



# [eBooks] Joseph Beuys: Actions, Vitrines, Environments

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**The Essential Joseph Beuys**-Alain Borer 1997 Joseph Beuys (1921-1986) was one of the most original and influential artists of the twentieth century. Challenging the traditional confines of art, he embraced a broader, philosophically and politically based practice formulated in the dictum "Everyone is an artist." His unique approach to the creative process transformed materials such as felt, fat, honey, blood, wax, copper, and sulfur into fluent and expressive artistic media. Called the most olfactory artist in history, he preferred the smells of the pungent and decaying, just as he favored the indecent, ugly, and disfigured over the polished, shiny, and tasteful products of city slickers and social seekers. His long-term radical aims included the introduction of direct democracy through referendum, free access to all educational institutions, and a restructuring of the economy based on ecological necessity. The Essential Joseph Beuys was inspired by the idea of an imaginary Beuys exhibition unhampered by the problems connected with actual exhibitions, e.g., those of geography, insurance, fragility, and the concerns of lenders. The book provides a definitive survey of the artist's work in every medium in which he worked—drawings and watercolors, sculptures and objects, environments and actions, and multiples and printed works. Arranged chronologically and covering the four decades he was active (1945-1985), the book reflects the changes in Beuys's choice of register, from the soliloquy of his early days to the dialogue of his period as a teacher to the powerful language of his public lectures to international audiences. In his introductory essay, "A Lament for Joseph Beuys," Alain Borer summarizes the artist's oeuvre, drawing out themes of great complexity and relating them to Beuys' artistic and social milieus.

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**What is Art?**-Joseph Beuys 2012-12-10 Joseph Beuys’s work continues to influence and inspire practitioners and thinkers all over the world, in areas from organizational learning, direct democracy and new money forms to new art pedagogies and ecological art practices. Here, in dialogue with Volker Harlan - a close colleague, whose own work also revolves around understandings of substance and sacrament that are central to Beuys - the deeper motivations and insights underlying ‘social sculpture’, Beuys’s expanded conception of art, are illuminated. His profound reflections, complemented with insightful essays by Volker Harlan, give a sense of the interconnectedness between all life forms, and the foundations of a path towards an ecologically sustainable future. This volume features over 40 b/w illustrations.

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**Joseph Beuys**-Claudia Mesch 2017-04-15 Joseph Beuys is one of the most important and controversial German artists of the late twentieth century, an artist whose persona and art is so tightly interwoven with Germany’s fascist past—Beuys was, after all, a former soldier in the Third Reich—that he has been a problematic figure for postwar and post-reunification Germany. In illuminating the centrality of trauma and the sustained investigation of the notion of art as the two defining threads in Beuys's life and art, this book offers a critical biography that deepens our understanding of his many works and their contribution. Claudia Mesch analyzes the aspects of Beuys’s works that have most offended audiences, especially the self-woven legend of redemption that many have felt was a dubious and inappropriate fantasy for a former Nazi soldier to engage. As she argues, however, Beuys’s self-mythology confronted post-traumatic life head on, foregrounding a struggle for psychic recovery. Following Beuys’s exhibitions in the 1970s, she traces how he both expanded the art world beyond the established regional centers and paved the way for future artists interested in activism-as-art. Exploring Beuys’s expansive conceptions of what art is and following him into the realms of science, politics, and spirituality, Mesch ultimately demonstrates the ways that his own myth-making acted as a positive force in the Germany’s postwar reckoning with its past.

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**Joseph Beuys, the Multiples**-Joseph Beuys 1997 Edited by Jarg Schellmann. Essays by Dierk Stemmler, Joan Rothfuss, Jarg Schellmann and Peter Nisbet. Afterword by James Cuno and Kathy Halbreich.

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**Encyclopedia of Twentieth-Century Photography, 3-Volume Set**-Lynne Warren 2005-11-15 The Encyclopedia of Twentieth-Century Photography explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This Encyclopedia presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate section. A useful glossary of terms is also included.

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**Beuys Book**-Klaus Staeck 2012 Joseph Beuys was photographed extensively during his life, whether at work, while travelling, or at home. But only a few photographers had the privileged access and tenacity of Klaus Staeck and Gerhard Steidl. Graphic artist Staeck and printer/publisher Steidl accompanied Beuys with their cameras from 1970 until his death in 1986. Staeck and Steidl were part of Beuys entourage, worked closely with him to produce his multiples and objects, and documented intimate aspects of the life of this unmatched artist-performer. These photos reveal Beuys unique charismatic personality that influenced not only those he met, but society and art in general. Born in 1938 in Pulsnitz near Dresden, Klaus Staeck is one of Germanys most prominent graphic artists. Renowned for his political posters, Staeck has been president of the Akademie der Künste in Berlin since 2006. Steidl has produced Staecks posters throughout his career and has published many of his books including Ohne Auftrag (2001), Pornografie (2005) and Schöne Aussichten (2009). Gerhard Steidl was born in 1950 in Göttingen, Germany, where he continues to live and work. Steidl received his informal printing training from Klaus Staeck and Joseph Beuys, and in 1972, the first Steidl book Befragung der Documenta was published. Since the mid-1980s, Steidl has published literature including the work of Nobel laureates Günter Grass and Halldór Laxness. In 1996, Steidl founded an international photography book programme.

**Joseph Beuys, Das Ende des 20. Jahrhunderts**-Susanne Willisch 2007 In 1984 Joseph Beuys assembled his monumental The End of the 20th Century in Haus der Kunst in Munich: 44 basalt blocks with conical sections drilled out of them, the resulting "stoppers" slotted back into place using a bed of felt and clay. He arranged the blocks to create an animated vibrant formation that charged the entire room with meaning. The relocation of the work to the new Munich Pinakothek der Moderne set an almost impossible challenge for conservators, not least owing to the fiery debate whether an aeuvre an artist had himself laid out could be touched in the first place. But in the end, they succeeded: a key late 20th-century artwork was given a new location and none of its suggestive powers had been forfeited in the process.

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**Art Now Gallery Guide-** 2005-05

**Martin Kippenberger-**Martin Kippenberger 2006-04 Published to accompany the exhibition held at the Tate Modern, London, 8 February - 14 May 2006 and touring to K21, Dusseldorf, 10 June - 10 September 2006.

**Thinking is Form-**Ann Temkin 1993 Udstillingskatalog over den østrigske kunstner Joseph Beuys (1921-1986)

**Face to Face-**Luis Camnitzer 2008 Since its emergence in the 1980s and 90s, the Daros Collection in Zurich has accumulated about 280 works by 30 outstanding North American and European artists. It possesses one of the finest collections of early Warhol, and major works by Sigmar Polke, Barbara Kruger, Alfredo Jaar and Louise Bourgeois among many others. In 2000, when the strength and integrity of this collection had been established, the museum boldly struck off in a new direction, and the Daros Latin America Collection was founded. Already comprising roughly 1,000 works by around 100 artists including Carlos Amorales, José Bedia, Alfredo Jaar, Gego, Guillermo Kuitca, Vik Muniz, among others, it is now the largest collection of Latin American art in Europe—an exciting new resource that will doubtless have interesting long-term ramifications for contemporary European art. Face to Face is the first volume to bring the two Daros Collections together, thereby engaging these works—created in different media and of various cultural origin—in a dynamic dialogue that disrupts ordinary canon-oriented perspectives. Face to Face thus not only deepens our knowledge of the respective qualities of the two collections, but also explores the common characteristics of their cultural backgrounds.

**Understanding Installation Art-**Mark Rosenthal 2003 This examination of installation art demystifies and deconstructs the artistic medium most likely to induce the question, But is it Art? When we think of installation art we imagine enormous, perhaps bewildering, multi-media environments. But the world’s earliest known installation projects were created millenia ago on the walls of caves in Lascaux, France. Although the genre has been evolving ever since, its primary impulse - a dialogue between artist and space - remains the same. In Understanding Installation Art, Mark Rosenthal offers an historical interpretation and concise critical analyses that will help deepen readers' appreciation of this often confusing medium. Citing examples as diverse as the Sistine Chapel, Colonial Williamsburg, Robert Smithson's Spiral Jetty, and Vito Acconci's Seedbed as well as works by Richard Serra, Rebecca Horn, Claes Oldenburg, Jenny Holzer and Bruce Nauman, the author defines installation art as a medium with broad possibilities for expression, universal appreciation, and democratization. He creates a new taxonomy of his subject, identifying four specific forms - enchantments, impersonations, interventions, and rapprochements - and shows how installation art is steering the concept of art spaces in new and exciting directions. Most importantly he helps readers feel more comfortable with site-specific art, a genre that dates back to man's earliest artistic expression.

**British Humanities Index-** 2005

**Joseph Beuys, Life and Works-**Götz Adriani 1979

**Ed Ruscha and the Great American West-**Karin Breuer 2016-07-12 The renowned artist Ed Ruscha was born in Nebraska, grew up in Oklahoma, and has lived and worked in Southern California since the late 1950s. Beginning in 1956, road trips across the American Southwest furnished a conceptual trove of themes and motifs that he mined throughout his career. The everyday landscapes of the West, especially as experienced from the automobile—gas stations, billboards, building facades, parking lots, and long stretches of roadway—are the primary motifs of his often deadpan and instantly recognizable paintings and works on paper, as well as his influential artist books such as Twentysix Gasoline Stations and All the Buildings on the Sunset Strip. His iconic word images—declaring Adios, Rodeo, Wheels over Indian Trails, and Honey . . . I Twisted through More Damn Traffic to Get Here—further underscore a contemporary Western sensibility. Ruscha’s interest in what the real West has become—and Hollywood’s version of it—plays out across his oeuvre. The cinematic sources of his subject matter can be seen in his silhouette pictures, which often appear to be grainy stills from old Hollywood movies. They feature images of the contemporary West, such as parking lots and swimming pools, but also of its historical past: covered wagons, buffalo, teepees, and howling coyotes. Featuring essays by Karin Breuer and D.J. Waldie, plus a fascinating interview with the artist conducted by Kerry Brougher, this stunning catalogue, produced in close collaboration with the Ruscha studio, offers the first full exploration of the painter’s lifelong fascination with the romantic concept and modern reality of the evolving American West. Published in association with the Fine Arts Museums of San Francisco Exhibition dates: de Young, San Francisco: July 16-October 9, 2016

**Colour After Klein-**Nuit Banai 2005 Published to accompany the exhibition held at the Barbican Art Gallery, London, 26 May - 11 September 2005.

**Flesh and the Ideal-**Alex Potts 2000-01-01 Winckelmann's writing has a richness and density that take it well beyond the bounds of the simple rationalist art history and Neo-classical art theory with which it is usually associated. He often seems to speak disturbingly directly to our present awareness of the discomfoting ideological and psychic contradictions inherent in supposedly ideal symbolic forms.

**Barney-Matthew Barney** 2006 Text by Nancy Spector, Mark Taylor, Christian Scheidemann, Nat Trotman.

**The Surreal Calder-**Mark Rosenthal 2005 Alexander Calder (1898-1976) is a key presence in the history of modern art, and yet he is rarely seen or remembered in the context from which he initially emerged as an artist. When Calder became "Calder" - well known for his signature mobiles and stables - it was due to a unique variety of presiding influences. His artistic parentage consisted of Marcel Duchamp, who provided the name of and concept for the mobi≤ Piet Mondrian, who introduced pure abstraction to him; and Joan Miró, who communicated the central theses of Surrealism. Although Calder went on to play a major role in Surrealist manifestations during the formative years of the movement, including being shown in the defining 1936 "Exposition surréaliste d'objets" in Paris, he has since been separated from those beginnings. Indeed, at this point in time, Calder is never included in exhibitions of Surrealist art, even though he was incubated by that phenomenon and contributed mightily to it. This book will put the artist back in midst of Surrealism so that his achievement is more profoundly understood within that context. Works by artists such as Miró, Max Ernst, Yves Tanguy, and René Magritte will delineate the Surrealist milieu and some of its chief aspects. The following theses are also explored: Calder's wit, caricature, and linear flights of fancy; his marvelous personages and fantastic creatures; biomorphic forms from an imaginary vision of nature; and his constellations, apparent views of celestial space.

**The Book Review Digest-** 2005

**Authentic Movement-**Patrizia Pallaro 1999-05-01 Patrizia Pallaro's second volume of essays on Authentic Movement, eight years after her first, is a tour de force. It is indeed "an extraordinary array of papers", as Pallaro puts it, and an immensely rich, moving and highly readable sweep through the landscapes of Authentic Movement, "this form of creative expression, meditative discipline and/or psychotherapeutic endeavour". You don't need to practice Authentic Movement to get a lot out of this book, but it certainly helps! I defy anyone to read the first two sections and not be curious to have their own experience.' - Sesame Institute 'Authentic Movement can be seen as a means by which analysts can become more sensitive to unconscious, especially pre-verbal aspects of themselves and their patients.' - Body Psychotherapy Journal Newsletter 'This book is a collection of articles, some of which are interviews, brought together for the first time. It is very valuable to have them all together in one place...It is a wonderful collection of articles on topics you have always wanted to read, such as the role of transference in dance therapy or Jung and dance therapy. The book also includes scripts for exercises.' - Somatics Authentic Movement, an exploration of the unconscious through movement, was largely defined by the work of Mary Starks Whitehouse, Janet Adler and Joan Chodorow. The basic concepts of Authentic Movement are expressed for the first time in one volume through interviews and conversations with these important figures, and their key papers. They emphasize the importance of movement as a means of communication, particularly unconscious or 'authentic' movement, emerging when the individual has a deep, self-sensing awareness - an attitude of 'inner listening'. Such movement can trigger powerful images, feelings and kinesthetic sensations arising from the depths of our stored childhood memories or connecting our inner selves to the transcendent. In exploring Authentic Movement these questions are asked: - How does authentic movement differ from other forms of dance and movement therapy? - How may 'authentic' movement be experienced?

**Artificial Hells: Participatory Art and the Politics of Spectatorship-**Claire Bishop 2012-07-24 A searing critique of participatory art by the historian author of Installation Art traces art development throughout the 20th century to examine key moments in the participatory discipline to expose its political and aesthetic limitations. Original.

**Inventur-**Ilka Voermann 2018 "This catalogue accompanies the exhibition Inventur-Art in Germany, 1943-55, on view at the Harvard Art Museums, Cambridge, Massachusetts, from February 9 through June 3, 2018."

**Renaissance Self-portraiture-**Joanna Woods-Marsden 1998-01-01 An exploration of the genesis and early development of the genre of self-portraiture in Italy in the 15th and 16th centuries. The author examines a series of self-portraits in Renaissance Italy, arguing that they represented the aspirations of their creators to change their social standing.

**David Hammons-**Elena Filipovic 2017-09 One wintry day in 1983, alongside other street sellers in the East Village, David Hammons peddled snowballs of various sizes. He had neatly laid them out in graduated rows and spent the day acting as obliging salesman. He called the evanescent and unannounced street action Bliz-aard Ball Sale, thus inscribing it into a body of work that, from the late 1960s to the present, has used a lexicon of ephemeral actions and self-consciously "black" materials to comment on the nature of the artwork, the art world, and race in America. And although Bliz-aard Ball Sale has been frequently cited and is increasingly influential, it has long been known only through a mix of eyewitness rumors and a handful of photographs. Its details were as elusive as the artist himself; even its exact date was unrecorded. Like so much of the artist's work, it was conceived, it seems, to slip between our fingers -- to trouble the grasp of the market, as much as of history and knowability. In this engaging study, Elena Filipovic collects a vast oral history of the ephemeral action, uncovering rare images and documents, and giving us singular insight into an artist who made an art of making himself difficult to find. And through it, she reveals Bliz-aard Ball Sale to be the backbone of a radical artistic oeuvre that transforms such notions as "art," "commodity," "performance," and even "race" into categories that shift and dissolve, much like slowly melting snowballs.