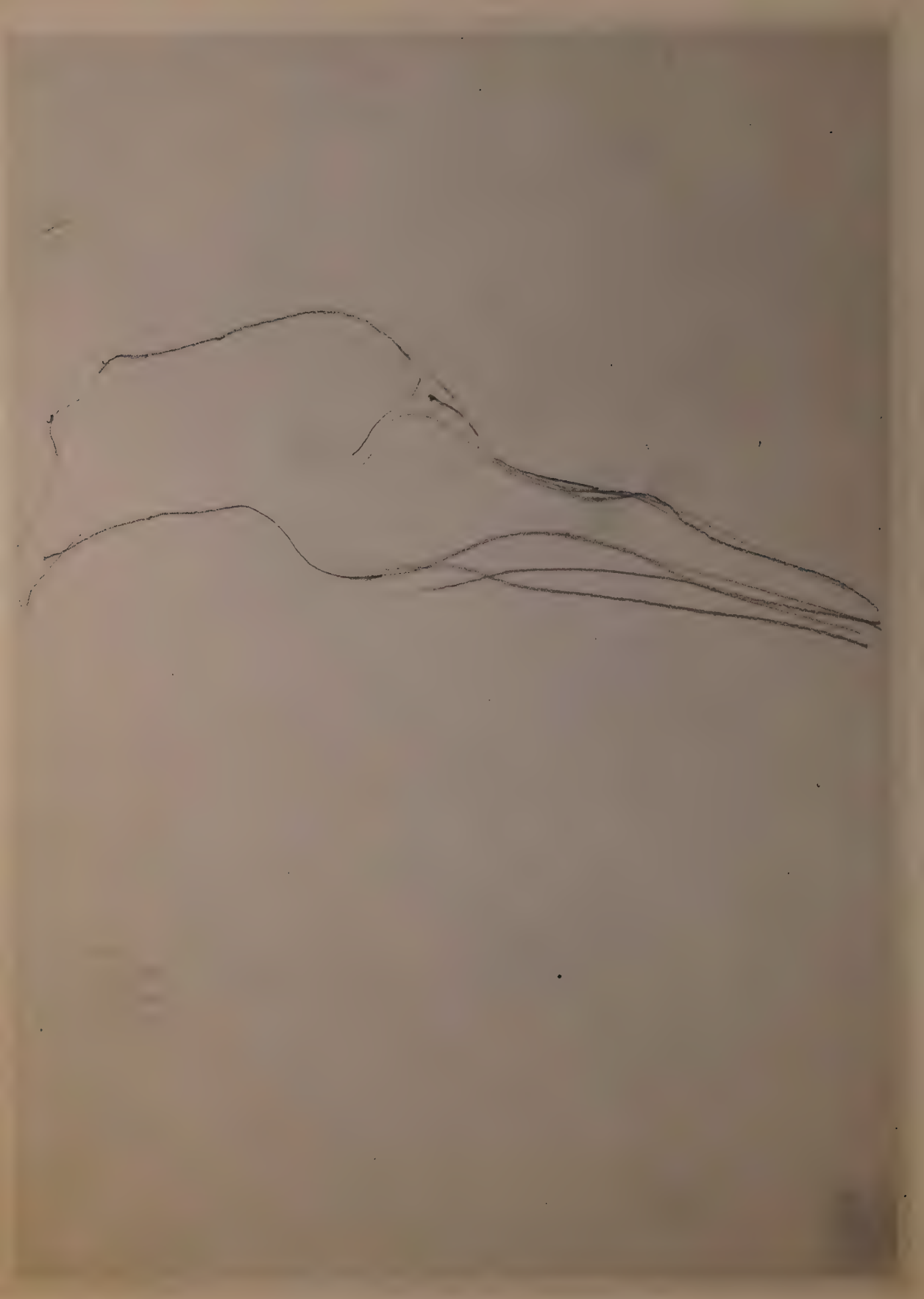


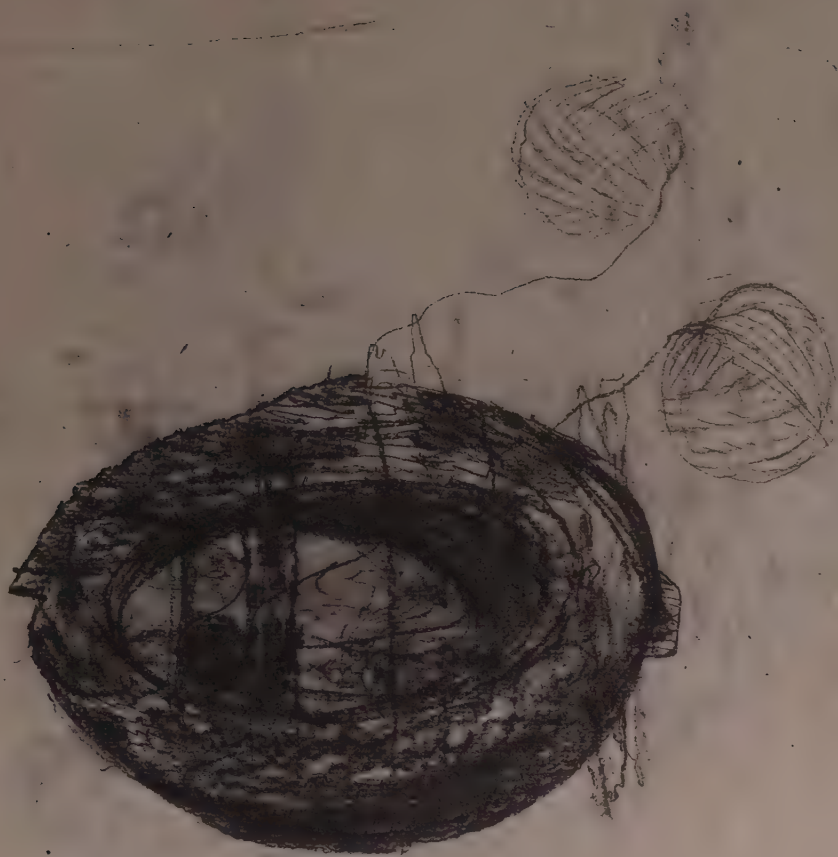


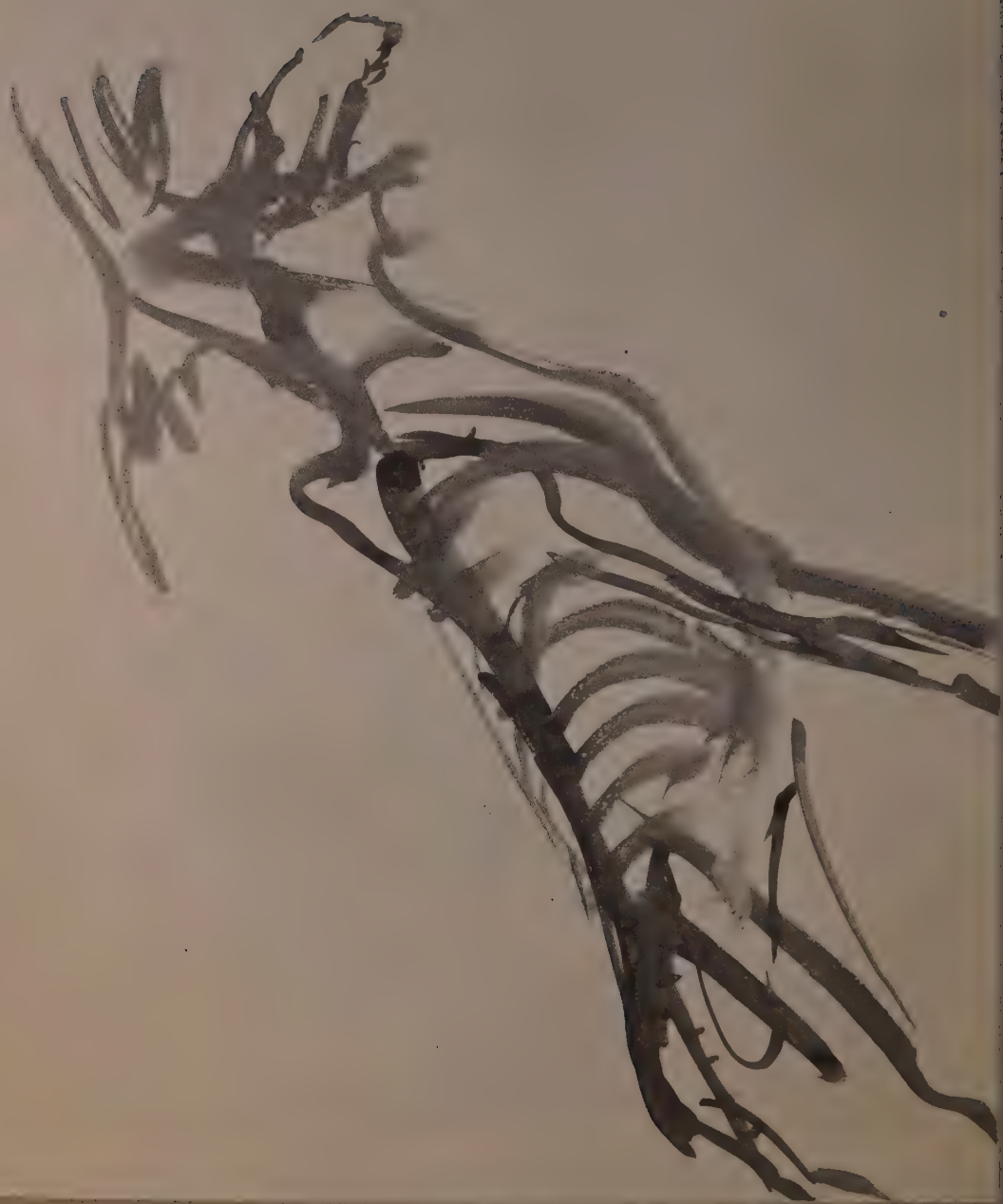






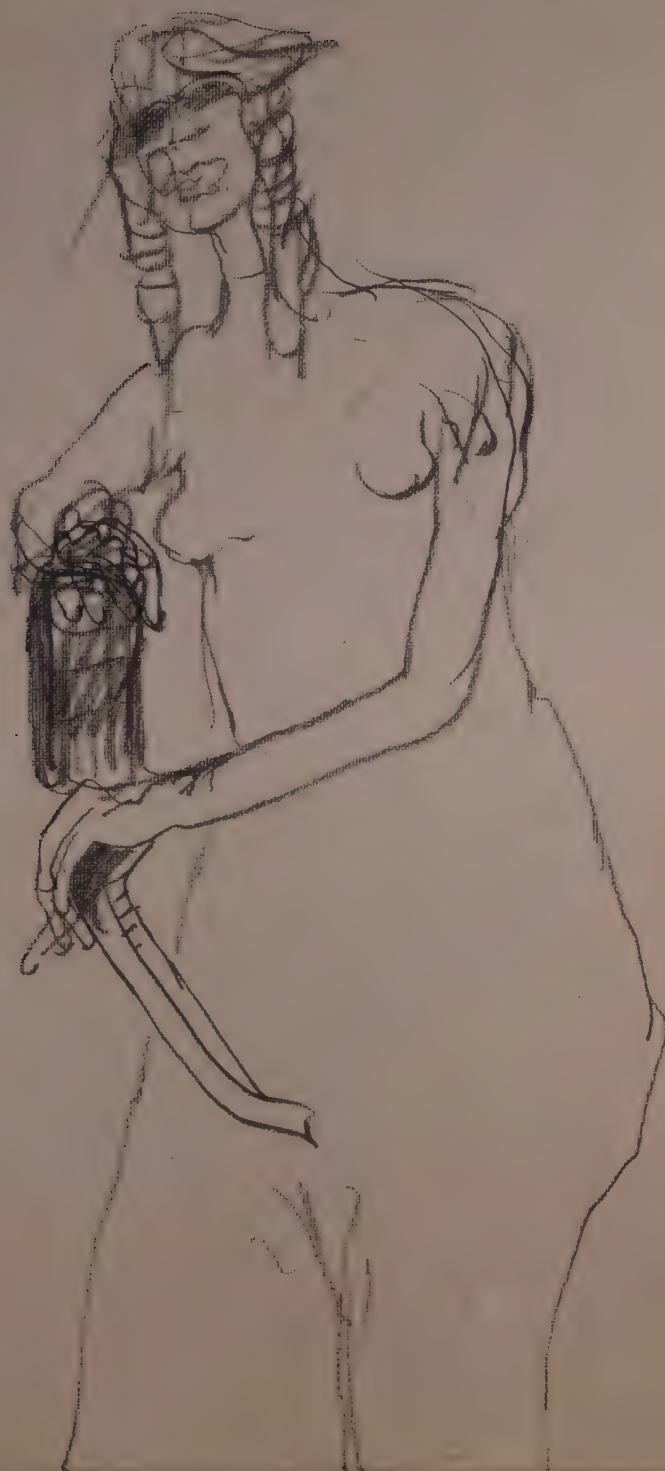


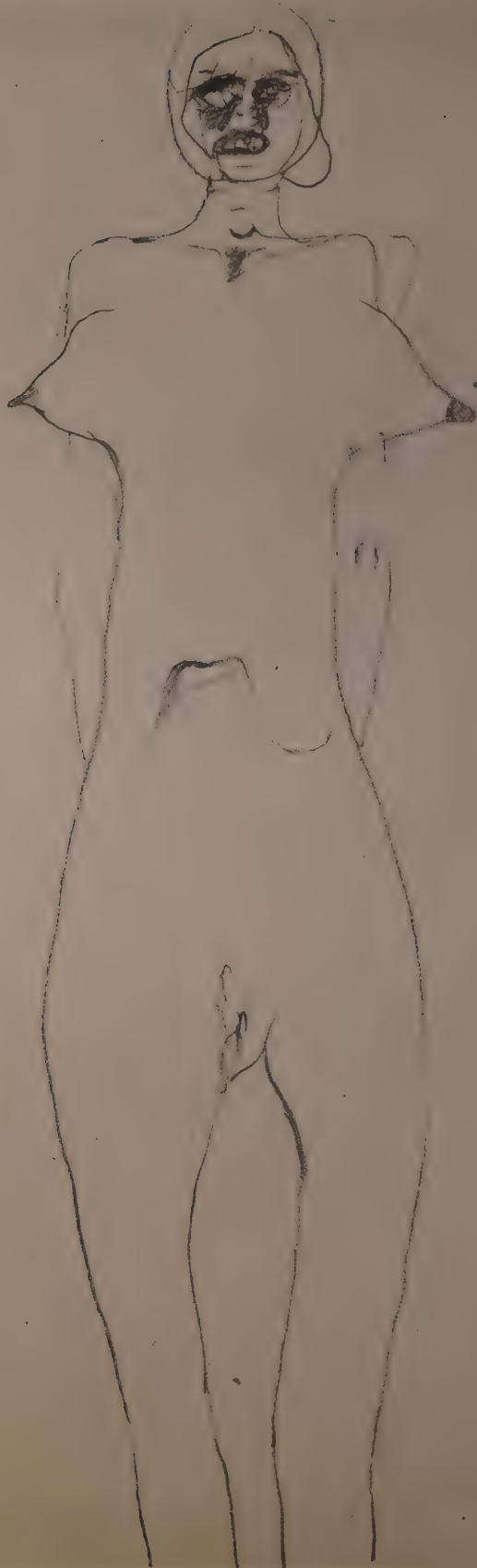




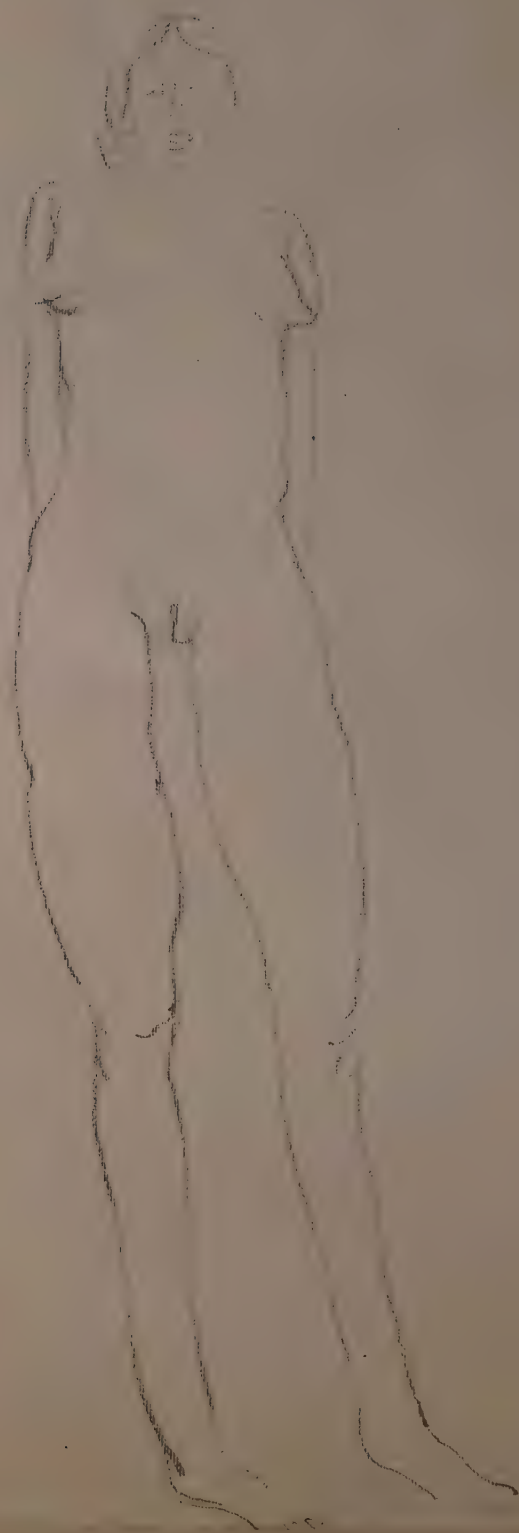




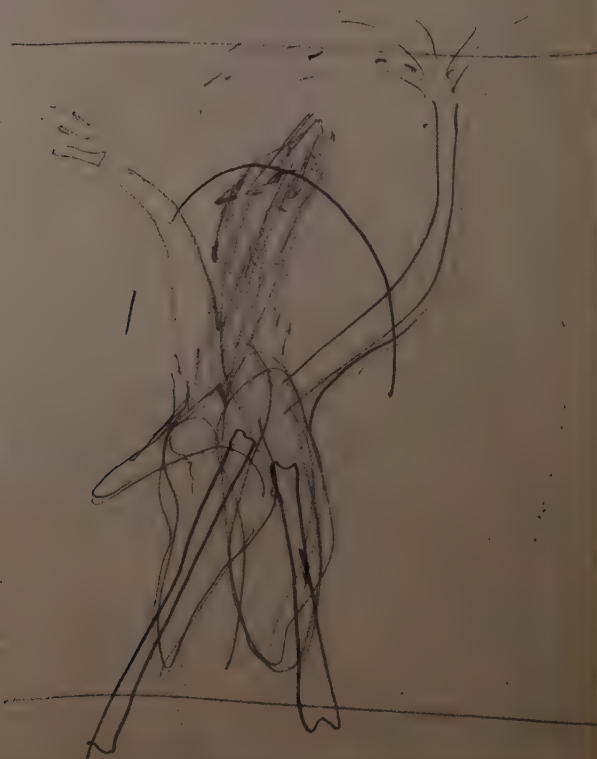




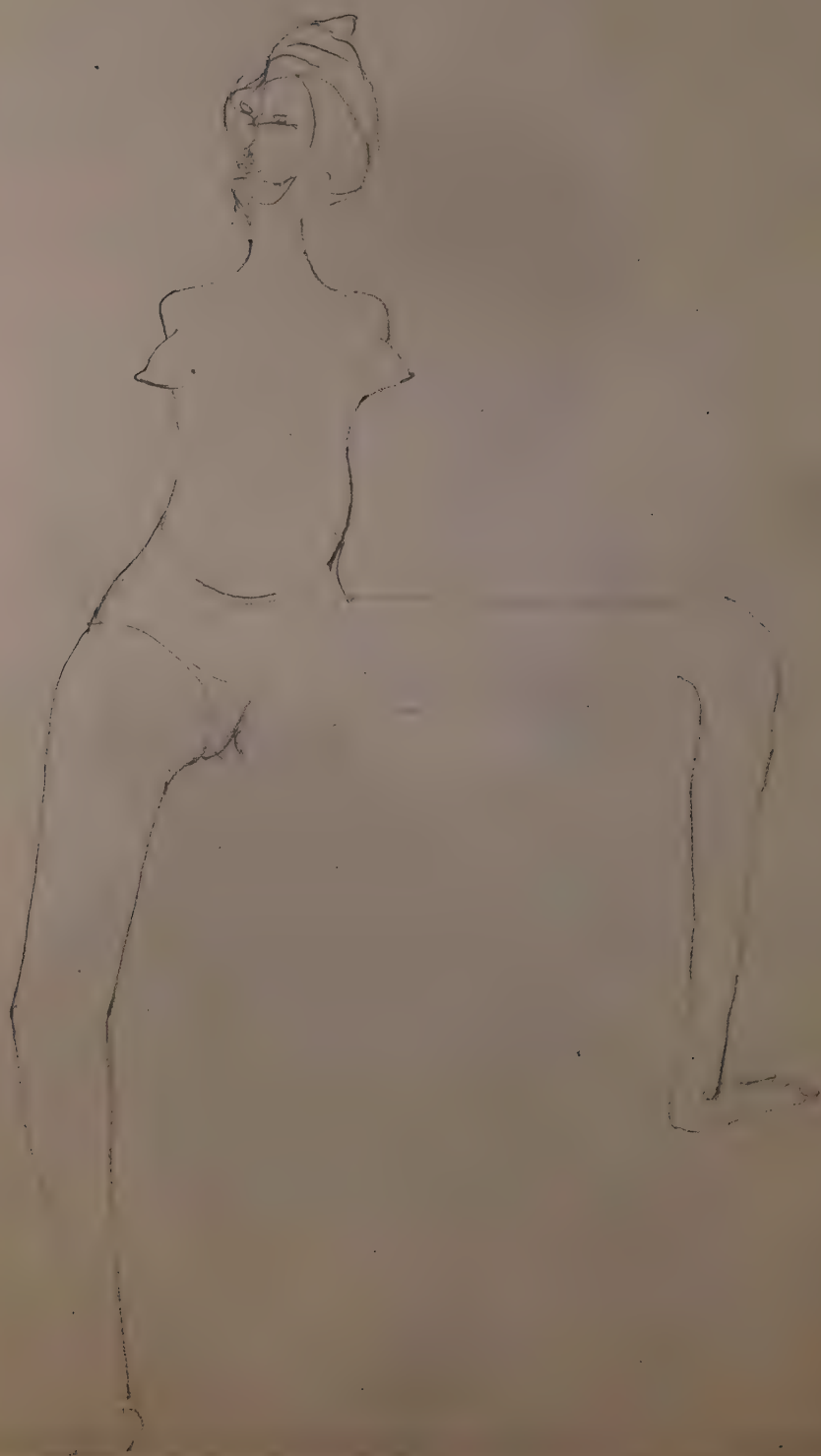


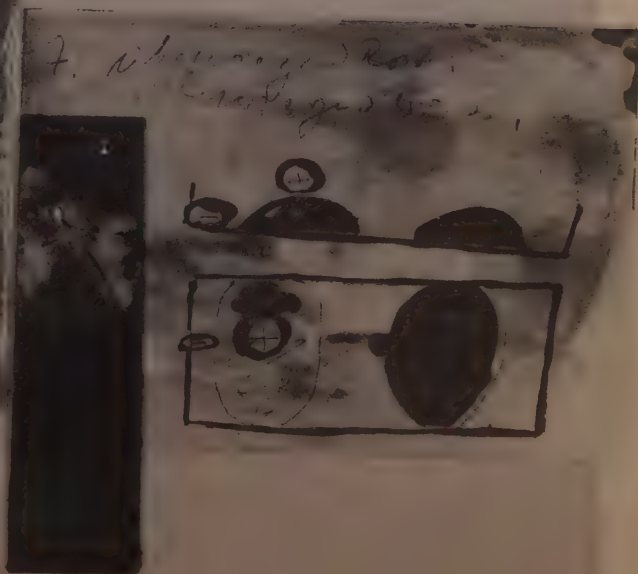


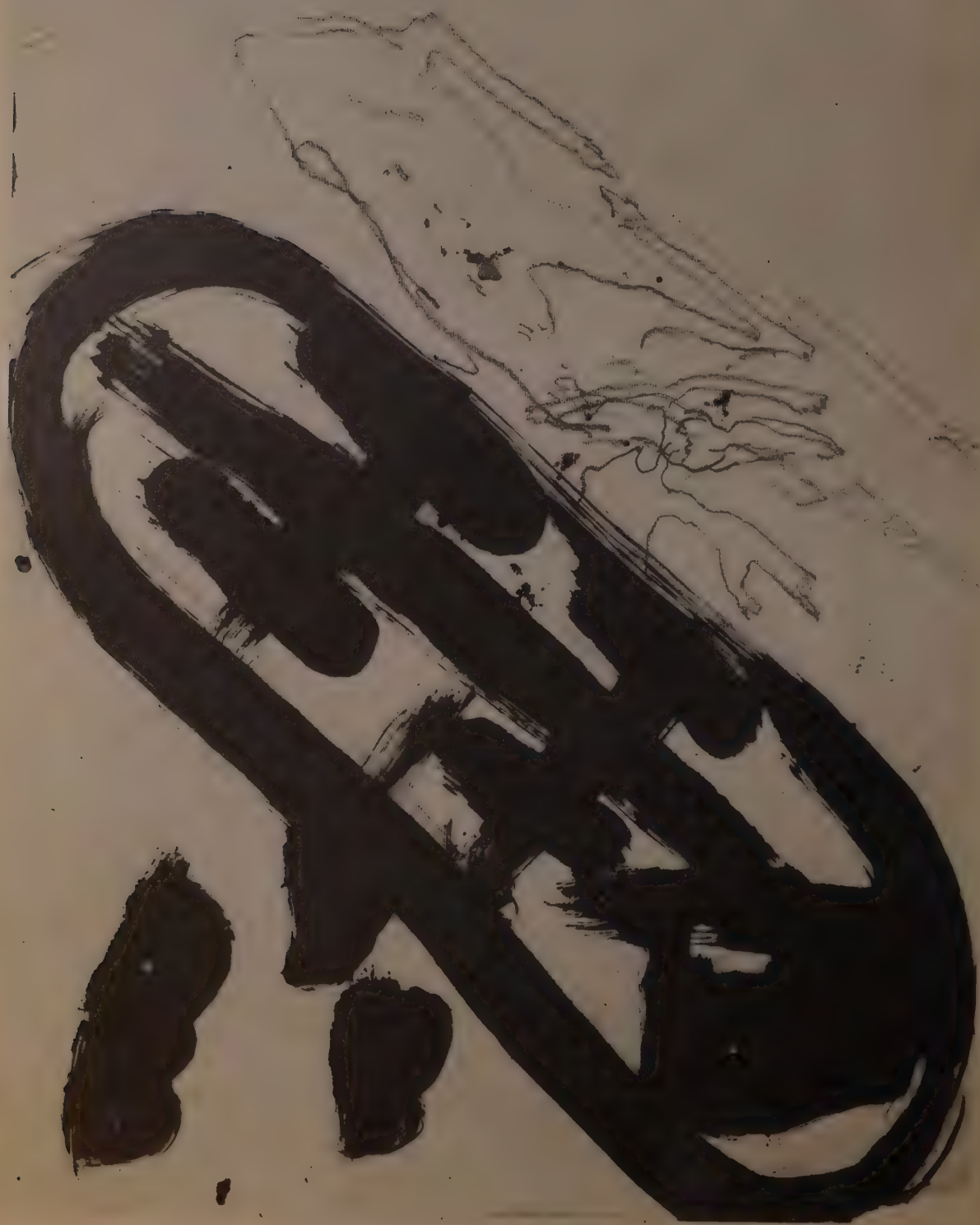


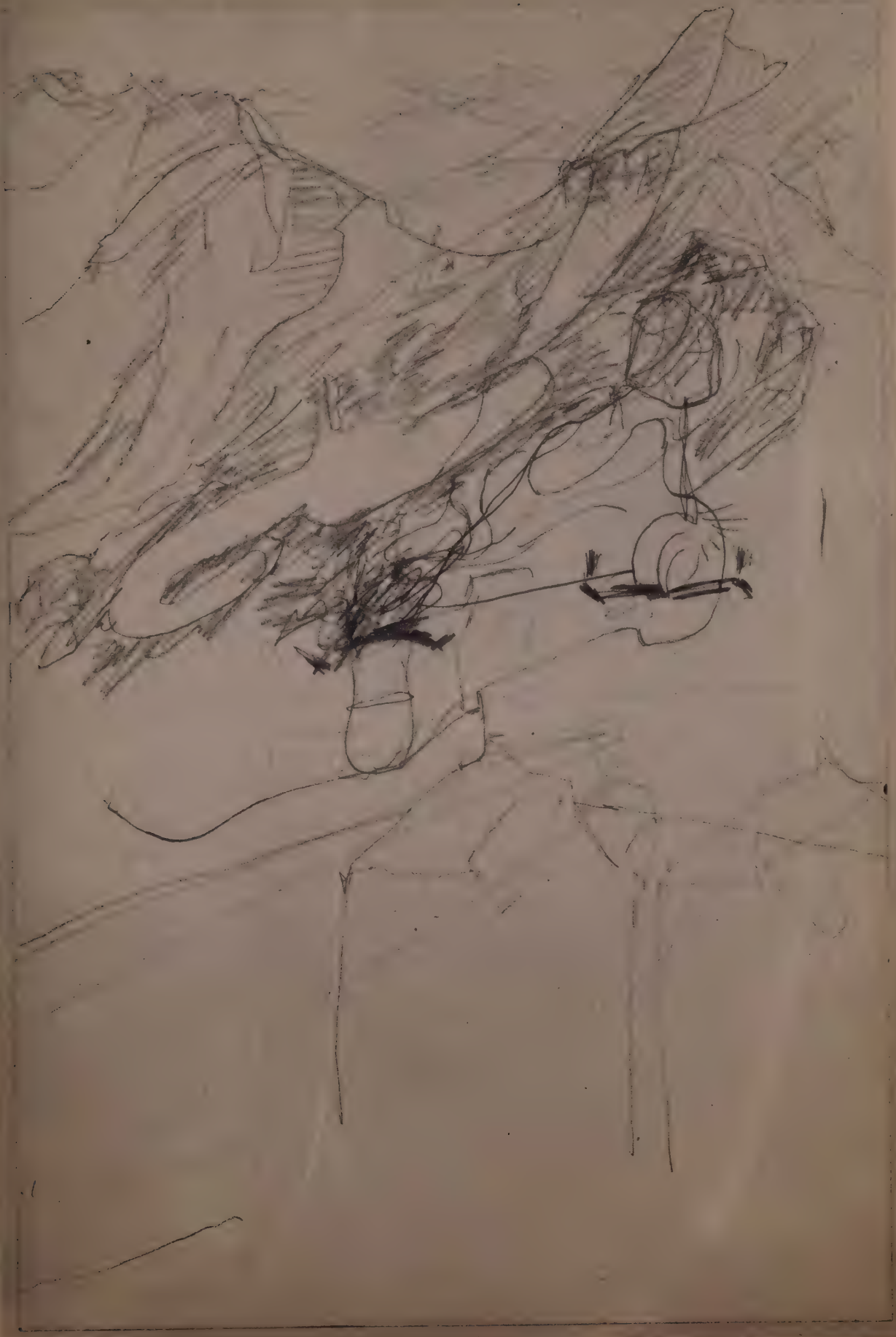






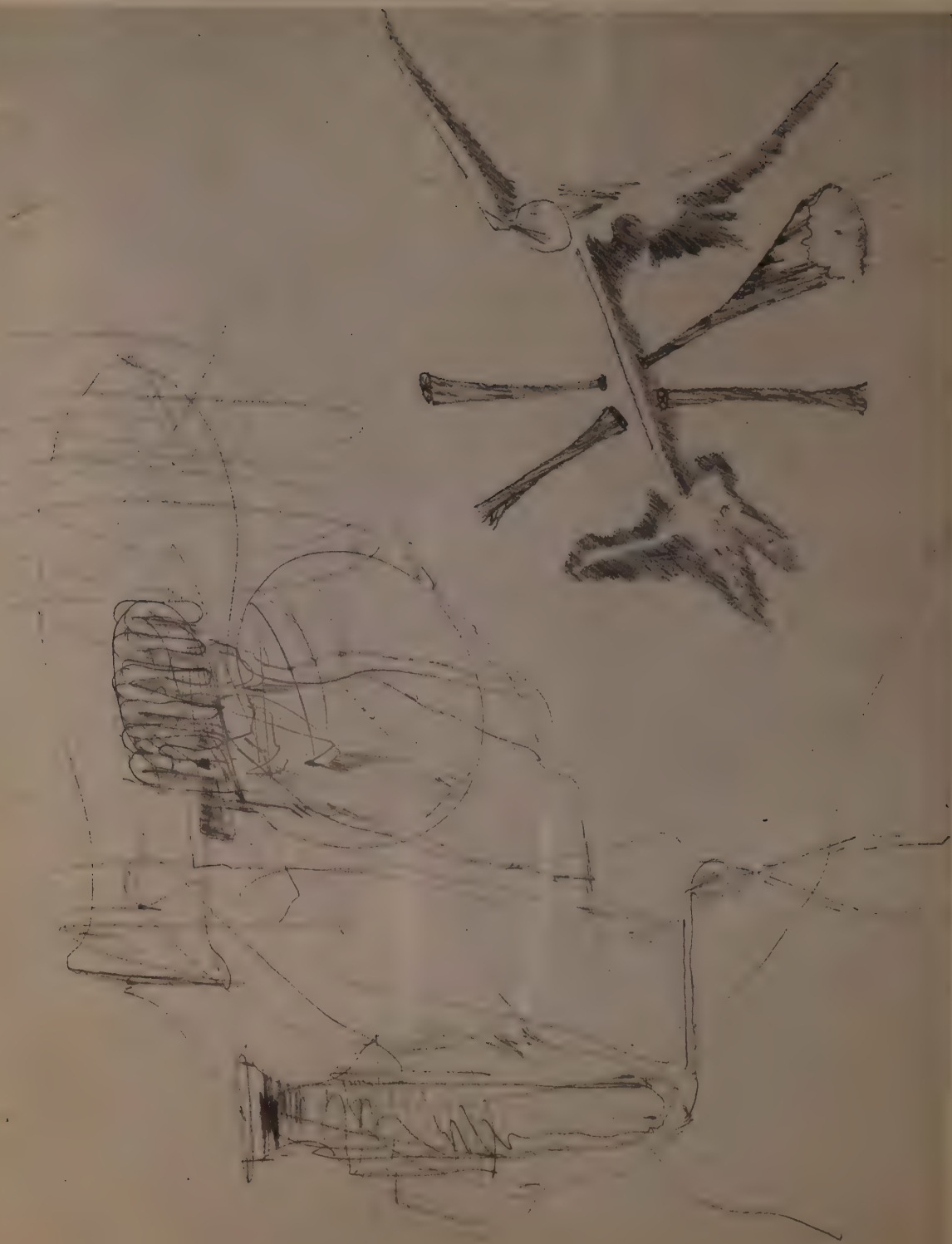












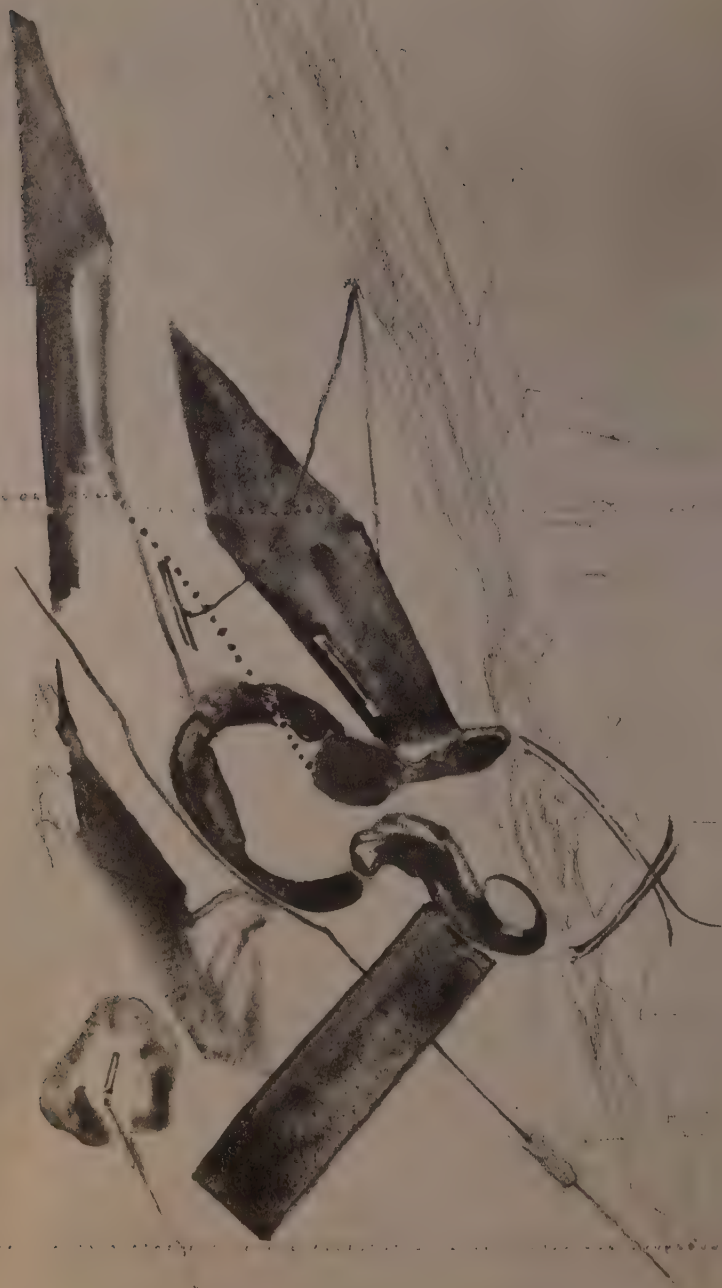


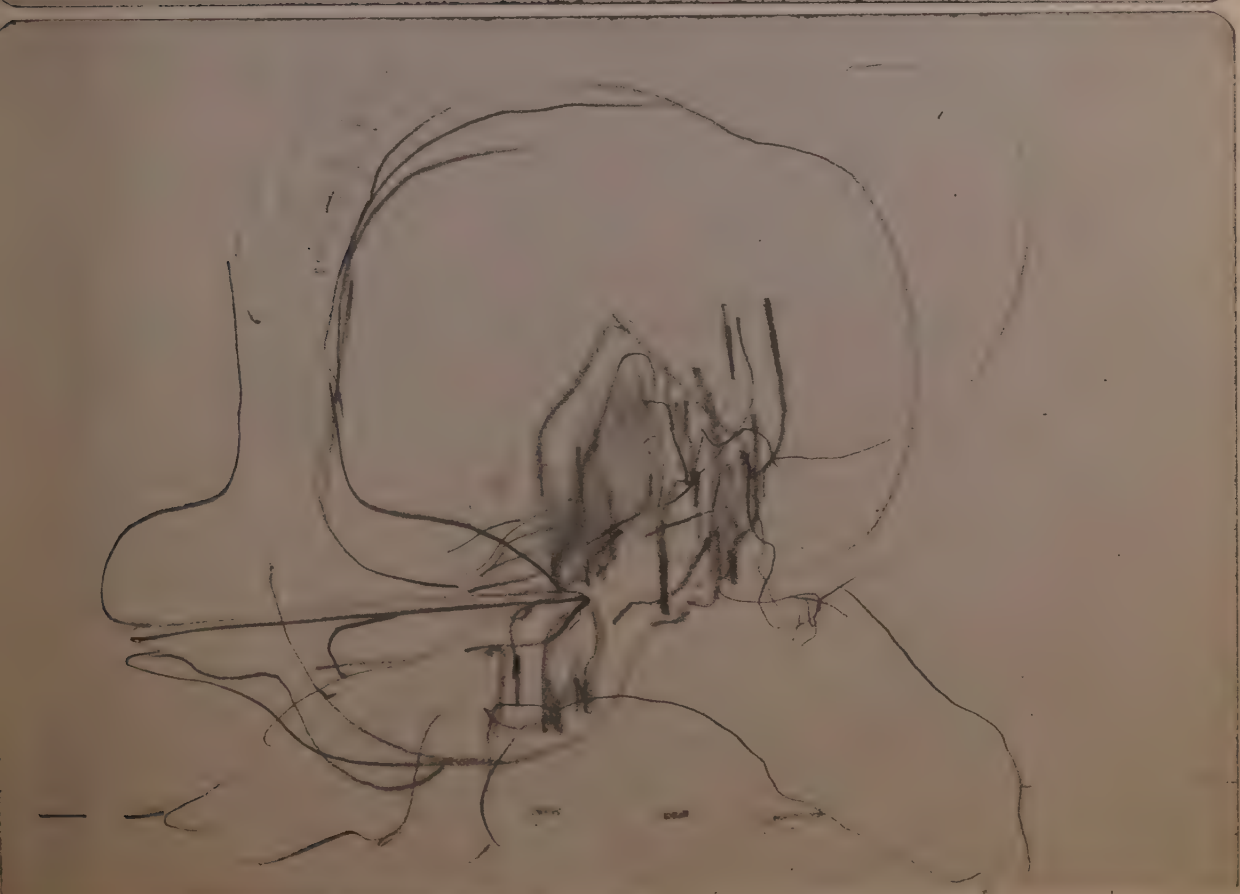
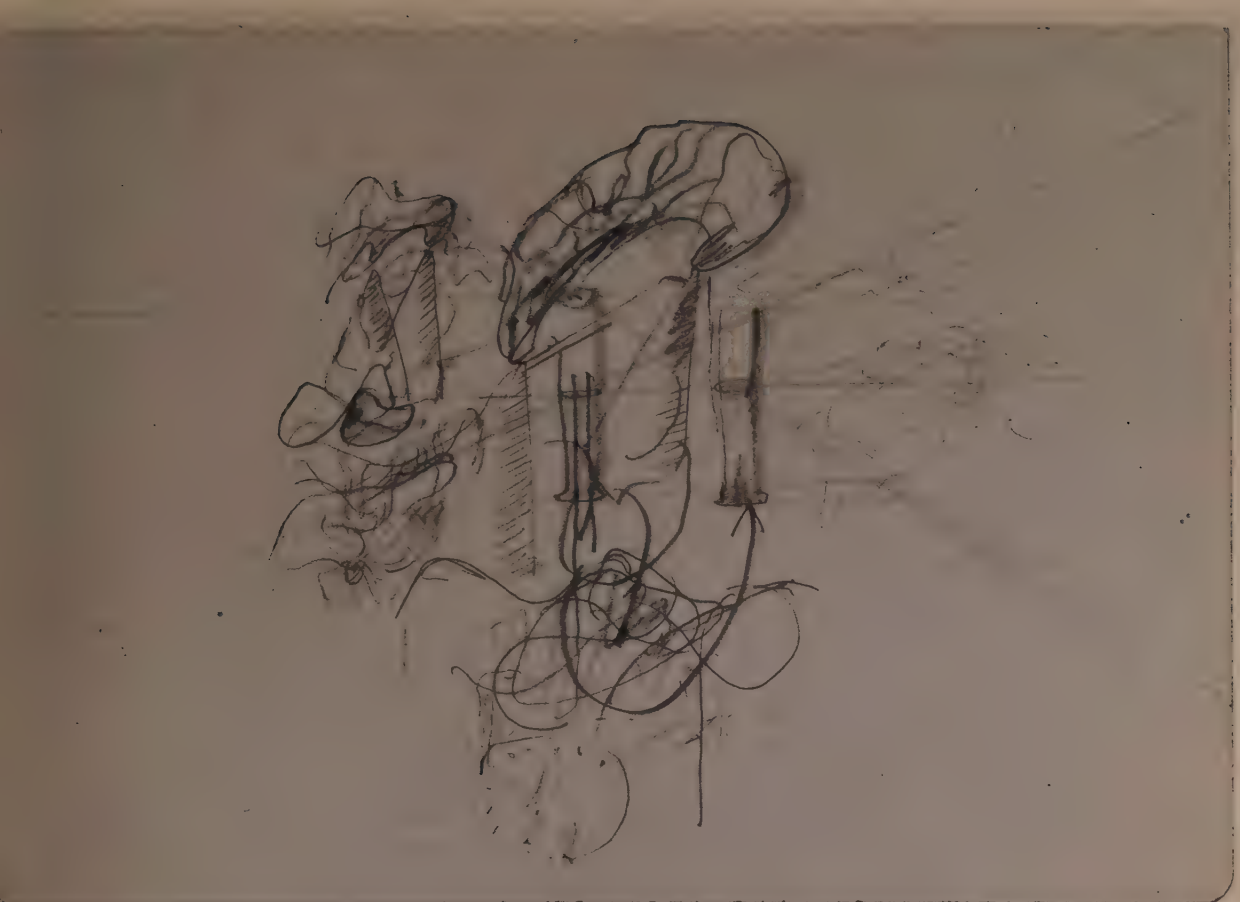


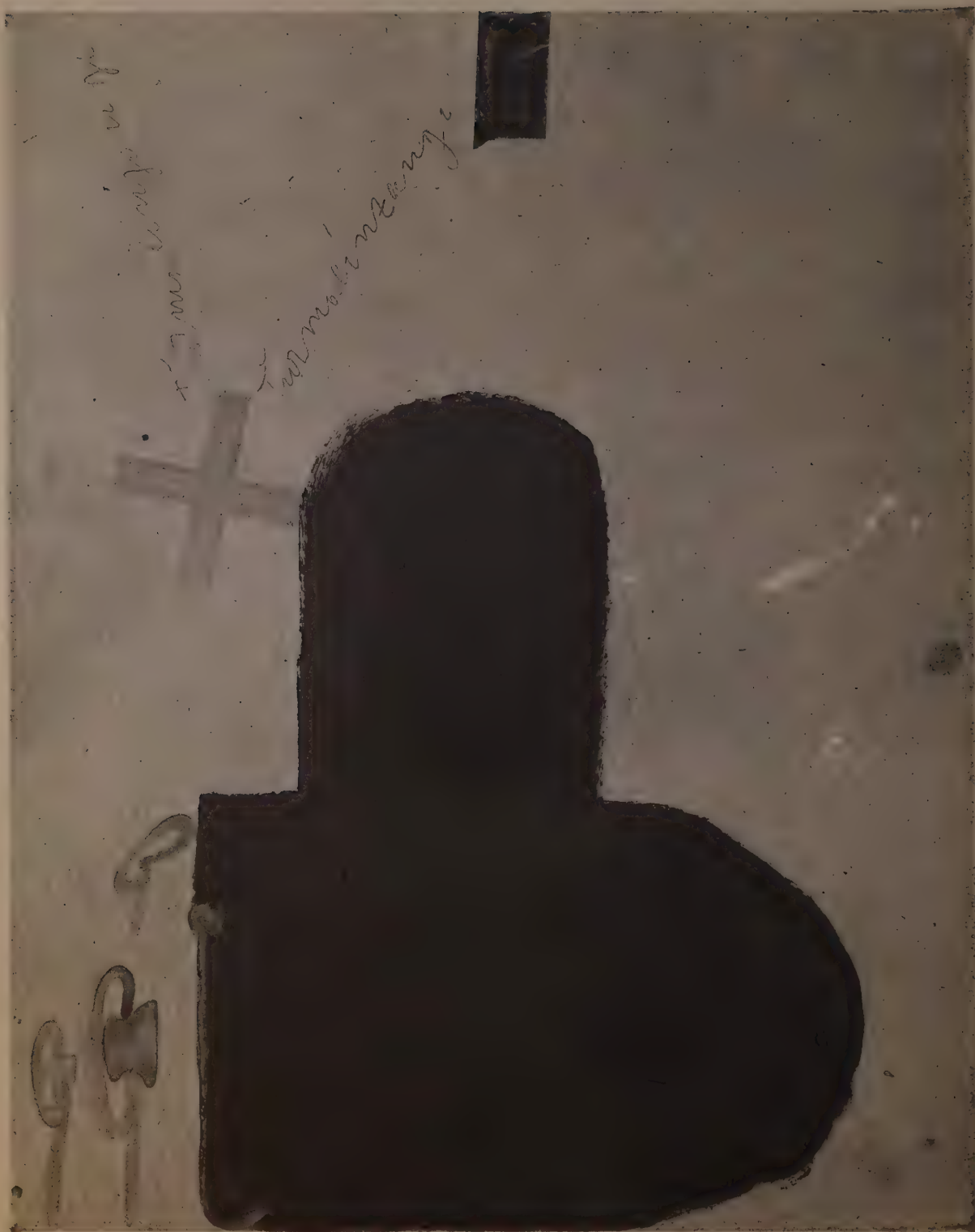


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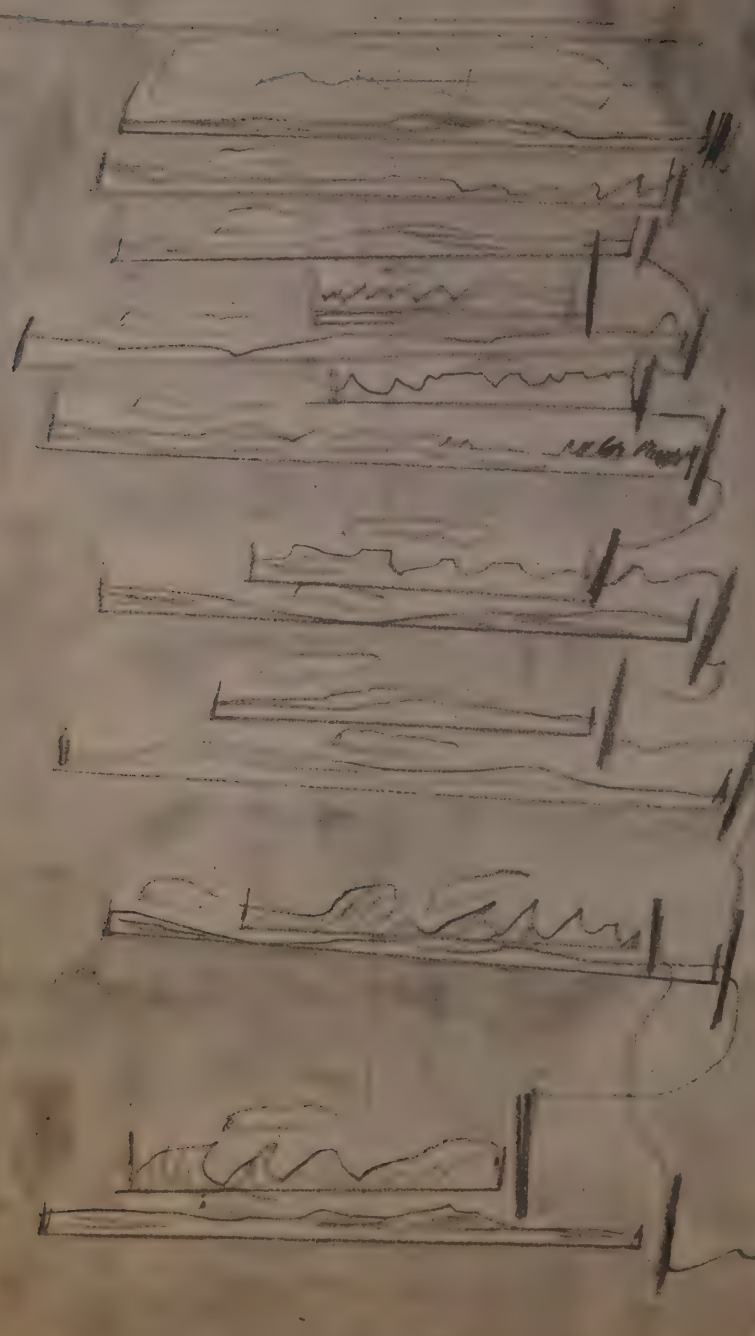
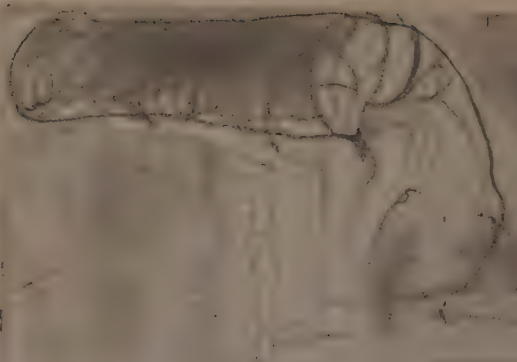
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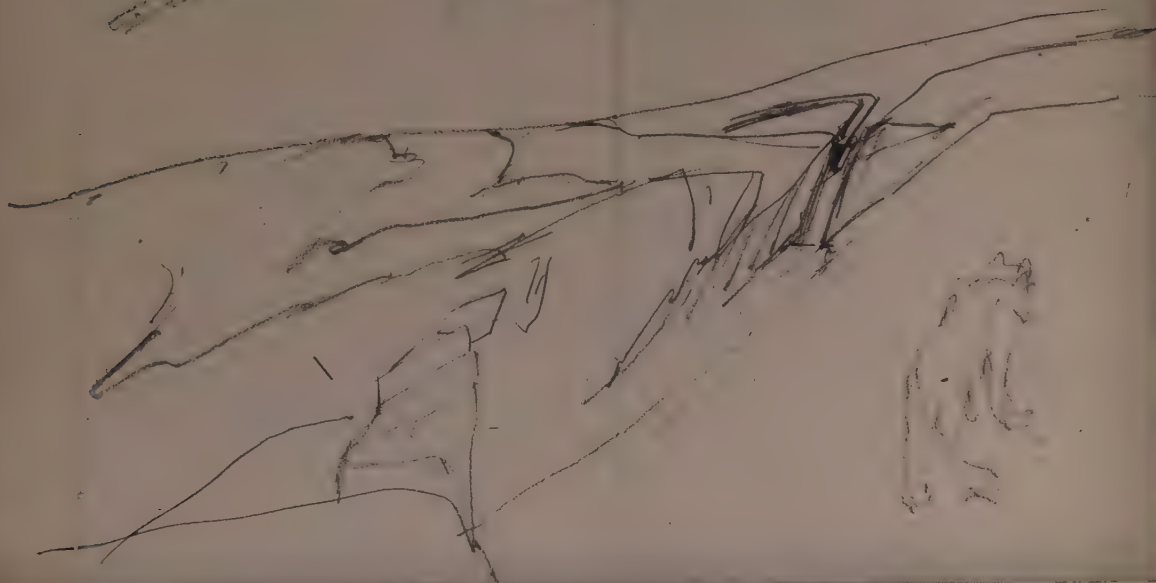


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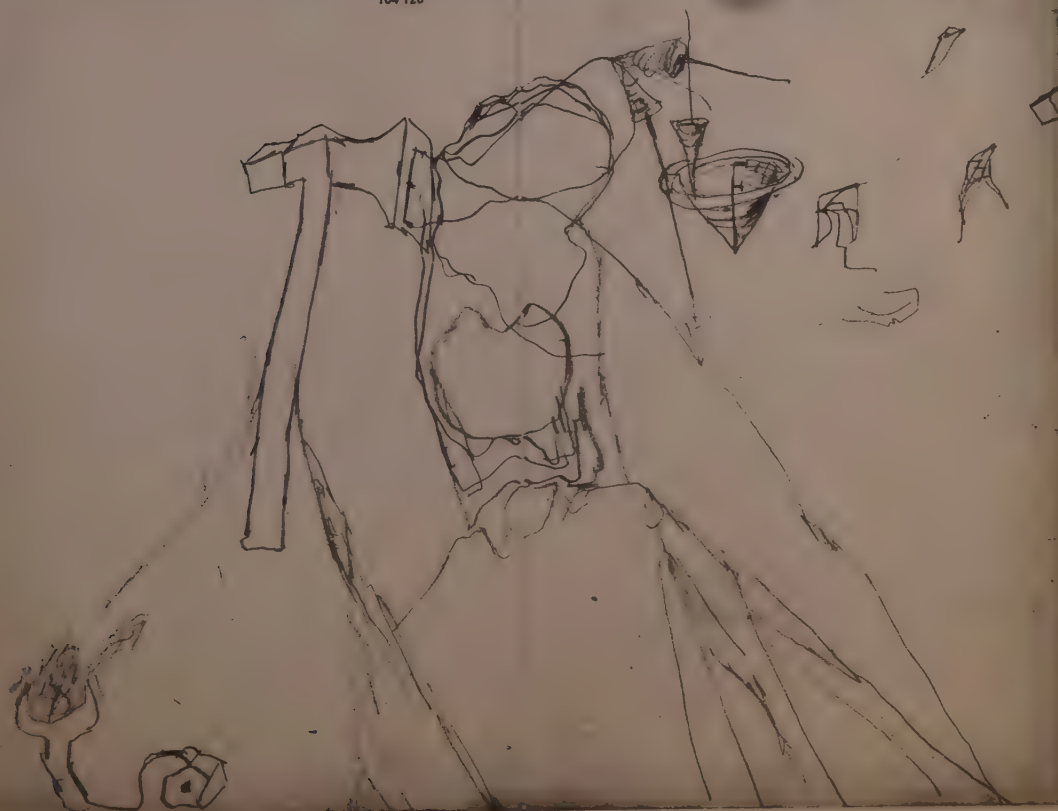
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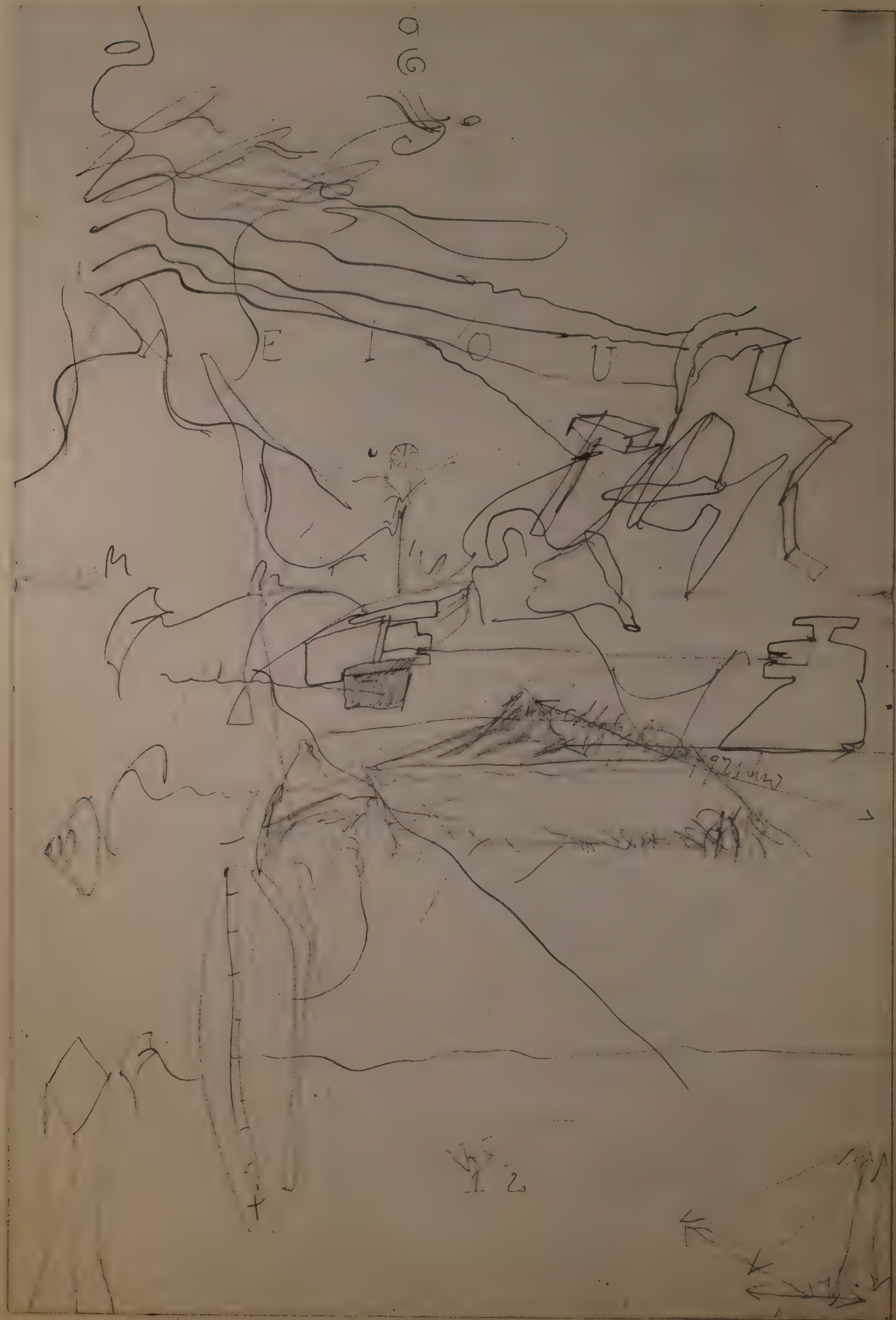
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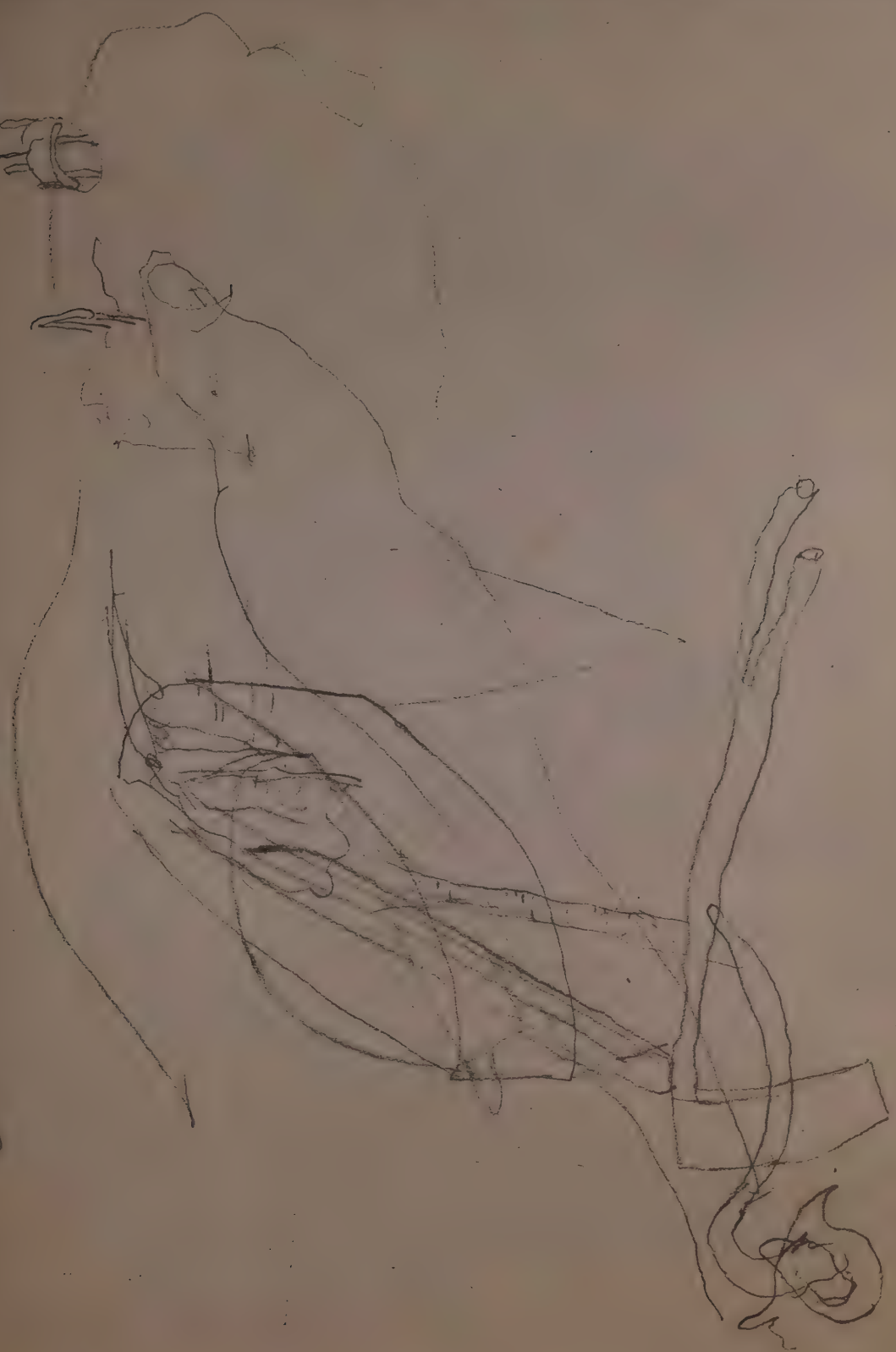




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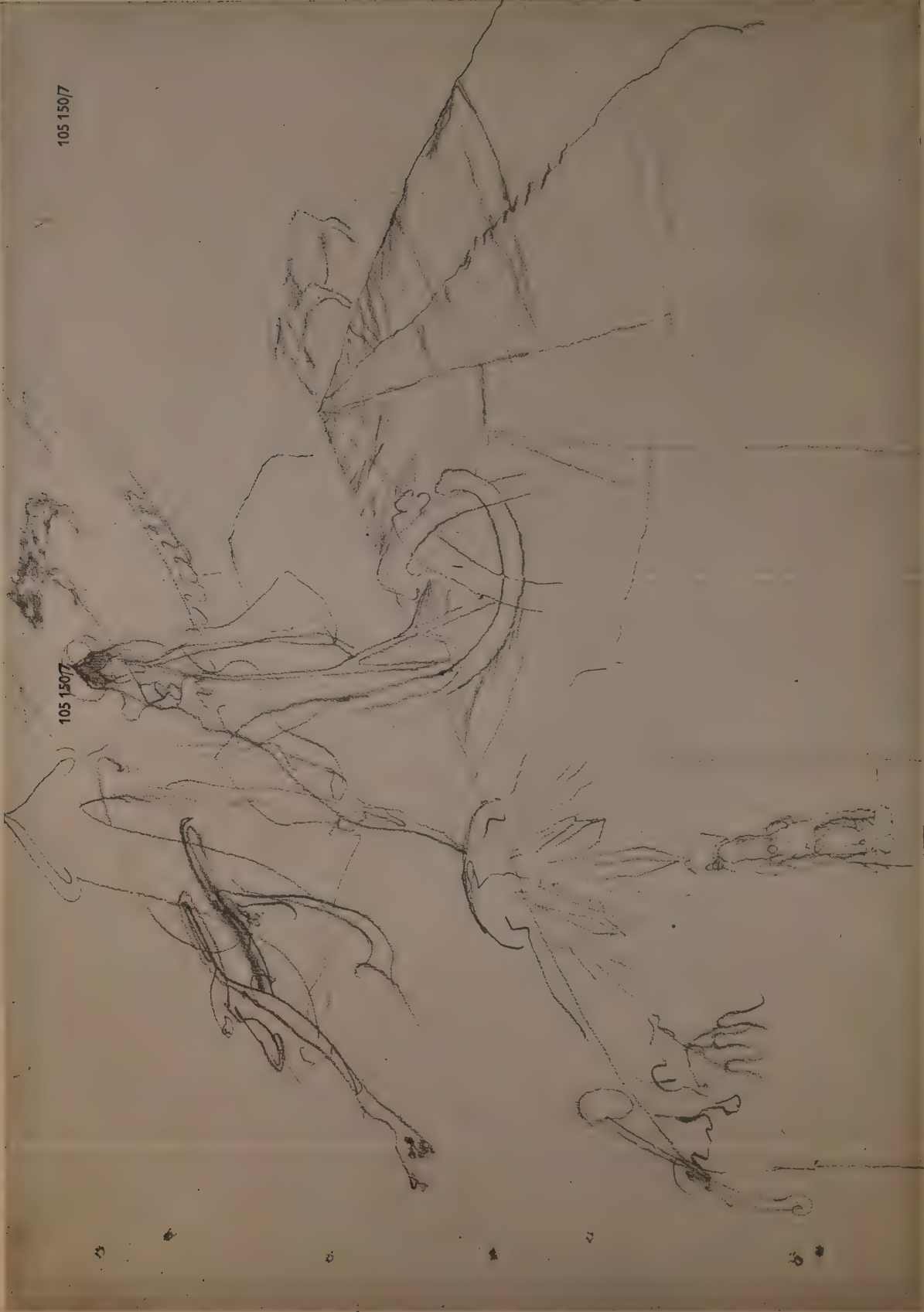
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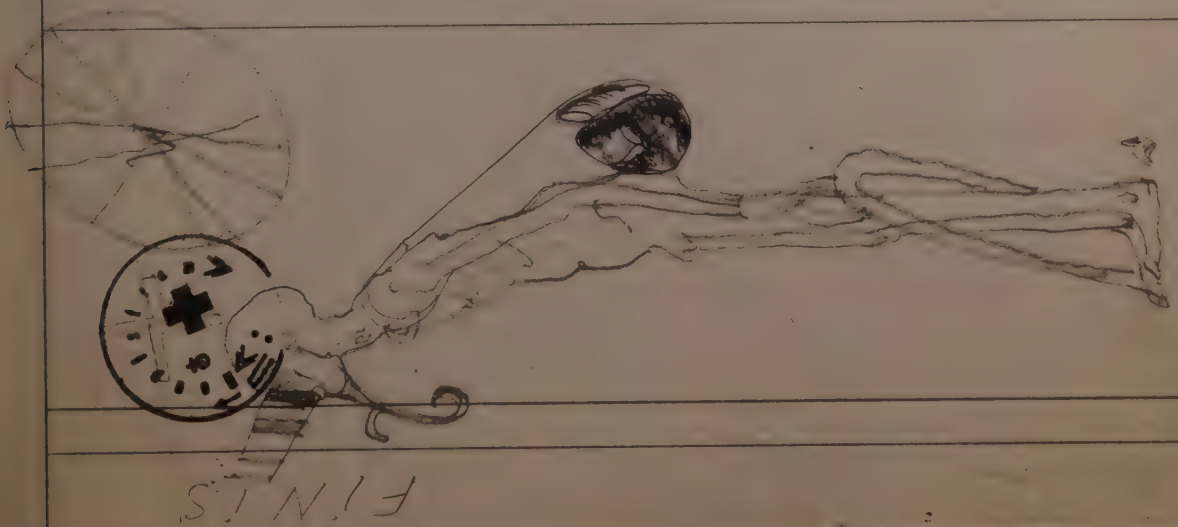
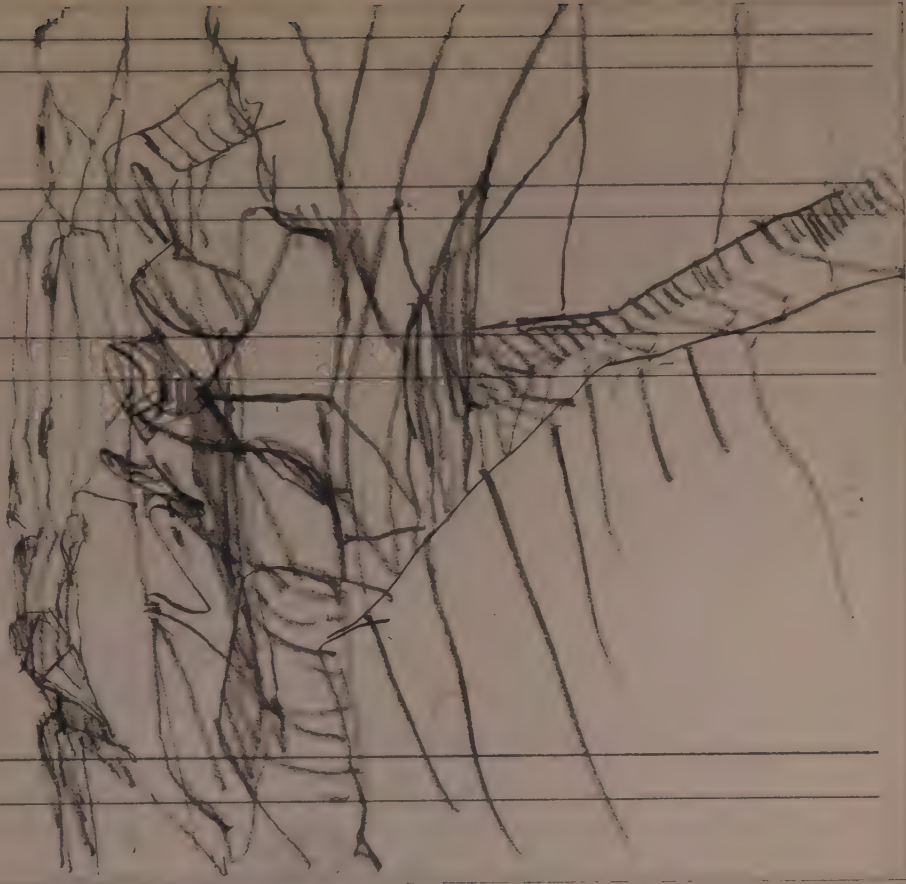
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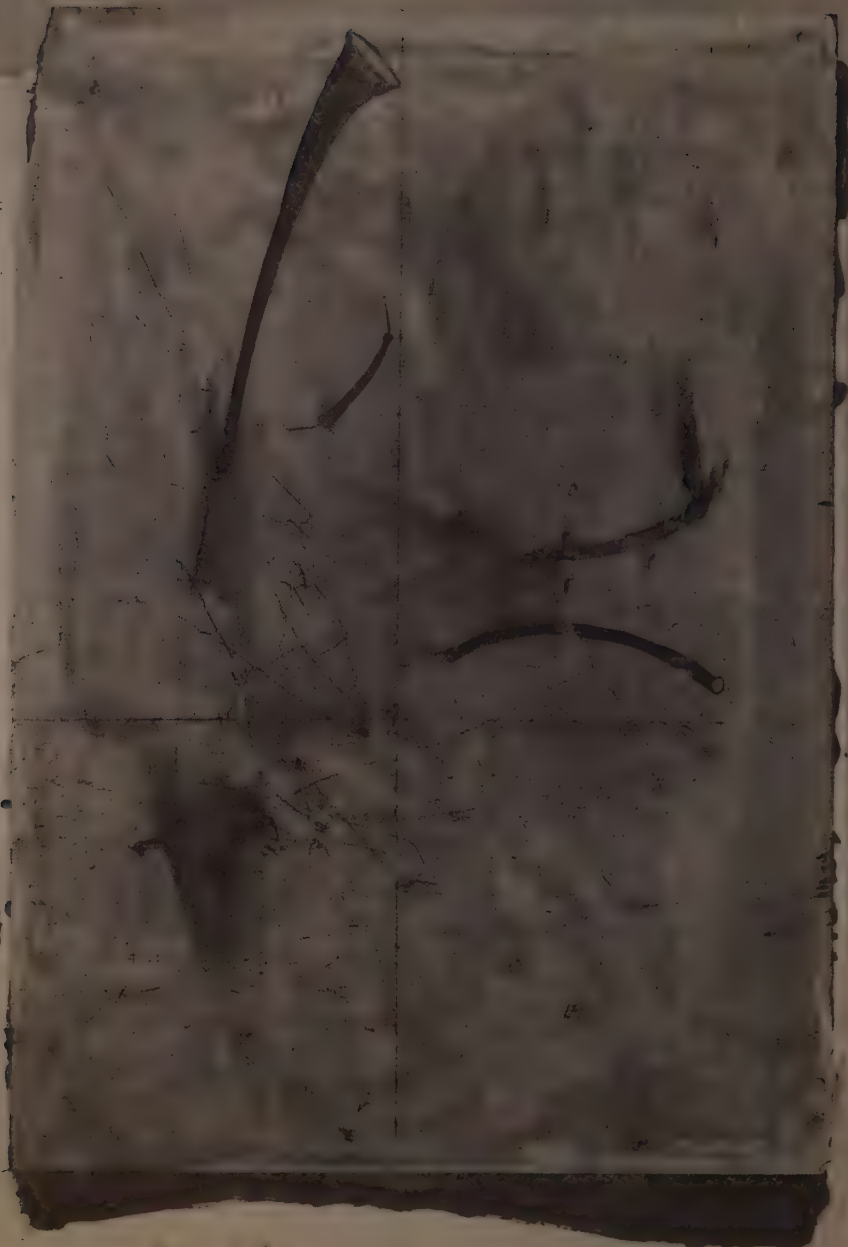


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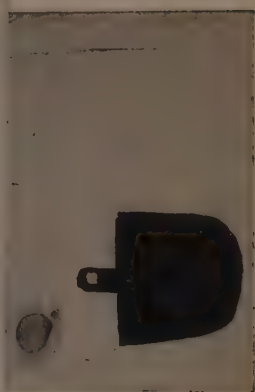
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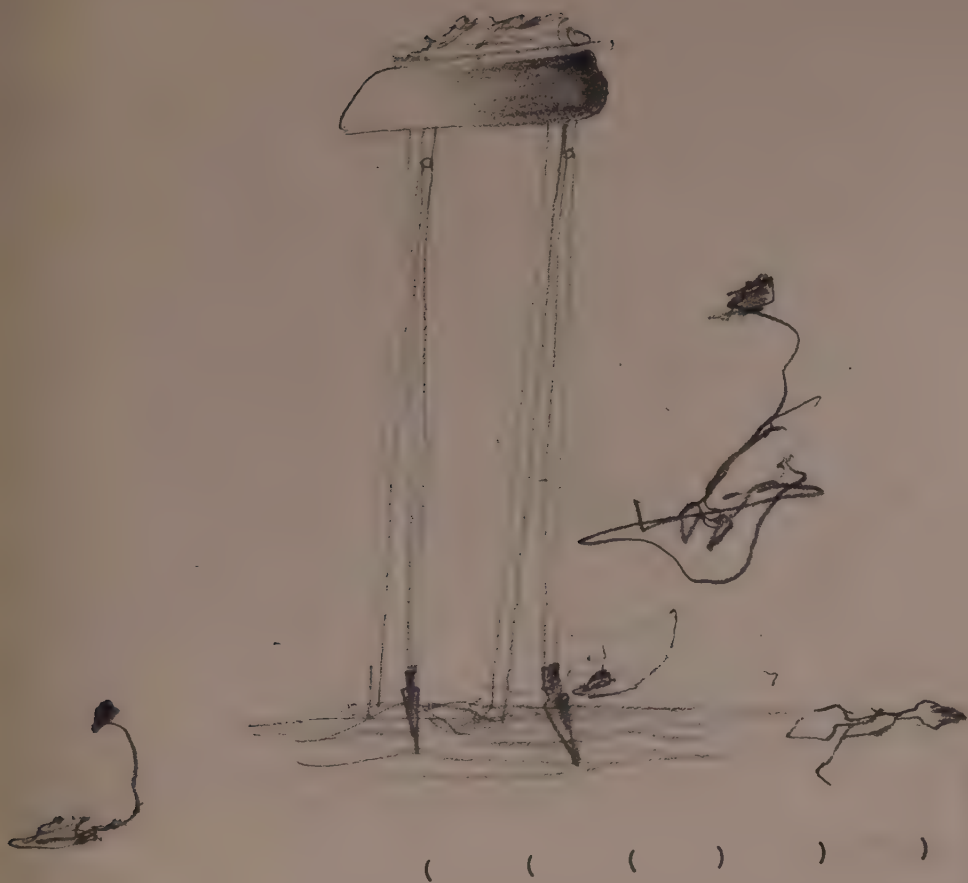












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172
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body

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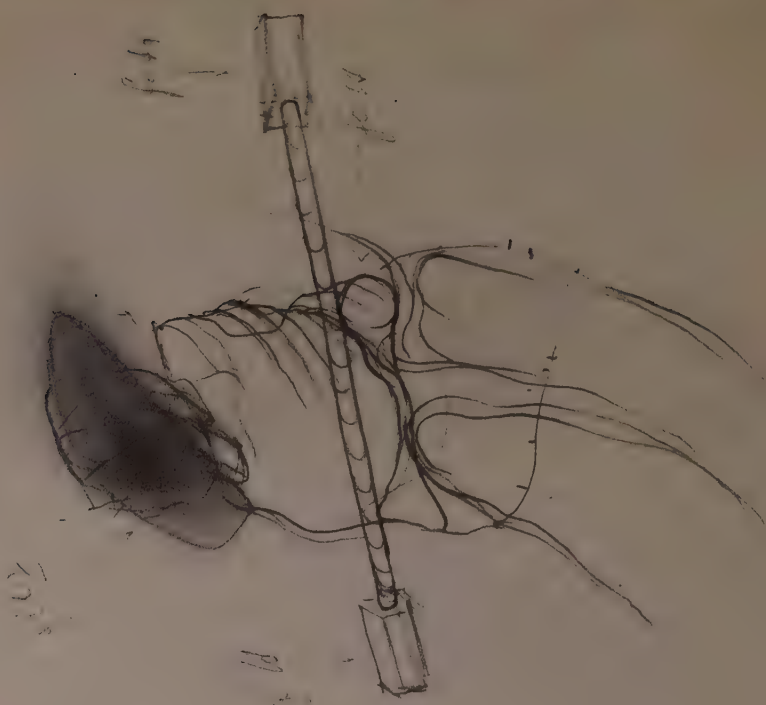












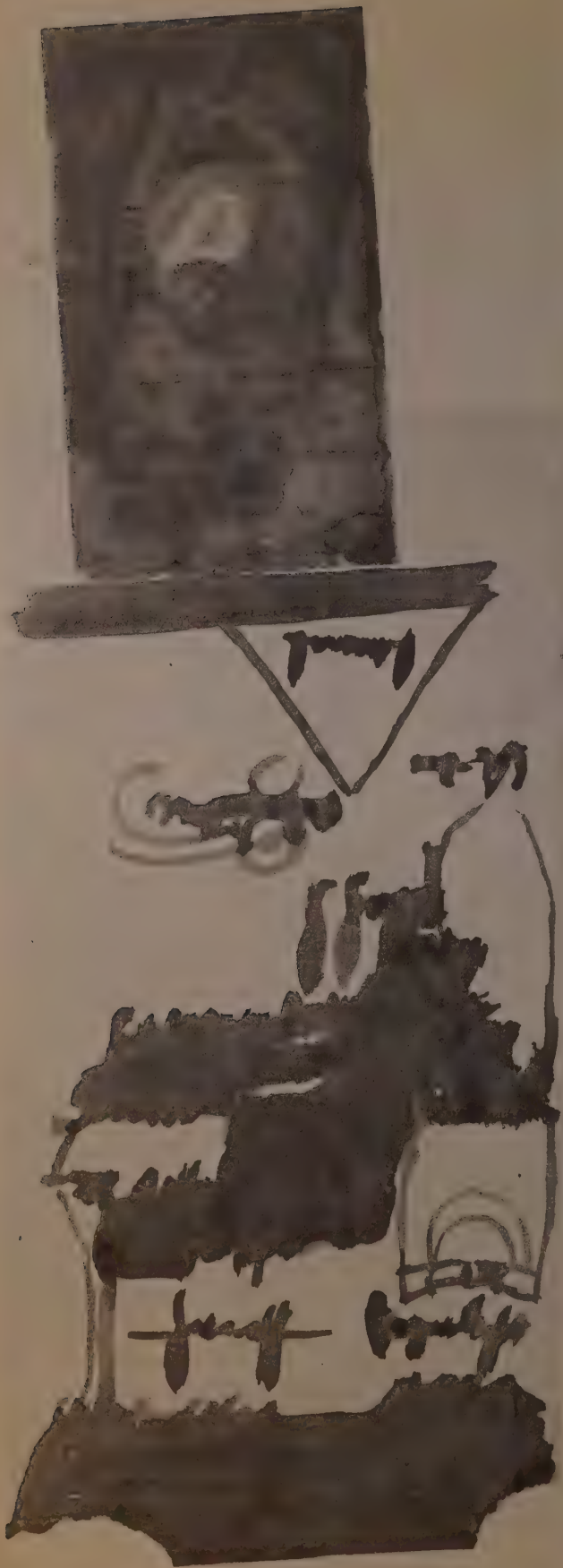














Creation & Freedom

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ART Creation

Science

Perception

Day

Box

Hand

Myth

Chorus

Death

Culture

Per

Myth

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Myth

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