

Anhang

Es wurde größtenteils versucht, den originalen Satz beizubehalten, auch ‚fehlerhafte‘ Interpunktionen u. ä. wurden in diesem Zuge übernommen.

*Notizzettel Josef Beuys*¹⁰⁵⁶

Die biographischen Dinge hätte ich nicht so gerne in der konventionellen Form behandelt, wie man sie überall in Katalogen und Zeitungen liest, (siehe Rheinische Post) → schon klein Hänschen usw.

Vielleicht lässt sich so etwas persönlicher, freier oder in größeren Zügen darstellen. Die wirklich wichtigen Punkte gehen meist unter in Gymnasiums- und Studiendaten. Auch möchte ich mich, wenn schon, ebensowohl Enseling als Mataré-Schüler nennen.

Ausstellungsdaten sind meines Erachtens völlig unwichtig. Wichtiger schon, herauszustellen, daß ich wenig davon halte, es sei denn, die Sache wäre organisch und unter bindenden Voraussetzungen gewachsen, → Ausstellung van der Grinten. Was geht mich Eisen und Stahl an! Man könnte auf Schmela hinweisen als wichtige persönliche Neuerwerbung.

Geburtsdatum 12.5.1921

Geburtsort Kleve (ich gebe immer Kleve an, weil die Geburt in Krefeld rein zufällig war.)

Vater aus Geldern. Holländischer Stamm.

Mutter aus der Weseler Gegend.

Abitur 1940

Soldat 1941

Beginn der Stukazeit 1941 (Hier ist der allgemeine Ausdruck Sturzkampfflieger angebracht, da ich alle Sparten der Waffengattung durchgemacht habe; Funker ist falsch.)

In die Anfangszeit 1941 fällt Freundschaft mit Sielmann.

¹⁰⁵⁶ Beuys, Joseph: Notizzettel. In: Josef Beuys. Zeichnungen, Aquarelle, Oelbilder, Plastische Arbeiten aus der Sammlung van der Grinten. Ausst.-Kat. Städtisches Museum Haus Koekkoek. Kleve 1961. O.P.

Studium im Krieg: Naturwissenschaften, Geisteswissenschaften. (Der Entschluß, Bildhauer zu werden, stand in den letzten Schuljahren fest. 1938 erste Begegnung mit Photos von Plastiken Lehmbrucks, Erlebnis!)

Entlassung Frühjahr 1946

Vorbereitung auf das Studium (Brüx)

Freundschaft mit Hanns Lamers.

Enselsing Sommer 1947–1949

Freundschaft mit dem Dichter Rainer Lynen

Mataré 1949–1951/52

1952–1954 Atelier Akademie

1954–1957 Atelier Heerdt

Orte, die im Krieg berührt wurden:

Wesentliche Eindrücke: Die slawischen Länder

Polen

Tschechoslowakei (Prag)

(Mähren)

Rußland

(Südrußland)

Wesentliche Eindrücke: das Schwarze Meer

das Asowsche Meer

das Faule Meer

Die russische Steppe (Kuban) – Lebensraum der Tataren

Tataren wollten mich in ihre Familie aufnehmen.

Die Nogaische Steppe

Die Krim.

Orte: Perekop, Kertsch, Feodossia,

Simferopol, Bracktschisaraj

Jailogebirge

Die Kolchis der Griechen!

(goldenes Vlies)

Odessa, Sewastopol.

Rumänien (Donaudelta) – Ungarn (Steppe)

Kroatien (Save)

Wien (Hunnen und Türken vor Wien!)

Süditalien: Apulien.

Westlicher Kriegsschauplatz: als Fallschirmjäger in Nordholland-Oldenburg bis zur Nordseeküste.

Literarische Eindrücke würde ich weglassen; eventuell kann auf Goethe und Nietzsche hingewiesen werden, dies gilt jedenfalls für die Kriegszeit.

Unmittelbare Nachkriegszeit wichtigster Mann: Hamsun!

Musikalische Eindrücke (Auffassung ist besser: Volkslied): Richard Wagner.
Naturwissenschaftliche Eindrücke: Unerlöstheit und Falschheit innerhalb der
späten Entwicklung der Naturwissenschaft.

1947 Wiedersehen Sielmann, stellenweise Mitarbeit an Filmen
(Schimanski)

1958 Kurhaus Kleve

Heiratsdatum 19.9.1959

März 1961 Atelier Düsseldorf Drakeplatz

Grabstein Niehaus um 1953

Kreuz Goch 1955/56

Brunnen Krefeld 1953

Büderich Ehrenmal 1958

Ich würde solche sogenannten „großen“ oder Hauptarbeiten weglassen, da es sehr
fragwürdig ist, ob es die wichtigsten sind.

Unbetitelte Notizen aus: Josef Beuys. Fluxus¹⁰⁵⁷

Am 4.10.1963 wird Beuys als Professor für Bildhauerei an die Staatliche
Kunstakademie Düsseldorf berufen.

Sielmann dreht „Galapagos“

Bioe Wenzel

FLUXUS Staatliche Kunstakademie Düsseldorf

Nam June Paik in der Galerie Parnass Wuppertal

Vostell in USA

Sielmann in Papua und Neuseeland

Lynen veröffentlicht „Kentaurenfährte“

Beuys: Das Erdklavier

Vostell „Décollage“ Wuppertal Galerie Parnass

Maciunas in USA

Heerich [...]

An einem Juliabend 1963 stellt Beuys anlässlich eines Vortrags von Allan Kaprow
in der Galerie Zwirner Köln Kolumbakirchhof sein Fett aus.

¹⁰⁵⁷ Josef Beuys. Fluxus aus der Sammlung van der Grinten. Stallausstellung im Hause van der
Grinten. Kleve 1963. O.P. Die Notizen wurden um eine kleine grafische Darstellung gekürzt.

Lebenslauf Werklauf^{f058}

JOSEPH BEUYS:

Joseph Beuys Lebenslauf Werklauf

- 1921 Kleve Ausstellung einer mit Heftpflaster zusammengezogenen Wunde
- 1922 Ausstellung Molkerei Rindern b. Kleve
- 1923 Ausstellung einer Schnurrbarttasse (Inhalt Kaffee mit Ei)
- 1924 Kleve Öffentliche Ausstellung von Heidenkindern
- 1925 Kleve Documentation : “Beuys als Aussteller”
- 1926 Kleve Ausstellung eines Hirschführers
- 1927 Kleve Ausstellung von Ausstrahlung
- 1928 Kleve Erste Ausstellung vom Ausheben eines Schützengrabens
Kleve Ausstellung um den Unterschied zwischen lehmigem Sand und
sandigem Lehm klarzumachen
- 1929 Ausstellung an Dschingis Khans Grab
- 1930 Donsbrüggen Ausstellung von Heidekräutern nebst Heilkräutern
- 1931 Kleve Zusammengezogene Ausstellung
Kleve Ausstellung von Zusammenziehung
- 1933 Kleve Ausstellung unter der Erde (flach untergraben)
- 1940 Posen Ausstellung eines Arsenal (zusammen mit Heinz Sielmann, Hermann
Ulrich Asemissen und Eduard Spranger)
- Ausstellung Flugplatz Erfurt-Bindersleben
- Ausstellung Flugplatz Erfurt-Nord
- 1942 Sewastopol Ausstellung meines Freundes
- Sewastopol Ausstellung während des Abfangens einer JU 87
- 1943 Oranienburg Interimausstellung (zusammen mit Fritz Rolf Rothenburg + und
Heinz Sielmann)

¹⁰⁵⁸ Beuys, Joseph: Lebenslauf Werklauf. In: Programm und Dokumentationspublikation. Hrsg. von Tomas Schmit und Wolf Vostell. Aachen 1964. O.P.

- 1945 Kleve Ausstellung von Kälte
- 1946 Kleve warme Ausstellung
- Kleve Künstlerbund "Profil Nachfolger"
- Happening Hauptbahnhof Heilbronn
- 1947 Kleve Künstlerbund "Profil Nachfolger"
- Kleve Ausstellung für Schwerhörige
- 1948 Kleve Künstlerbund "Profil Nachfolger"
- Düsseldorf Ausstellung im Bettenhaus Pillen
- Krefeld Ausstellung "Kullhaus" (zusammen mit A.R.Lynen)
- 1949 Heerdt Totalausstellung 3 mal hintereinander
- Kleve Künstlerbund "Profil Nachfolger"
- 1950 Beuys liest im "Haus Wylermeer" Finnegangs Wake
- Kranenburg Haus van der Grinten "Giocondologie"
- Kleve Künstlerbund "Profil Nachfolger"
- 1951 Kranenburg Sammlung van der Grinten: Beuys Plastik und Zeichnung
- 1952 Düsseldorf 19. Preis bei "Stahl und Eisbein" (als Nachschlag Lichtballett von Piene)
- Wuppertal Kunstmuseum Beuys: Kruzifixe
- Amsterdam Ausstellung zu Ehren des Amsterdam-Rhein-Kanal
- Nijmegen Kunstmuseum Beuys: Plastik
- 1953 Kranenburg Sammlung van der Grinten Beuys: Malerei
- 1955 Ende von Künstlerbund "Profil Nachfolger"
- 1956–57 Beuys arbeitet auf dem Felde
- 1957–60 Erholung von der Feldarbeit
- 1961 Beuys wird als Professor für Bildhauerei an die Staatliche Kunstakademie Düsseldorf berufen

Beuys verlängert im Auftrag von James Joyce den "Ulysses" um 2 weitere Kapitel

1962 Beuys : das Erdklavier

1963 FLUXUS Staatliche Kunstakademie Düsseldorf

An einem warmen Juliabend stellt Beuys anlässlich eines Vortrages von Allan Kaprow in der Galerie Zwirner Köln Kolumbakirchhof sein warmes Fett aus.

Joseph Beuys Fluxus Stallausstellung im Hause van der Grinten Kranenburg Niederrhein

1964 Documenta III Plastik Zeichnung

1964 Beuys empfiehlt Erhöhung der Berliner Mauer um 5 cm
(bessere Proportion!)

Audioguide der Retrospektive 1979¹⁰⁵⁹

Bei der folgenden Transkription handelt es sich um eine leicht gekürzte Version. Zur besseren Lesbarkeit des Textes wurden einige Interpunktions- und Tippfehler aus der Originaltranskription im Museumsarchiv korrigiert.

CT [Caroline Tisdall]:

Hello. Welcome to the Guggenheim Museum and the first major exhibition in America of the work of the German artist Joseph Beuys. [...] The elevator [...] will take you up to the first level and the start of the exhibition. On your way, I'd like to make a few brief comments about what you're going to see. After that, I'll hand you over to the artist himself...

People's first reaction to Beuys' work is very often a sense of strangeness, even bewilderment. Is this art? And if it isn't art—what is it?

It's rather difficult to answer those questions because, in the traditional sense, Beuys is not 'just' an artist. His interests are political—metaphysical—social—esthetic—even spiritual. The sense of strangeness we may feel at first sight of his work comes from the scope that the man is trying to tackle—the degree to which he's trying to stretch a medium about which people still have very restricted ideas.

¹⁰⁵⁹ [Transkript des Audioguides im Archiv]. Exhibition records. A0003. Solomon R. Guggenheim Museum Archives, New York, NY.

When we talk about an artist's 'medium', we usually mean the material he works with to produce a piece of art—a sculpture or a painting or whatever it might be.

For Beuys, the material—the physical medium—has always been extremely important. His search for substances which evoke strong and immediate responses has led him away from the traditional materials of sculpture towards such things as iron, copper and lead, bone, felt, animal fat—even honey.

But, over the last thirty years or so, he has been working towards a much wider view of art. To him, the artist's material—his creative field—is the process of living itself.

It's a view that will become abundantly clear as you go through this exhibition, and as you listen to Joseph Beuys himself.

To Beuys, anything that conveys the energies which give meaning and direction to life is legitimate material for the artist—a legitimate medium. In a sense, his sculptures are not end products in themselves. You could regard them as stations on a journey—focal points around which ideas are built and transmitted.

In addition to sculpture and drawing, he uses more intangible materials—sound and language, movement, and social organization. And, as an integral part of his art, there is Beuys himself—the artist as showman, as a ritualistic performer, and as a social and political catalyst and organizer.

He uses the phrase 'social sculpture' and, for him, it means a kind of therapy in which the artist identifies the illnesses of his society and, through his art, sets in motion a process of healing.

From this viewpoint, his medium is not just the materials he works with but also the objects he makes from them—together with his ideas, utterances and actions, and other people's responses to them.

Another way to describe 'social sculpture' might be to call it 'creative living'.

In Europe, Beuys has become something of a cult hero. The Press has built up an image of him which combines a kind of ritualistic witch-doctor, grimly determined to cure the diseases of society with a Barnum-and-Bailey-like showman whose life is series of happenings. [...]

There are twenty-four stations on this tour—twenty-four main sculptures, each surrounded by other, related works. [...]

Our first stop will be at an object titled 'Bathtub, 1960' a few steps down from the elevator. You'll recognize it immediately. [...]

Joseph Beuys was born in 1921 in Cleves, the area of north-western Germany bordering on Holland. His own version of his biography emerges his art and his life into an inseparable series of works, the first of which was the act of being born. He titles this work '1921 Cleves: Exhibition of a wound drawn together with a plaster'. 'Bathtub' refers directly to it: 'The wound or trauma experienced by every person

as they come into contact with hard material conditions of the world through birth’.

[...]

JB [Joseph Beuys]:

My intention here was to recall my point of departure and, with it, the experience and feeling of my childhood. It acts as a kind of autobiographical key, an object from the outer world, a solid, material thing invested with energy of a spiritual nature.

My concern is for the transformation of substance, rather than the traditional aesthetic understanding of beautiful appearances. If creativity relates to the transformation, change and development of substance, then it can be applied to everything in the world, and is no longer restricted to art.

The idea of contact with material implies this wider concept of art and of human work and activity in general and that for me is the meaning of this object.

There is fat inside the tub, lying there like a molding or sculpting hand, the kind of hand which lies behind everything in the world. It represents creativity in an anthropological sense, a human sense not just the creativity of artists. Their relationship is with realities rather than artifacts.

In the same way, biography is to me more than just a personal history. It means the interrelationship of all processes and not the splitting of life into separate compartments. It means a wholeness. By ‘biography’ I mean the development of everything.

My personal history is of interest only in so far as I have tried to use my life and myself as a tool, and I think I did this from a very early age.

This Bathtub is not a kind of self-reflection. The stress here is on the meaning of the object. It relates to the reality of being born in a certain area, and in certain circumstances.

CT:

The two small pieces here— ‘Head’ and ‘Sleds’—both date back to 1949. They’re amongst Beuys’ earliest existing works.

From the very beginning, he rejected the idea of aestheticism as the main function of art. He regarded form as a vehicle for meaning—part of the vocabulary through which the artist speaks to his audience.

In Station 2, you’ll find two works, one titled ‘Pt, Co, Fe’[...]—the other called ‘Double Fond’. In these pieces, Beuys extends his vocabulary to include material—in this case, metals—as metaphor.

We’ll return to this idea later on. In the meantime, rather than refer specifically to the objects in Station 2, I’d like to fill in a little more background. [...]

Beuys' early interest was in science, particularly botany and zoology. But, in 1940 at the age of nineteen, he was called up to serve with the German airforce, first as a radio operator, later as a combat pilot. He was seriously injured several times and, at the end of the war, spent nine months in a British prisoner-of-war camp. He emerged from his war experiences with the conviction that there were things which had to be said and done, and they could be said and done only through art. Two events were crucial...

JB:

It was in 1943. My Junkers 87 was hit by Russian anti-aircraft fire and I crashed in a snowstorm in the Crimea in the no-man's land between the German and the Russian fronts.

I was found in the wreckage by a clan of nomadic Tartars, several days later. I had been completely buried in the snow.

I remember voices saying 'Voda', their word for water. Then the felt of their tents, and the dense, pungent smell of cheese, fat and milk. They covered my body in fat to help it regenerate heat, and wrapped it in felt as an insulator to keep the warmth in.

CT:

The Tartars have a ritualistic respect for the healing potential of materials. Beuys' use of these same materials in his sculptures—felt and fat—stems directly from this experience, but not in a narrative sense, he is not recalling an incident. Rather, he uses these materials because of their evocative power and their potential. It's something we'll come back to later on.

The other event was less dramatic—but much more crucial...

JB:

It was during the war, at the University of Poznan. I was there on study leave.

The lecture was about the amoeba. And suddenly, in the middle of the lecture, it came to me as a vivid shock that the professor in front of me had spent his whole life pondering a couple of fuzzy images of single cells somewhere between animal and plant.

It gave me such a fright that I said 'No—that's not my idea of science.'

I'm still haunted by the images of that little amoeba on the black board.

CT:

In the late 40's and early 50's, Germany was still traumatized by the memory of the Nazi period. It was a memory so heavily charged with guilt that it had to be suppressed. Even the best aspects of the country's culture and tradition had been

tainted by Nazi fanaticism. The new, dollar-backed State which emerged after the war was a State without spiritual values, without culture, and without history.

Beuys experienced this trauma at a very personal level. By 1949, this feeling of disease had become a real illness, the season in hell through which every creative person must go in order to reach a deeper level.

But disease is only the negative side of experience.

JB:

The positive aspect of this is the start of a new life. The whole thing is a therapeutic process. For me, it was the time when I first realized the part the artist can play in indicating the traumas of a time and initiating a healing process. That relates to medicine, or what people call alchemy or shamanism—though that should not be over-stressed. For me, it meant the continuation of the threats in my biography which had prompted my early interest in Science, especially biology. Now, through art, this was brought to a higher level of application. Out of it came the Theory of Sculpture. By that I mean that I saw the relationship between the chaos I had experienced and the process of sculpture. Chaos can have a healing character if it is coupled with the idea of open movement to channel the warmth of chaotic energy into order or form.

Through this theory, I began to see how structures could be created which relate to every kind of life and work.

CT:

In the West, we tend to regard the shaman or witch-doctor as, at best, unscientific, at worst, a mere charlatan who deliberately exploits people's credulity. We tend to forget that the shaman has long fulfilled a very real need—the need to come into intense physical and psychological contact with the material world—to feel and understand its energies and its substance rather than just skim over the surface of experience. Without this, life becomes perilously abstract, and we lose our sense of meaning and purpose.

For Beuys, the principle of shamanism represents a form of corrective—a return to richness almost lost from our materialist world.

JB:

Our present stage of materialism and all the things we experience as negative in our present society has to be seen as an historical necessity—a crisis point that sets in at every stage of history and which we can observe in the past. I experienced it in the war, and I feel it now every day—this state of decay that comes with one-sided understanding of the idea of materialism.

While shamanism marks a point in the past, it also indicates a possibility for historical development. It could be described as the deepest root of the idea of spiritual life—the transformation of life, nature and history through concrete processes.

My intention is obviously not to return to an earlier culture but to stress the idea of transformation and substance. That is precisely what the shaman does in order to bring about change and development. His nature is therapeutic.

[...]

CT:

Our next stop will be nearly at the bottom of the spiral ramp—Station 18. It's called 'Infiltration-homogen for grand piano'. [...]

Although 'Infiltration-homogen for grand piano' was designed as the embodiment of an idea, I find it one of the most visually appealing of all Beuys' works. It was made during an action in Düsseldorf, in July 1966.

The allusion is to something trapped inside a mute body, and this was extended during the action to epitomize the plight of the Thalidomide children, one of the great tragedies of the time.

Beuys proposes the Thalidomide child as 'the greatest contemporary composer' because the inability to lead a so-called 'normal' life can accentuate the inner conditions he considers necessary for creativity—suffering, warmth, sound, plasticity, fullness of time...

JB:

The sound of the piano is inside the felt skin. In the normal sense, a piano is an instrument used to produce sound. When not in use it is silent, but still has a sound potential. Here no sound is possible, and the piano is condemned to silence.

'Infiltration-homogen' describes the character and structure of felt, so the piano becomes a homogeneous deposit of sound with the potential to filter through felt.

The relationship to the human position is marked by the two red crosses signifying emergency and the danger that threatens if we stay silent and fail to make the next evolutionary step.

Such an object is intended as a stimulus for discussion, and in no way is it to be taken as an aesthetic product. If you enlarge the understanding of sculpture to the point where it has to do above all with human thought, then the embodiment of this thought in sound and language becomes part of art. Unsculpted sound, without semantic information—ö—ö—ö—sculpted sound—words—with semantic meaning and logical content—sounds that have never been heard before, like the plopping of fat—everything in the scale of possibilities is involved, from noise to concerts.

But underlying this is an anthropological model: the transformation of this thought, and therefore of society. Everything must be expressed, negatives like Thalidomide or Auschwitz as well as positives—even those things which still lie beyond language as we know it—a new substance that is both evolutionary and revolutionary.

CT:

[...] [L]et's move on to the next station, number 19, 'The Pack'...

JB:

This is an emergency object—an invasion by 'The Pack'. In a state of emergency the Volkswagen bus is of limited usefulness, and more direct and primitive means must be taken to ensure survival. The most direct kind of movement over the earth is the sliding of the iron runners of the sleds, shown at other times as a skating figure. This relationship between feet and earth is made in many sculptures, which always run along the ground.

Each sled carries its own survival kit—the flash light represents the sense of orientation, the felt is for protection, and the fat is food.

On a purely formal level, this is a filled sculpture. Its materials were first dispersed—chaos then concentrated within the confinement of the form. From chaos to order. Filled sculptures are common in life, but rare in art.

CT:

Chaos to order—the foundation of the Theory of Sculpture. From the Theory of Sculpture grew the idea of Social Sculpture I mentioned earlier. Perhaps now would be a good time to say a little more about it.

This is how Beuys describes it...

JB:

First of all, we must extend the definition of art beyond the specialist activity carried out by artists to the active mobilization of every individual's latent creativity. Then, following on from that, the molding of the society of the future based on the total energy of this individual, creativity. [...]

I believe that the human being is fundamentally a spiritual being, and that our vision of the world must be extended to encompass all the invisible energies with which we have lost contact, or from which we have become alienated. Then, new energies can be created—real and living substances, democratic forces of love, warmth and, above all, freedom.

The voice is a vital transmitter of energy and a direct means in the sculpturing of thinking forms. Language is the great transformer since all problems are language problems, and language gives form, but language itself must be transformed.

It is vital that humankind should slowly learn to speak, should come out of its dumbness, and this applies above all to the man in the street. He must become conscious of the fact that fundamentally he knows an enormous amount and that an official or state education just does not make it possible for him to clarify his thoughts and feelings firstly into words and then into free speech. This amounts to saying that it makes it impossible for him to work with other human beings within the conceptual field.

For me it is the word that produces all images. It is the key sign for all processes of molding and organizing. When I use language, I try to induce the impulses of this power—the power of evolution...

CT:

Our next stop will be in the High Gallery [...]. It will be Station 8 'Rubberized Box' and 'Fat Chair'...

JB:

The outward appearance of every object I make is the equivalent of some aspect of inner human life. The 'Rubberized Box' here came out of a period of crisis and expresses my inner condition at the time. My feelings then had this special kind of darkness—almost black like this mixture of rubber and tar.

It expresses the need to create a space in the mind from which all disturbances are removed—an empty, insulated space. Within this empty space investigations can take place, and from this concentration new experiences can emerge. This is a prerequisite for every experiment with the Theory of Sculpture—the principle of the insulator.

People will always bring their own associations to such an object. Many think of the padded prison cell, for instance, although that was not my intention. Such associations are too specific. On the other hand, reference to extremes of isolation can certainly be sensed. The infliction of such isolation as punishment is an example of authoritarian pathology, but if the individual has the inner strength to survive it, like pain, it can lead to new awareness.

CT:

This other piece, 'Fat chair', dates back to 1964. It's a very funny object also almost a summary of Beuys' Theory of Sculpture. Fat is an ideal material for demonstrating the theory since it can exist as a physical example of two extremes—as a chaotic, formless and flowing liquid or as defined and ordered solid.

JB:

My initial intention in using fat was to stimulate discussion. The flexibility of the material appealed to me particularly in its reactions to temperature changes. This flexibility is psychologically effective—people instinctively feel it relates to inner processes and feelings. The discussion I wanted was about the potential of sculpture and culture—what they mean, what language is about, what human productiveness and creativity are about. So I took an extreme position in sculpture, and a material that was very basic to life and not associated with art.

Even before I exhibited it, students and artists who saw this piece had some curious reactions which confirmed my feelings about the effect of placing fat in a corner. People started to laugh, get angry, or try to destroy it. But I am certain that without this 'Fat chair' and a few other related pieces, none of my later activities would have had such effect. It started an almost chemical process among people that would have been impossible if I had only spoken theoretically.

CT:

Our next stop will be at Station 13—two copper tables with batteries and electrical apparatus. It's titled 'Fond II'.

We passed two of the earlier fonds near the start of this exhibition, at Station 2. Like 'Fond II', they shared the same essential characteristic—the idea of the battery as a reality and a metaphor, and the literal meaning of the word 'fond' as 'basis', 'foundation' or 'the most intimate form of material'...

JB:

In 'Fond II' the concentration is on the electrical charging of an object, in this case two tables thickly coated with copper. The tables have the connotation of a normal working place and become a 'fond' on which other objects can be placed. The charge from the 12-Volt battery is transformed to 20,000 volts in the inductor, so it is a high-tension system capable of creating big sparks.

Any deposit of material awaiting the process of transformation becomes organic machinery. The generation of energy means the production of warmth, and hence the link with the idea of Social Sculpture.

CT:

The location of energy sources is a theme running throughout Beuys' work. When mechanical energy, technology and electricity feature, it is usually with the implied criticism of the purely materialistic application of human ingenuity, since for Beuys

energy means both that which exists in the world and those unknown stages to be achieved.

In 'Fond III', the idea of the battery—conductive copper sheets separated by insulating felt—is more directly approached.

When you've looked at the other works in this gallery, go down the ramp to the Main floor. Our next stop will be at Station 23—a large sculpture titled 'Tallow'...

In 1977, the city of Münster staged an open-air sculpture exhibition. Sculptors of international repute were invited to select sites in the city for their work. Beuys does not favor outdoor sculpture. His view is that nature needs no embellishment, and that urban folly shouldn't be condoned with decoration. But he did accept the Münster invitation, and out of it came his most extreme sculpture to date, 'Tallow'. The sculpture commemorates an outstanding example of modern architectural folly. In the concrete underpass to the new auditorium of the Münster University there is a dead corner, a deep wedge-shaped angle in which nothing but dirt could accumulate. Let me read from a translation of a report in a regional newspaper...

'It is typical of Beuys to seek out a wound, a sore spot, which is also a very concrete representation of the wider context of social failure. It is equally typical that the artist does not simply use this sore spot for a denunciation, but applies to it his own kind of dialectic. He attempts to heal the place by selecting it, processing it, and then making it disappear.'

'The sculpture is the filled-in form of this wedge-shaped, T-beam-supported space under the ramp, but rather than undertake the filling-up of the space, he had an exact mould of the corner filled with tallow. After months of cooling, it was cut into sections and exhibited in the courtyard of the Westphalian Museum...'

'Social responsibility—the core of Beuys' sculptural thinking.'

Twenty tons of fat were used in this sculpture—an extraordinary example of absurd artistic license put to didactic and provocative use—a critique of the soullessness of environment transformed into a survival battery of warm energy—a reserve of fat.

And now, let's go to the last stop on this tour Station 24—'Honey Pump'.

'Honey pump' consists of two tons of honey; 220 pounds of margarine, two ship's engines, a steel container, plastic tubing, and three bronze pots. It was made as a sculptural articulation—a material counterpart—of the hundred days of an action in Kassel, West Germany, called 'Documenta 6'. During the action there were discussions, seminars, lectures, films and demonstrations of one of Beuys' major projects, the Free International University for Creativity and Interdisciplinary Research whose manifesto he had drawn up with the writer Heinrich Böll in 1972.

JB:

With 'Honey pump' I am expressing the principle of the Free International University working in the bloodstream of society. Flowing in and out the heart

organ—the steel honey container—are the main arteries through which the honey is pumped out of the engine room with a pulsing sound, circulates round the Free University area, and returns to the heart. The whole thing is complete only with people in the space around which the honey artery flows.

CT:

The manifesto could almost stand as a summary of Joseph Beuys' life-work—his biography. It is printed in full in the catalogue which accompanies this exhibition. But here, as a kind of summary of this exhibition of excerpts from Beuys' work, are some excerpts from the manifesto...

JB:

Creativity is not limited to people practicing one of the traditional forms of art, and even in the case of artists creativity is not confined to the exercise of their art. Each one of us has a creative potential which is hidden by competitiveness and success-aggression. To recognize, explore and develop this potential is the task of the school.

Creation—whether it be a painting, sculpture, symphony or novel—involves not merely talent, intuition, powers of imagination and application, but also the ability to shape material that could be expanded to other socially relevant spheres.

Conversely, when we consider the ability to organize material that is expected of a worker, a housewife, a farmer, doctor, philosopher, judge or works manager, we find that their work by no means exhausts the full range of their creative abilities.

In a new definition of creativity the terms professional and amateur are transcended, and the fallacy of the unworldly artist and the alienated non-artist is abandoned.

In the consumer society, creativity, imagination and intelligence, not articulated, their expression prevented, become defective, harmful and damaging—in contrast to a democratic society—and find outlets in corrupted criminal creativity. Criminality can arise from boredom, from inarticulated creativity. To be reduced to consumer values, to see democratic potential reduced to the occasional election, this can also be regarded as a rejection or a dismissal of democratic creativity.

Environmental pollution advances parallel with a pollution of the world within us. Hope is denounced as utopian or as illusionary, and discarded hope breeds violence.

In the school we shall research into the numerous forms of violence, which are by no means confined to those of weapons or physical force.

The founders of the school proceed from the knowledge that since 1945 many insights and initiatives have been prematurely shattered. The realistic attitude of those who do survive, the idea that living might be the purpose of existence, has been denounced as a romantic fallacy. Now, however, it is no longer regarded as

romantic but exceedingly realistic to fight for every tree, every plot of undeveloped land, every stream as yet unpoisoned, every old town center, and against every thoughtless reconstruction scheme. Since the school's concern is with the values of life we shall stress the consciousness of solidarity. The school is based on the principle of interaction, whereby no institutional distinction is drawn between the teachers and the taught.

It is not the aim of the school to develop political and cultural directions, or to form styles, or to provide industrial and commercial prototypes. Its chief goal is the encouragement, discovery and furtherance of democratic potential, and the expression of this. In a world increasingly manipulated by publicity, political propaganda, the culture business and the press, it is not to the named—but the nameless—that it will offer a forum.

CT:

We are now at the end of our tour. [...]

Verzeichnis der Exponate in der Retrospektive 1979¹⁰⁶⁰

Bei dem folgenden Verzeichnis handelt es sich um die im Archiv des Guggenheim Museums verzeichneten Objektbeschriftungen, die um Tippfehler u. ä. korrigiert wurde. Die Objektitel entsprechen jedoch denen, die in der Ausstellung angegeben wurden. Unter den Exponaten sind auch 445 nicht nummerierte Zeichnungen in 302 Rahmen aus dem Komplex *The Secret Block for a Secret Person in Ireland*. Für die Vollständigkeit der verzeichneten Objekte und für die Verbindlichkeit der aufgeführten Titel bzw. Datierungen wird keine Gewähr übernommen.

Ramp 6-5

Bay 61:

Secret Block: 8 frames

Station 1: Bathtub, 1960, Private Collection

Secret Block: 9 frames

Bay 62:

Secret Block: 10 frames

Secret Block: 6 frames

¹⁰⁶⁰ [Auflistung der Exponate bzw. Wandbeschriftungen im Archiv]. Exhibition records. A0003. Solomon R. Guggenheim Museum Archives, New York, NY.

Bay 63:

Secret Block: 11 frames

Station 2: Pt Co Fe, 1948/72, Collection W. Feelisch, Remscheid

Secret Block: 10 frames

Bay 64:

Secret Block: 9 frames

Station 2: Doublefond, 1954, Collection Dr. Erich Marx, Berlin

Secret Block: 10 frames

Bay 65:

Secret Block: 7 frames

Station 2: Fond 0 + Iron plate, 1957, Stroher Collection

Secret Block: 9 frames

Bay 66:

Secret Block: 10 frames

Secret Block: 6 frames

Bay 67:

Secret Block: 8 frames

Station 4: Dead man, 1955, Station 3, Stroher Collection

Head with tilting targets, 1968, Station 22, Stroher Collection

When you cut your finger bandage the knife, 1967, Stroher Collection

Three samurai swords, 1962, Station 3, Stroher Collection

Blueberries, 1959, Stroher Collection

Secret Block: 7 frames

Safg-Saug, 1953–58, Station 4, Stroher Collection

Unchristian cross with kneecap and hare's skull, 1952, Station 10, Stroher Collection

Stag leader's staff, 1962, Stroher Collection

Bay 68:

Secret Block: 7 frames

Auschwitz, 1968, Station 1, Stroher Collection

Queen bee, 1952, Station 4, Stroher Collection

Queen bee III, 1952, Station 4, Stroher Collection

Chalice, 1953, Stroher Collection

Two objects from gioconda, 1964, Station 4, Stroher Collection

Secret Block: 7 frames

Bay 69:

Secret Block: 8 frames

Head, 1949, Station 1, Stroher Collection

Four hare's hearts, 1963, Stroher Collection

Two hurling crosses with stopwatches, 1966, Station 10, Stroher Collection

Untitled, 1965, Station 10, Stroher Collection

Sleds, 1949, Station 1, Stroher Collection

Woodpecker, 1954, Stroher Collection

Animal head, 1950, Stroher Collection

Secret Block: 8 frames

Ramp 5-4

Bay 51:

Secret Block: 2 frames

Secret Block: 2 frames

Bay 52:

Secret Block: 4 frames

Station 3, Virgin, 1961, Stroher Collection

Secret Block: 6 frames

Bay 53:

Secret Block: 8 frames

Secret Block: 6 frames

Bay 54:

Secret Block: 5 frames

Pythia sibylla, 1959, Station 6, Stroher Collection

Horns, 1960, Station 6, Stroher Collection

Secret Block: 5 frames

Bay 55:

Secret Block: 3 frames

Untitled fat felt sculpture, 1964, Station 9, Stroher Collection

Electrode, 1963, Stroher Collection

Fat felt soles, 1963, Station 15, Stroher Collection

Trains, fat felt sculpture, 1963, Station 19, Stroher Collection

Back support for a fine limbed person (hare type) of the twentieth century a.d.,
1972, Station 7-10, Stroher Collection

Fat chair, 1964, Station 8, Stroher Collection

Secret Block: 2 frames

Bay 56:

Secret Block: 4 frames

Station 7, Val, 1961, Stroher Collection

Secret Block: 2 frames

Bay 57:

Secret Block: 5 frames

Station 7, Mountain king, 1961, Stroher Collection

Secret Block: 4 frames

Bay 58:

Secret Block: 3 frames

Station 9, Snowfall, 1965, Emanuel Hoffmann Foundation, Kunstmuseum Basel

Secret Block: 3 frames

Alcove 59:

Station 21, Hearth II, 1987, Gift to Kunstmuseum Basel from the artist and the Alti Richtig

Ramp 4-3

Bay 41:

Secret Block: 2 frames

Secret Block: 11 frames

Secret Block: 2 frames

Four golden hares, 1949, Stroher Collection

Element I–Element II, from Manresa, 1966, Station 10, Stroher Collection

Pliers: Action object, 1963, Station 10, Stroher Collection

Spade with two handles, 1965, Station 10, Stroher Collection

Gun: action object, 1966, Station 10, Stroher Collection

Tantalus, 1965, Station 10

Hammer for the hard of hearing, 1963, Station 10, Stroher Collection

Action object from Siberian symphony, 1963, Station 10, Stroher Collection

Fluxus machine from 24 hours, 1965, Station 10, Stroher Collection

Bay 42:

Secret Block: 2 frames

Gauze filter from Mainstream, 1967, Station 14, Stroher Collection

Two wax ear pieces, 1952, Stroher Collection

Ear piece, 1954, Stroher Collection
Radio, 1961, Station 10, Stroher Collection
Acoustic filters, Station 10, Stroher Collection
Action object, Station 10, Stroher Collection
(Pan) from 24 hours, 1965, Station 18, Stroher Collection
Body, 1965, Station 14, Stroher Collection
Two wax ear plugs from Infiltration homogen, 1966, Station 18, Stroher Collection
Ear piece, 1654, Stroher Collection

Bay 42:

Secret Block: 2 frames

Bays 42 & 43:

Station 24, Honey pump, 1977, Collection Louisiana Museum of Modern Art,
Denmark

Bay 44:

Secret Block: 2 frames

Secret Block: 2 frames

Bay 45:

Secret Block: 4 frames

Station 14, Lavender filters, 1965, Collection The Lone Star Foundation, Inc., N.Y.

Station 15, Warmth sculpture, 1968, Collection Hans & Claire Bodenmann

Secret Block: 3 frames

Bay 46:

Secret Block: 1 frame

Station 11, Iron chest from Vacuum mass, 1968, Collection Joseph Wendker, Herten,
W. Germany

Secret Block: 1 frame

Bay 47:

Secret Block: 4 frames

Secret Block: 4 frames

Bay 48:

Secret Block: 2 frames

U shaped double lamp with hare's fat, 1961, Station 9, Stroher Collection

Actor from Fond III, 1969, Station 16, Stroher Collection

Mouth sculpture from Mainstream, 1967, Station 13, Stroher Collection
Drawing partitur, 1964, Stroher Collection
Fond I, 1967, Stroher Collection
Three batteries, 1963, Station 16, Stroher Collection
Gauze covered walking stick, 1963, Stroher Collection
Rucksack from Memoriam concert for George Maciunas with Nam June Paik,
Station 18, Stroher Collection
Secret Block: 1 frame

Ramp 3-2

Bays 31 & 32:

Station 17, Fond IV/4/IV, 1979 (reconstruction), Collection the Lone Star
Foundation, Inc., N.Y.

Bay 32:

Secret Block: 1 frame

Bay 34:

Secret Block: 1 frame

Secret Block: 1 frame

Secret Block: 9 frames

Bay 35:

Secret Block: 10 frames

Site (part of Fond III), 1961/79 (reconstruction)

Bay 36:

Secret Block: 6 frames

Bay 37:

Secret Block: 10 frames

Bay 38:

Secret Block: 10 frames

Ramp 2-1

Bays 21 & 22:

Station 19, The Pack, 1969, Collection Herbig

High gallery

Felt angles from Eurasian staff (not labeled), Stroher Collection
Elements from Felt Room II (not labeled), Stroher Collection
Elements from Felt Room I (not labeled), Stroher Collection
Earth telephone (not labeled), Stroher Collection
Rubberized box, 1957, Station 18, Stroher Collection
Grauballe Man, 1952, Station 3, Stroher Collection
Lichamen (not labeled), Stroher Collection
Felt cover from Infiltration homogen for grand piano (not labeled), Stroher Collection
Tent felt angle (not labeled), Stroher Collection
The abandoned sleep of me and my loves (not labeled), Stroher Collection
Fond III/3/III, 1979 (reconstruction), Station 16, Collection The Lone Star Foundation, Inc., N.Y.
Infiltration homogen for grand piano, 1966, Station 18, C.N.A.C.G.P., Paris
Fond II, 1968, Station 13, Stroher Collection
Felt corner (not labeled), Stroher Collection

Bay 23:

Station 20, Fat up to this level, 1971, Dr. Ulbricht, Düsseldorf

Main floor

Station 20, Arena... where would I be now had I been intelligent?, 1976, Collection The Lone Star Foundation, Inc., N.Y.
Tram stop, 1976, Station 22, Collection Dr. Erich Marx, Berlin
Tallow, 1977, Station 23, Collection Dr. Erich Marx, Berlin