a bent priorities catalogue

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JOSEPH BEUYS CENTENARY

2021 marks the 100th anniversary of Joseph Beuys' birth (12.05.1921). There is little left to be said in general terms about this totemic figure of post-war art. There is much, though, still to be explored through the lens of documents and ephemera left behind, Beuys being an artist that elevated the concept of ephemera, placing a great deal of value and artistic merit in their vast corpus. This is a catalogue showcasing some key pieces while also presenting separate sections comprising of ‘ephemera-environments’ the study of which is best approached through the notions of their interconnectedness, some times spreading over the course of many years, often stretching in the field of legacy. The latter helps us to revisit aspects Beuys’ oeuvre retrospectively and frequently in a different context.

Needless to say this was an endeavour we really enjoyed and we hope you will share our excitement while reading the catalogue.

Do not hesitate to contact us or visit bentpriorities.com if you need more information on, or photographs of, any of these items.

Stay safe
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1. Josef Beuys: Fluxus
Kranenburg: Hause Van der Grinten, 1963 (10). 41,8x10,6 cm (full spread). Oblong bifolium. Exhibition invitation. Printed only ‘inside’ with first and last pages blank. Letterpress. On the 2nd page a 1959 linocut is reproduced. The theme is Kettenglied zum Büdericher Kreuz and is a graphic reworking of the unique forged piece of ‘chain’ which was a conceptual part of the Büderich Memorial. The crosses and the schematic character draw from the resurrection symbology of Büdericher Ehrenmal but also move forward in the direction of the alchemical ‘batteries’ of later years. Interesting to note that Beuys is still spelling his name as ‘Josef’ possibly after his father Josef Jakob Beuys. Very important piece of ephemera. In VG+ / Near Fine condition.

300€
2. Josef Beuys: Fluxus, aus der Sammlung Van der Grinten

480€
3a. *art intermedia, 1969* / ‘einzelheiten’ (envelope)

Koln: Art Intermedia, 1969 (02), 16,2x22,7 cm. Printed envelope doubling as a kind of gallery communiqué. Apart from programmatic statements and the announcement of events and editions there is an interesting collage of press snippets reproduced, providing a fascinating snapshot of the state of affairs concerning contemporary art in late 1960s Western Germany. Part of it is a rather ‘favourable’ piece from Spiegel (Dec 1968) reporting on Beuys’ activities. “In fact, the sight of the artist in action best disproves the suspicion of idle joke: When Beuys takes action, as recently in the Cologne gallery “Art intermedia”, he is far more like a distant shaman than a clown. Acting to the point of exhaustion, he turns the seemingly absurd drama into an existential pantomime “(. FAZ”).

(…) A figure like Beuys can be tolerated all the more because it does not endanger the development of human society, but rather safeguards it. (…) He rejects the external revolution; In his opinion, real revolutions do not begin with changing external structures, but with changing the individual under his own power.” Another snippet mentions that (while Beuys met and discussed with guests in the gallery) “Ansgar Nierhoff asked him why he used people in actions. A reporter in Kölnischer Rundschau reported that Nierhoff alleged that Beuys was abusing people”. There is an overall polemic tone running through the whole of this idiosyncratic newsletter even compiling and correcting a hilarious press misconception concerning an ‘imaginary’ Robert Indiana exhibition. “It is not true that an exhibition by Robert Indiana is being prepared in the Kölner Kunsthalle - as Mr Sello noted in ZEIT. It is, however, an exhibition on the subject of North American Indians. (See DIE ZEIT, No. 1/1969).” Another interesting clue given, is the size of circulation of the gallery’s invitations, as it is stated that “Recently, we had to put a lot of people interested in our invitations in waiting lists, as the invitation budget of art intermedia (fifteen hundred sent invitations per month) cannot be increased”. This is an indication of the scarcity of this envelope and its contents (see next page). Mailed, showing usual signs of handling. In VG overall condition.
Köln: Art Intermedia, 1969 (02)
b. 26,5x17,5 cm. Invitation / multiple made by Daniel Spoerri for his ‘eat art’ event to take place during the vernissage of Thomkins’ exhibition (7.2.1969). “Daniel Spoerri cooks a soup for his friend André (…)”. Die cut paper napkin rubber stamped. Folde once for mailing. In VG+ condition

c. 29,5x20,9 cm. Exhibition invitation published in conjunction with the opening of André Thomkins’ solo show in February of 1969. Folded twice as issued. Artist statement printed verso. Some apparent creasing. In VG condition.

(lot) 320€
Köln: Schirmer-Verlag, [1972], 20,8x14,7 cm (folded). Oversized publication announcement card. Bifolium. Bi-lingual (German, English) publication presentation. ‘The Düsseldorf artist Erwin Heerich is responsible for the bibliophile setting of the snow white - bound book’ [sic]. Lower part of last page perforated to be separated and used as an ordering form. Copy intact. Minimal pen annotation on last page noting a discount of 40% for 10 copies. In VG/VG+ condition.

70€
Set of two invitation cards for two exhibitions opening on consecutive days in September of 1973.

5a. **Tekeningen en Gouaches / Dessins et Gouaches**
Brussel: Wide White Space (Le Bailli*), 1973 (09), 15,5x11 cm. Features recto a drawing by Beuys.

5b. **“EURASIENSTAB” Sculptuur en Film**
Antwerpen: Wide White Space, 1973 (09), 15,5x11 cm. Blank glossy recto. Revisiting of the Joseph Beuys' and musician Henning Christiansen's iconic action that took place at the Wide White Space gallery on February 9, 1968, (which was also recorded on 16mm film). Both cards in VG+/Near Fine condition.

(lot) 180€

*Galerie MTL opened a branch in 1972 in the shopping arcade Le Bailli, where Galerie d was already located at that time. Paul Maenz opened his branch in February 1973, followed by the Wide White Space Gallery in April 1973.
6. Spur I / 1974

München: Galerie Thomas, 1974, 14.8x21 cm. Edition announcement / pre-order form. As is explained on the text printed verso this upcoming edition (due in mid to late June 1974) is already sold-out at the publisher (Heiner Bastian; distributed by Schellmann & Klüser) but Galerie Thomas has secured some last copies, available on a ‘first come, first served’ basis. Further details on the edition plus price are mentioned. Lower part of the sheet supposedly to be cut off and mailed to the gallery. No perforation present as is usually the case with this type of cards. A bit crumpled on the bottom. In VG+ condition.

65€
7. Richtkräfte
Berlin: Edition Nationalgalerie; Staatliche Museen Preußischer Kulturbesitz, [1977], 14,8x10,6 cm. Artist postcard issued in conjunction with the acquisition of the work Richtkräfte einer neuen Gesellschaft (Directions of Energies to a New Society) by Berlin Nationalgalerie in 1977. The Richtkräfte environment consisted of "an ensemble of 100 blackboards with chalk diagrams. three easels, one walking stick, and a photographic projection. (This environment was initiated) during public dialogues parallel to the exhibition "Art into Society - Society into Art" at the ICA London in November of 1974" (Rosenthal; Rainbird; Schmuckli, 2004) and it continued evolving until 1977 when it reached its final form. [see also item(s) Nr. 36]. Card signed by Beuys. In VG+ / Near Fine condition.

130€
8. **Joseph Beuys**  
Paris: Galerie Nancy Gillespie - Elisabeth de Laage, 1980 (06), 10×15 cm.  
Exhibition invitation card. Mailed. In VG / VG+ condition.  
50€

9. **Joseph Beuys: Neue Graphische Werke**  
Announcement card. Features recto a still from the film *Transsibirische Bahn* (Trans-Siberian Rail) which was issued as an editioned multiple by Edition der Galerie Heiner Friedrich and Verlag Schellmann & Klüser.  
Scarce card, not in Neuhaus, from the early 1980s. In Near Fine condition.  
80€

Ingolstadt: Kunstverein Ingolstadt, 1981 (02). Set of 6 photos, installation views from the exhibition of Multiples (Jan-Feb, 1981). Complete photographic documentation accompanied by minimal typewritten letter (10.2.81) on single A4, bearing museum’s letterhead, addressed to a Kunstforum magazine art critic. Photos (15,7x22,6 cm) printed on watermarked Agfa paper, all in excellent condition and with clean backs except for the “Silberbesen und Besen ohne Haare” one with hand-written note on back and minimal handling marks. Letter folded once. [see also item(s) Nr. 19; Nr. 38]
11. [Joseph Beuys, Nicolas Uriburu] Rhine Water Poluted
Köln: Galerie Holtmann, 1981 (10), 14.8x10.4 cm. Edition Announcement card. Joined, Informationsbrief Nr. 9, single page A4 press release. Card and press release published in conjunction with the highly controversial, at the time, action of Uriburu, who after similar actions in Paris, Venice and New York, wanted to ‘paint’ the Rhine demonstrating his environmental concerns and pointing at the increasing pollution. Action was originally planned to take place in Cologne but it was cancelled due to objections of the local authorities and eventually took place after Uriburu joined forces with Beuys in Düsseldorf in what came to be called “Rhein-Aktion”. This was followed by an exhibition showcasing pictures, drawings and documentation from said action and a multiple, ‘Rhine Water Poluted’ [sic], was issued.
Card Near Fine, not mailed. Press release folded once, red pen annotation.
(lot) 75€

12. [Jonas Hafner, Joseph Beuys] Denken Danken
(lot) 50€
13. Joseph Beuys double portrait


(lot) 230€

Stuttgart: Galerie Brigitte March, 1983 (09), 15,5x11 cm. Printed envelope doubling as exhibition invitation, containing two photos printed on glassine paper. Apocalisse nel deserto (Agnetti) and Titus Andronicus / Iphigenie (Beuys). Curiously both have nothing to do with the cycles of work mentioned in the invitation. Both were shot in 1969. Envelope stamped with oversized Hauptstrom stamp. VG+ / Near Fine [see also item Nr. 35]

180€
15. **Spuren in Kunst und Gesellschaft, Nr. 9**

Hamburg: Spuren - Zeitschrift für Kunst und Gesellschaft, 1984 (12), 279x21 cm. Softcover. 66 pp. German. Single issue of Spuren journal with extended focus on Beuys' work. Late in 1984, “on request from Spuren”, Beuys revisited his 1977 Honigpumpe project (presented in documenta VI). On November 2, 1984, an action took place in his Düsseldorf studio that lasted about six hours, during which, Beuys drew a plan of the ‘honeypump’, built a model and explained how it worked. The action was photographically documented by Jochen Hiltmann and the photographs were published in Spuren Nr 9 and later on Nr 30/31 (Jan 1989). In issue Nr. 9 along a variety of texts, a transcript of the conversation between Beuys, Hiltmann and Lenger, that took place during the action, is included.

A signed and numbered multiple, HONIGPUMPE 1985 (Spuren Kassette) was planned and is announced for the spring of 1985 (a subscription form is included in this issue), collecting material from the aforementioned 1984 action, part of which are 15 Hiltmann photos. This is the true first edition of this material as the complete photo series is reproduced (full page photos).

*Copy signed boldly in red by Beuys on cover.* In Near Fine condition.

Joined, an oversized brochure (A4 size), 8pp, presenting the 1997 photobook Joseph Beuys: Honey Is Flowing In All Directions (Staeck / Steidl). 5 full page b&w photos from said publication are reproduced.

(lot) 170€
SECTION A

GALERIE RENÉ BLOCK

ACTIONS, EXHIBITIONS, MULTIPLES AND A BALLOT

JOSEPH BEUYS, Das Schweigen, 1972, Zink, Höhe 25 cm, Ø 38 cm, Auflage 50 Exemplare
16. **[Wahlauftruf]** P.O.P. - Stimmzettel Galerie Block Berlin (Elections / Ballot)

Berlin: Galerie Block Berlin, [1965] (09), 14,8x15,4 cm. Extremely scarce and interesting piece of ephemera in the form of a voting ballot for mock elections held by/at Galerie René Block in September of 1965. According to a communiqué issued by the gallery, that was the time (“The Deadline is Up”) for electing a new ‘self-regulated’ government and refraining from voting partisan (“For 20 years the world judged us wrongly, for 20 years the world was prejudiced (...) We were silent for 20 years and forfeited our right to self-determination.”). The declaration goes even further stating that “The German problem is a European problem / The German problem is an African problem / The German problem is an Asian problem / The German problem is an American problem / The German problem is an Antarctic problem”. The ‘radicality’ of the declaration is underscored by “A word of consolation to German governments” that “if you don’t have a head you can’t be hanged either” (supposedly) quoted from René Block’s Trostwörter V.1. An underdocumented event/action part of which most probably should be read through the lens of the ‘insurgent’ Fluxus fraction of Beuys-Vostell activities. The full list of 18 candidates reads: Joseph Beuys, Winfred Gaul, Karl Horst Hodicke, Herbert Kaufmann, K.P. Brehmer, Gerhard Richter, René Block, Wolf Vostell, Tomas Schmit, Konrad Lueg, Stanley Brouwn, Sigmar Polke, Bazon Brock, Ludwig Gosewitz, Manfred Kuttner, Nam June Paik, Hans Joachim Dietrich, Charlotte Moorman. There are 18 positions to be filled (including “president”) plus two with no boxes for ticking for Ministry of Defence and Ministry of Inter-German Relations. This ballot predates the official involvement of Beuys in politics by a good two years. [“The turn to politics in Beuys, trajectory is clear and well known, beginning with the founding of the German Student Party in 1967 in response to the setting up of the Marxist SDS and the student upheavals following the killing of Benno Ohnesorg by the police in Berlin during a demonstration against the Shah of Iran earlier in the year.” (Nisbet, 2001)]


320€
17. “...mit Braunkreuz”

Berlin: René Block Galerie, 1966 (06), 14,8x10,4 cm. Edition announcement / exhibition invitation card published in conjunction with the opening of a Beuys’ exhibition and the ‘issuing’ of his first ‘canonical’ multiple, part of which was a felt piece. Interestingly one example came with a gas mask bag instead of a drawing (Schellmann; Klüser, 1980). This was the first Beuys’ multiple issued by René Block and certainly marks the beginning of a whole new era in the artist’s oeuvre. This is a mailed example with mild handling marks and some light creasing due to mailing. VG / VG+ condition.

250€
18. 1971

[Berlin]: [René Block Galerie], [1970] (12), 14.8x20.9 cm (full spread). Quite unusual piece of ephemera in the form of a pocket calendar / almanac announcing editions and events related to gallery artists, complete with actual mini calendar and printed rulers, most probably mocking the ubiquitous promotional pocket calendars of the day. Typical of René Block’s style it is filled with cryptic references like the one reproduced on the last page roughly translating “If it were true that Beuys would turn 50 on May 12, 1971, he could no longer do what he set out to do | if that were true, he couldn’t be a rabbit either, which is the case in reality —... said Beuys on December 18, 1970 on the Oberkasseler bridge”. Of course one of the main events of the upcoming year is the Return (!) of Beuys’ Fiftieth Birthday. VG condition.

70€

[Germany]: [n. p.], 1973;1974, 29,6x20,8 cm. Set of two full page advertisements for Galerie René Block. One presenting the multiple “Zwei Besen” (hand-dated 15-5-1973) and one announcing the exhibition of multiples in January 1974 (hand-dated January 1974). Unknown source. Both folded once horizontally. In VG+ condition. [see also item Nr. 10]

(lot) 25€

20. “Das Schweigen”


80€
21. **Joseph Beuys: Every Night I Think of Addi Koepcke / Arthur (Addi) Koepcke:**

*Continue...*


110€
Ja, jetzt brechen wir hier den Scheiss ab (Yes, Now We are Tearing the Shit Down), nicknamed also Coyote II, was the highly charged culmination of the Beuys-Block duo dynamics. A deeply self-referential project, weaving together aural, visual and haptic fragments from all the past phases and previous manifestations of the Beuys-Block collaboration of the last 15 years (going back to 1964) in an engrossing environment. As expected the René Block gallery could only “go down” with a bang such as this. This event marked also a turning point (the last) of Beuys’ career, which was about to enter a whole new phase (him being the Kaiserring-Goslar winner in September of 1979) with the big Guggenheim retrospective later in November, before moving on to the expanded projects and the ‘controversial’ institutional involvements of the 1980s.
22a. “Ja, jetzt brechen wir hier den Scheiss ab”

Berlin: Galerie René Block, 1979 (08), 10.6×14.8 cm. Exhibition / action invitation card published in conjunction with the opening of the exhibition which would be the last of René Block’s gallery. Features recto a photo of the action Der Chef from December 1964 by Jurgen Müller-Schneck. Der Chef, apart from marking the beginning of Beuys - Block relationship is the “first time that an Action is performed not in the context of a festival but in the controlled environment of a gallery (...) Beuys also, for the first time, inscribes his body into sculpture.” (Rosenthal; Rainbird; Schmuckli, 2004). (...) “Beuys insisted that his performance must last for the length of a normal working day. Beginning at 4 p.m. and continuing until midnight on 1 December it was designed to oppose concepts of traditional authority.” (Cooper, 2019). The original action was followed by an “endless discussion” that was eventually broken off by Beuys. The ‘motto’ “Ja, jetzt brechen wir hier den Scheiss ab” was a phrase used in a 1964 radio broadcast regarding the event which was recorded by Block. Fast forward into 1979, this ‘original’ recording was looped at one minute intervals through a “brown-cross loudspeaker box” standing on a grey iron desk. This is a mailed example of the card in rather fair condition. It is clean with light discolouration verso but there is some creasing apparent with the notable presence of a vertical crease in the middle of the card as if it was haphazardly folded in two.

22b. Joseph Beuys and René Block, Galerie René Block, 21. Aug. 1979

Berlin: s.p., 1979 (08), 17.8x23.9 cm (full sheet). Original photograph by Klaus Hemme. Artists’ portrait. Date stamped verso along with photographer’s stamp, minimal handwritten notes and small label pasted with archival (?) reference. Dual portrait of Beuys and Block on the opening of Ja, jetzt brechen wir hier den Scheiss ab. In Near Fine condition.

22c. Abbrucharbeiten mit Beuys / “Lebenskoforme” Ehrung

2 newspaper clippings from September 1979 pasted recto verso on a single A4 sheet for previous archiving. Abbrucharbeiten mit Beuys: René Block schließt seine Avantgarde-Galerie in Berlin is a lengthy piece by Laszlo Glozer covering the “Ja, jetzt (...)” exhibition published on its closing day (hand-dated 15/16.9.79). “Lebenskoforme” Ehrung: Joseph Beuys erhielt in Goslar den Kaiserring is a piece by Ursula Bode on the winning of the Kaiserring-Goslar award (hand-dated 10.9.79).

23. Aus Berlin: Neues vom Kojoten

Berlin: Edition Block, 1979 (11), 14.8×10.5 cm. Edition / exhibition announcement card. Published in conjunction with the publication of a joint catalogue for two consecutive shows on both sides of the Atlantic, namely the exhibition Aus Berlin: Neues vom Kojoten at Ronald Feldman Fine Arts (November 1979) and the “Ja, jetzt brechen wir hier den Scheiss ab” already concluded at Galerie René Block (September 1979). Paper clip impression on upper part. VG+ condition.
GALERIE KLEIN
EPHEMERA
24. **Joseph Beuys: Multiples, Bücher und Kataloge.**
Bonn: Galerie Klein, 1973 (04), 24,2x18 cm. Oversized exhibition invitation. Features recto the work *Karfreitagskation 72* by Jonas Hafner and Joseph Beuys. Not mailed. Folded once horizontally, otherwise in VG+ / Near Fine condition.

80€

25. **Joseph Beuys: Multiples, Bücher und Kataloge.**

40€
26. **5 Jahre Galerie Klein**
Bonn: Galerie Klein, 1975 (11), 10,4x14,8 cm. Exhibition invitation published in conjunction with a group show celebrating 5 years of gallery’s activities. Card was designed by Beuys himself listing all participants [list below]. He employed the same design 10 years later for the invitation for 7000 Eichen (Tübingen) show [see item Nr. 50]. Light discolouration. Not mailed. In VG+ condition.

Joseph Beuys / Michael von Biel / Raimund Görke / Gotthard Graubner / Sol LeWitt / Klaus Mettig / Sigmar Polke / Fred Sandback

80 €

27. **Joseph Beuys: Botanischer Wahnsinn**
Bonn: Galerie Klein, 1976, 10,6x14,8 cm. Edition announcement card. Published in conjunction with the presentation of Heiner Bastian’s edition Botanischer Wahnsinn. “According to Schellmann, the photograph was taken during Beuys’ stay in Canada, near Halifax. The artist accompanied by a botanist searched in vain for a Japanese dwarf rhododendron in a seagrass (!) field. Beuys is said to have come up then with the phrase Botanischer Wahnsin (Botanical Madness).” (Neuhaus, 1998) Card mailed. Light mailing and handling marks. In VG / VG+ condition.

80 €
28. **Soziale Plastik**

Bonn: Galerie Klein, 1976, 20,9x29,5 cm (full spread). Lithograph on brown kraft paper, promotional leaflet doubling also as a small poster, for the the 'Soziale Plastik. Materialien zu Joseph Beuys' book's presentation by Volker Harlan, Rainer Rappmann und Peter Schata. Recto is reproduced a photo by Schata, used also on the cover of the book and on the poster announcing the lecture *Jeder Mensch ein Künstler*. “It shows the artist who was to be symbolically brought home by his students for the 200th anniversary of the Düsseldorf Art Academy, in a handmade canoe designed by his student Anatol Herzfeld called “Das blaue Wunder”. Beuys indeed crossed the Rhine accompanied by some students.” (Neuhaus, 1998). Gallery stamp. Folded as issued. 40€
29. Raum 3...

65€
SECTION C

I LIKE AMERICA AND AMERICA LIKES ME

THREE VISITS TO THE UNITED STATES, ACTIONS & EXHIBITIONS, JOSEPH BEUYS & ANDY WARHOL

^ Joseph Beuys auf dem Weg nach Amerika
Heidelberg: Edition Staeck, 1974, 14,8x10,5 cm. Artist postcard.
“Beuys visited America for the first time in January 1974. By then his reputation was well established in Europe, but he was relatively unknown in the US. He had refused to visit while America was involved in the Vietnam War, and it wasn’t until after US troops were pulled from the conflict in 1973 that he accepted an invitation from two art dealers who shared an interest in his work: Ronald Feldman, who had a gallery in New York City, and John Stoller, director of Dayton’s Gallery 12 in Minneapolis. Beuys’s art had had very little exposure in the US, and the two gallerists hoped to present exhibitions of his work in each city. Beuys accepted their offer with a caveat: he didn’t want to show his sculpture or drawings. Instead, he wanted his first visit to America to present a different aspect of his art: his ideas. He would do a lecture tour, and he would call it Energy Plan for the Western Man. Feldman and Stoller crafted an itinerary that stretched over ten days in January 1974, with stops in New York, Chicago and Minneapolis.” (Rothfuss, 2018)
31. Collected Editions II

New York: John Gibson Gallery Inc, 1974 (01), 10,2x15,1 cm. Exhibition invitation card for the first Beuys show in the United States with the artist being present. Recto is reproduced a photo of Beuys’ family watching Star Trek (!) by Michael Ruetz, which is part of the two-part multiple ‘Enterprise 18.11.72, 18:5:16 Uhr’. Interesting association copy mailed from John Gibson Gallery to ‘Edition Hundredmark’ [sic]. VG+

sold
“(…)The next stop was Chicago, the site of more controversial lectures and an unexpected performance: on happening to pass the Biograph movie theatre, Beuys spontaneously reenacted the death of American gangster John Dillinger who had been cornered by police in the theatre, chased into a nearby alley and shot dead.(…)” (Staeck; Steidl, 2021)

32. **Ohne Die Rose Tun Wir’s Nicht: 199 Künstler Für Joseph Beuys**
Ratingen: Stadtmuseum Ratingen, 1987 (04), 10,5x14,9 cm. Invitation card for one of the big tribute shows organised in memoriam the year(s) following Beuys death. The exhibition is titled after one of the ‘mantra’ phrases of Beuys “Ohne die Rose tun wir’s nicht [We can't do it without Roses]”. Reproduces recto the Klaus Staeck’s photo of the impromptu Dillinger action. The show later traveled to Utrecht. Near Fine.

33. **“ZONDER DE ROOS DOEN WIJ HET NIET”**: 199 Kunstenaars groeten Joseph Beuys
Utrecht: Hedendaagse Kunst Utrecht, 1987 (07), 10,6x15,1 cm. Invitation card for the aforementioned exhibition’s opening in Utrecht. Once more the Klaus Staeck’s photo of the impromptu Dillinger action is reproduced recto. The back offers some more information “What was intended as a tribute to Joseph Beuys on the occasion of his 65th birthday (May 12, 1986), from Carl Andre to Andy Warhol, has become an in memoriam by Beuys' death on January 23, 1986” [sic]. Near Fine.
“(...) In May 1974, Beuys returned to the US for a short visit. This time, he did no lectures or interviews. Instead, he did a performance: I Like America and America Likes Me, in which he spent three days with a live coyote in a gallery space that had been turned into a cage. (…)” (Rothfuss, 2018)
1975 | Iphigenie-Set (John Gibson)

35. **Selected Editions 1965-1980**

New York: John Gibson, 1975 (02), 15x50,9 cm (full spread). Exhibition invitation / edition announcement leporello. All the 8 prints of Iphigenie-Set (faulty proofs from “Interfunktionen 4”) published by John Gibson are presented. Some light creasing and minor soiling on bottom of last page. VG/ VG+ condition. [see also item Nr. 14]

110€
In April of 1975 Beuys returned to the United States for the third time, in an often overlooked visit. He was to travel only once more to the United States in 1979 for the big retrospective in Guggenheim museum.

36a. **RICHTKRÄFTE '74**

New York: René Block Gallery, 1975 (04), 15,9x10,8 cm. Exhibition invitation / discussion [sic] announcement published in conjunction with two parallel shows opening on April 5th 1975. The card was published by René Block Gallery for the *Richtkräfte 74* installation / exhibition announcing also two consecutive days of discussion. Apparently an impromptu action once more took place as it is documented in Caroline Tisdall’s photo reproduced recto on a 1991 card (see right; details below). Finally there is an announcement of Beuys being present at the Ronald Feldman Gallery where he will have installed his environment from the Basle Art Fair 1974 [*The Hearth (Feuerstätte)*]. At Ronald Feldman another ‘discussion’ took place. Both “lectures” are recorded under the moniker “Reciprocal Dialogue” (Rosenthal; Rainbird; Schmuckli, 2004). Nice association copy mailed to Otis Art Institute in Los Angeles. Curiously, apart from the address and the affixed stamp there is no postal cancellation so it is unclear whether the card was somehow mailed or not. Light handling marks and light creasing on upper left corner. Scarce. In VG / VG+ condition.

36b. **Museum und Kirche: Religiöse Aspekte moderner Kunst**


[see also item Nr. 7]
“The first American museum showing of the work of Joseph Beuys will be presented at the Guggenheim Museum from November 2, 1979, through January 2, 1980. Beuys is a German artist whose work has generated much interest and controversy since the 1960s. Although he is well known in Europe, particularly in his native country, and his influence has been acknowledged on both continents, the current survey of his work constitutes his first introduction to a general public in the United States.

The artist himself devised the format of the exhibition and will direct the installation at the Guggenheim. It will consist of 24 “stations,” each focusing on one principal sculpture surrounded by related, supporting works. The presentation, placed along virtually the entire Museum ramp, includes a number of large pieces such as a massive tallow sculpture, a Volkswagen bus and a felt-wrapped piano, as well as nearly 400 drawings known as The secret block for a secret person in Ireland. (…)” (Guggenheim Press Release, 1979)

37. **Beuys in Guggenheim**

3 newspaper clippings concerning the Beuys retrospective in Guggenheim in November 1979. Two published close to the exhibition opening on 2nd of November (namely 3/4.09 and 05.09) and one larger ‘opinion’ piece from later that month (24/25.09). Various sizes. Ring binder holes for previous archiving.

(lot) 40€
38. **Selected Editions 1965-1980**
New York: John Gibson, 1981 (02), 10,1x15,3 cm. Exhibition invitation card. VG+ / Near Fine.
[see also item Nr. 10]

80€

39. **BEUYS**

50€
JOSEPH BEUYS & ANDY WARHOL

Tokyo: Galerie Watari, 1988, 10,5x14,9 cm.
Artist postcard.
40. *Ich Verneige Mich Vor Den Begriffen*

Gelsenkirchen - Buer: FIU (Free International University); Städtische Museum, 1979 (11), 14,5x20,3 cm. Oversized invitation card for the ‘working conference’ of the Free International University (30.11-07.12.1979). Silkscreened card on ‘silver’ coated paper. Some colour smudging on back due to ‘heavy inking’. This highly unusual design in Beuys oeuvre, echoes the meeting with Warhol earlier that year with direct references to the latter’s Death and Disaster series and especially the infamous 129 Die in Jet!. VG+ / Near Fine.

180€
A meeting took place between Beuys and Warhol in Naples on the occasion of the exhibition “Joseph Beuys by Andy Warhol” at Lucio Amelio gallery where the nine portraits Warhol made of Beuys were presented. “Their reunion resulted in a jarring dual portrait of the artists standing in an Italianate piazza in front of a sculpted lion, into whose gaping jaws Warhol has inserts his open palm. Beuys sits on the right, looking rather unenthusiastic, holding Warhol’s other hand. This must be one of the best (and cringe-worthy) dual portraits in the history of contemporary art.” (C. Jordan, 2016)

41. **Andy Warhol - Joseph Beuys**
Napoli: Lucio Amelio, 1980, 69.5x47 cm. Lithograph. Legendary poster reproducing the double photographic portrait by Mimmo Jodice. In VG+ condition.

600€
42a. **Joseph Beuys: Objekte - Zeichnungen - Multiples - Grafik**


42b. **Joseph Beuys**

Köl: Galerie Heinz Holtmann, 2005 (05), 10,9x15,9 cm. Bifolium, Exhibition invitation card celebrating also 25 years of Galerie Holtmann, which opened with the exhibition of Joseph Beuys in 1980 (see above). Reproduced recto a photograph by ZOA showing Beuys in the aforementioned exhibition’s opening. Near Fine.

(lot) 120€
43. **Joseph Beuys and Andy Warhol, Nationalgalerie Berlin, 1982**

Berlin: s.p., 1982 (03), 16.4x21 cm. Original photograph by Ronald Siemoneit. Artists’ portrait. Photographer stamp on back along with minimal handwritten legend. In stark contrast with the dual portrait of 1980 here is a much more intimate one with Beuys giving one of his ‘precious’ roses to Warhol. An extremely rare document of one of the few meetings between the two artists. Photograph taken while Warhol was visiting Berlin for the opening of the exhibition ‘Beuys, Rauschenberg, Twombly, Warhol - Die Sammlung Dr. Erich Marx’ in Nationalgalerie. The opening of the show was on 02.03.1982 and the photo was most probably shot after the press conference the next day. In Near Fine condition.

550€
44a. Andy Warhol “Portrait Joseph Beuys”
München: Galerie Bernd Klüser, 1986. Original colour slide affixed on piece of black carton (4.8x6.1 cm) in plastic envelope bearing printed label.

44b. “Für Joseph Beuys”
München: Galerie Bernd Klüser, 1986, 27.5x21.3 cm. Oversized invitation printed on kraft paper for the preview of the portfolio / edition “Für Joseph Beuys”. According to this invitation, apparently serving also as a kind of press release, the exhibition consisted of “the first proofs and preliminary work of the portfolio with works by 30 international artists that will be published in October. In addition, a stone sculpture by Joseph Beuys and a portrait of the artist by Andy Warhol will be presented.”. In VG+ condition.

(lot) 70€
SECTION D

STADTVERWALDUNG STATT
STADTVERWALTUNG

7000 EICHEN, DASENDE DES 20. JAHRHUNDERTS
AND BEYOND, 1981-1995
This section of the catalogue deals with the complex and overlapping parts of the magnum opus of Beuys’ late years, the ‘7000 Eichen’ project.

Exploring the notion of Stadtverwaldung statt Stadtverwaltung (City Forestation instead of City Administration) Beuys presents in Kassel [November 10, 1981] his project 7000 Eichen (7000 Oaks) for documenta VII (1982). He plans to plant 7000 trees, each paired with a basalt stone, throughout the city of Kassel. A wedge-shaped pile of 7000 basalt columns is arranged on the lawn on in front of the Museum Fridericianum on Friedrichsplatz, with idea that these columns will then be ‘planted out’, each paired with a tree, throughout the city of Kassel, a project that was to take place between documenta VII and VIII (1982-1987). The project is carried out under the auspices of FIU and backed in significant part by the DIA Art Foundation. The premature death of Joseph Beuys lead to a culmination of the 7000 Eichen project by his son, planting the last of the trees in 1987.

The financing of a project of that scale was as always a rather prickly matter (the initial funding needed, estimated at 3 million DM), especially following the scandal of Zeige Deine Wunde a little earlier. This lead to number of actions, exhibitions, talks and multiples realised with the express purpose of financing and promoting 7000 Eichen.

45. Stadtverwaldung statt Stadtverwaltung
Kassel: FIU; Siegfried Sander, 1982, 15,1x10,2 cm. Artist sticker postcard. In Near Fine condition.

60 €
46a. 7000 Eichen / anlässlich der documenta VII, Kassel 1982

46b. Eröffnung der Documenta ’82: “Stadtverwaldung”
[Germany]: ZDF, 1982 (06), 12,6x17,8 cm. Original press photograph. Artist portrait. Extended label printed verso. Near Fine.

46c. Joseph Beuys - 7000 Oaks: Portrait of an Art Performance
n.p.: FIU (Free International University), [1982], 29,8x21,1 cm. Softcover. 8pp. Staple bound booklet. English. "A study of FREE INTERNATIONAL UNIVERSITY compiled by Johannes Stuttgen, English writing by Elisabeth Huhn - Portrait of an Art Performance". In VG+ condition.

(lot) 170€
On June 30, in front of the Museum Fridericianum, Beuys melts a gold cast copy of the crown of Czar Ivan the Terrible into the *Hase mit Sonne* (*Hare with Sun*) the proceeds from the sale go towards the financing of 7000 Eichen.

47a. **Friedenhase mit Zubehör**
Kassel: FiU; Siegfried Sander, 1982, 14,8x10,5 cm. Artist postcard. Limited edition of 500 copies.

47b. **Arbeiten Auf Papier - Wichtige Multiples -Objekte**
Stuttgart: Anna und Josef Froelich-Vikor, 1990, 14,9x20,8 cm. Bifolium. Oversized exhibition invitation card featuring recto the photo 'Goldhasse, 1982'.
Both items in Near Fine condition.

(lot) 70€
The creation of The End of the Twentieth Century is closely associated with Beuys’ project 7000 Eichen (7000 Oaks) for documenta VII (1982). For The End of the Twentieth Century, Beuys decided on columns from Landsburg, a quarry that lies to the south of Kassel.

“Towards the end of the documenta, namely in September 1982. Beuys developed the idea of drilling cones out of the basalt stones (...) The majority of these stones are now to be found in the four existing versions of The End of the Twentieth Century.

The 44 Munich stones belonging to the first batch, were fetched from the stonemason’s workshop in May 1983 to be exhibited in the Galerie Schmela in Düsseldorf [48a]. Before the stones were loaded onto lorries, Beuys fixed the cones with clay and felt in their respective mother stone. After their arrival in Dusseldorf, Beuys arranged the stones in the basement exhibition room of the gallery. (...) The room was darkened and had to be illuminated by the visitors from behind a barrier by means of watertight flashlights. The room was like a grotto. The walls were made of stone, so they were not white. It felt like a cavern. And there the stones lay, like a pack of animals ... And Beuys had just told us to turn the light off. This made it even more eerie. It looked really good. Completely different to when the light was on.

The installation was then purchased by the Müncher Galerie-Verein for the Staatsgalerie Moderner Kunst in the Haus der Kunst in Munich [48b][48c]. In February 1984, Beuys arranged the stones in a new way in a bright room flooded by daylight at the end of the South Gallery on the first floor [48d]. “ (Grün, 2016)

70€
On March 1st of 1985 an exhibition appropriately titled >7000 Eichen< - 34 Künstler stiften eine Arbeit für die Aktion von Joseph Beuys (7000 Oaks - 34 artists donate a work for the Action by Joseph Beuys) opens in Kunsthalle Tübingen, organised by Beuys with the proceedings of the sales of works donated (allegedly a total of around one million DM) to be used as funding for the 7000 Eichen project. Curiously (given its participants) the exhibition attracted in total a meagre 9000 of visitors making it the less visited show in Kunsthalle Tübingen, by far, reflecting probably the troubled relationship between Beuys and the general public in Germany, especially after the ‘scandal’ of 1980.

Later in March [19th] Beuys signs a contract in Japan, appearing in advertisements for Nikka Whisky under the express term that the slogan “Joseph Beuys appeared here to support his ecological undertakings” is used, securing the remaining of 400,000 DM for the Eichen project.

In June the aforementioned show travels to the Kunsthalle Bielefeld and in August to the Orangerie in Kassel.

50. >7000 Eichen< - 34 Künstler stiften eine Arbeit für die Aktion von Joseph Beuys

Tübingen: Kunsthalle Tübingen, 1985, 10,9x15,9 cm. Exhibition invitation card designed by Beuys in his distinctive handwriting, listing all the exhibiting artists [list below] and echoing the design of the invitation card 5 Jahre Galerie Klein (1975) [see item Nr. 26]. In Near Fine condition.

90€

In September of 1986 the exhibition *Halbzeit* was ‘revisited’ by Galerie Löhrl. Originally organised in 1984 to mark the reaching of the ‘half’ of 7000 Eichen project, with 3500 trees planted by then and still 3500 basalt columns to go. The original show comprised of three separate yet interlinked projects “7000 Eichen” / Kassel, “Gut Schirmau in der Eifel” / Krefeld and “Gesamtkunstwerk Freie und Hansestadt Hamburg (Spülfeld)” / Hamburg, a structure retained for the restaging, as Beuys insisted that this material should be exhibited together and that it is only authentic [sic] in this form. This is documented in the Galerie Löhrl's press release for the 1986 version of this self referential conceptual event.

51. “*Halbzeit*” 1984, Ausstellung einer Ausstellung

After the completion of the original incarnation of 7000 Eichen project, “(...) in 1988 Dia installed five basalt stone columns paired with five trees at 548 West 22nd Street, expanding 7000 Eichen (7000 Oaks) to New York City. In 1996 Dia extended the installation by planting 25 new trees, each paired with a basalt stone, on West 22nd Street from 10th to 11th Avenues. At this time, Dia also added seven stones next to preexisting trees, bringing the project’s total to 37 trees with stones. (...)”

52. *7000 Oaks, long-term installation*
New York: Dia Centre For The Arts, [1994], 21,5x14 cm (folded). Threefold. Installation documentation leaflet with extended project description in English featuring a schematic map showcasing the part of the project realised in 1988 and the planned expansion of 1995 (according to the accompanying text, expansion that took place actually in 1996). Ring-binder holes as issued. VG+ condition.
The 7000 Eichen project attracted fierce criticism with caustic articles and photos appearing in the press, even out of context, years after its conception and realisation, as the mockingly titled “Traffic planning à la Beuys?” photo from 1991 suggests, the legend concluding that after all the project of the ‘Gentleman with the Hat’ was not a complete success.
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