

European Studies in Culture and Policy

edited by

Prof. Máiréad Nic Craith

and

Prof. Ullrich Kockel

(University of Ulster)

Volume 6

LIT

Christa-Maria Lerm Hayes and Victoria Walters

Beuysian Legacies in Ireland and Beyond

Art, Culture and Politics

LIT

Bibliographic information published by the Deutsche Nationalbibliothek
The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available in the Internet at <http://dnb.d-nb.de>.

ISBN 978-3-8258-0761-0

A catalogue record for this book is available from the **British Library**

©LIT VERLAG Dr. W. Hopf Berlin 2011

Fresnostr. 2 D-48159 Münster
Tel. +49 (0) 2 51-620 320 Fax +49 (0) 2 51-922 60 99
e-Mail: lit@lit-verlag.de <http://www.lit-verlag.de>

Distribution:

In Germany: LIT Verlag Fresnostr. 2, D-48159 Münster
Tel. +49 (0) 2 51-620 32 22, Fax +49 (0) 2 51-922 60 99, e-mail: vertrieb@lit-verlag.de
In Austria: Medienlogistik Pichler-ÖBZ, e-mail: mlo@medien-logistik.at

In the UK: Global Book Marketing, e-mail: mo@centralbooks.com

In North America by:



Transaction Publishers
New Brunswick (U.S.A.) and London (U.K.)

Transaction Publishers
Rutgers University
35 Berrue Circle
Piscataway, NJ 08854

Phone: +1 (732) 445 - 2280
Fax: + 1 (732) 445 - 3138
for orders (U. S. only):
toll free (888) 999 - 6778
e-mail: orders@transactionpub.com

We would particularly like to thank the JOSEPH BEUYS-STIFTUNG, Basel, for their contribution that enabled us to realise this publication in this form.

We also gratefully acknowledge the Goethe Institut, Dublin, the University of Ulster, and SUSDIV FP6 network of excellence.

Our sincere thanks go to the Beuys Estate for making it possible for us to reproduce images of the artist's work.

From Christa-Maria Lerm Hayes to Hugh and Liam, and from Victoria Walters to her parents, love and thanks.

In Memoriam Christoph Maria Schlingensief (1960-2010).

Contents

<i>List of Contributors</i>	<i>vi</i>
Introduction	1
Martyn Anglesea, Bill Porter: "Beuys at the Ulster Museum, Belfast, 18 November 1974"	18
Gene Ray: "Mourning and Cosmopolitics, With and Beyond Beuys"	22
Nicola Foster: "Beuys through Heidegger"	49
Katalin Keserü: "Fraternity: Re-shaping the Meaning of Concepts"	65
Shelley Sacks: "Social Sculpture and New Organs of Perception: New practices and new pedagogy for a humane and ecologically viable future"	80
Selected Transcripts and Statements: "Unity in Diversity? Dublin Beuys Symposium on the 20th Anniversary of the Artist's Death", including: Caroline Tisdall: "Ireland 30 years ago - Beuys 30 years ago"	98

Suzanna Chan, Christa-Maria Lerm Hayes: "The Role of Diversity in the Production and Reception of Art in Belfast: Space Shuttle"	118
Cornelia Lauf: "Multiply and Conquer: Beuys' Editions"	147
Antje von Graevenitz: "Parsifal - Christoph Schlingensief's Figure of Redemption, as Prefigured by Richard Wagner and Joseph Beuys"	160
Art/ not art: "Cork Caucus, Contemporary Interventionist Practice and the FIU"	177
Ullrich Kockel: "Morphogenetic Fieldwork and the Ethnologic of Toposophy: Meditation on a Coyote Wandering on Rannoch Moor"	195
<i>List of Illustrations</i>	220
<i>Index</i>	224

List of Contributors

SUZANNA CHAN is a lecturer in the School of Art and Design, University of Ulster. Research interests include issues and representations of gender, 'race' and place in art, visual culture, and cultural discourses. She also researches feminist theories and art practices and migrant cultural productions. Current projects include a book on migration, diaspora and contemporary art by women (IB Tauris). She has contributed articles to journals including *Irish Studies Review*, *Journal of Gender Studies* and *Visual Culture in Britain*. Chapters to books include *Cities of Belfast* (Eds. Allen, N. and Kelly, A.) and *Facing the Other: Interdisciplinary Studies on Race, Gender and Social Justice in Ireland* (Eds. B. Farago and M. Sullivan).

NICOLA FOSTER is an art theorist, art historian, philosopher and practitioner, formerly Head of Art History and Photography at University Campus Suffolk. Her work engages with issues of aesthetics, embodiment, ethics and politics in relation to contemporary art, photography and philosophy. Publications include *Differential Aesthetics* co-edited with Penny Florence (Ashgate 2000), *Women's Philosophy Review* on aesthetics (guest-edited, 2000) and 'Photography and the Gaze: the ethics of Vision Inverted' in *Parallax* (2008). She is currently working on the interface between art practices, ethics, politics and art institutions.

FERGAL GAYNOR hails from Cork, Ireland and is a writer, independent scholar and member of the art interventionist group Art / not art. His writings include art catalogue essays, philosophical articles and poetry (his first collection will be published shortly by Miami University Press). Fergal co-curated the Cork Caucus in 2005, co-organises the SoundEye Festival of the Arts of the Word, and co-ordinates the festival The Avant: Ten Days of the Progressive Arts. He holds a doctorate from the National University of Ireland and sings occasionally with country band Clarence Black.

ANTJE VON GRAEVENITZ, now retired, was Professor of Art History at the University of Cologne, where her area of specialism

was 20th and 21st Century art. She has worked on a number of editorial boards including that of the *Museumjournaal*, *Kunstschrift OKB*, *Vrij Nederland*, *Archis* and *Wallraf-Richartz-Jahrbuch* and has published widely in books, museum catalogues and art journals, as well as working as an art critic for the *Süddeutsche Zeitung*. The main focus of her work has been anthropological and intertextual subjects in classical, modern and contemporary art.

KATALIN KESERÜ is Professor at the Art History Institute, University Eötvös Loránd, Budapest. Her habilitation thesis concerned the changes in architectural ideas in Central Europe at the turn of the 19th-20th centuries. As a researcher and lecturer she deals with the history of the 19th century and contemporary art. Between 2000 and 2006 she directed the Ernst Museum, Budapest, and was the director of the Budapest Kunsthalle (1992-1995). In these periods, she edited books and curated exhibitions (also abroad and for international biennials) on art and culture of modern Budapest, the turn of the 19-20th century and on contemporary art.

ULLRICH KOCKEL is a native of Göttingen, Germany. Ullrich Kockel had worked at universities in Britain, Germany and Ireland between 1984 and 1999, when he was appointed as Chair in European Studies, Bristol. In 2005 he became Professor of Ethnology and Folk Life at the University of Ulster. An Academician of the Academy for the Social Sciences since 2003, he was elected President of the International Society for Ethnology and Folklore in 2008. His research interests include European ethnology, economic anthropology, heritage, reflexive traditions, counter-cultural movements, and cultural encounters.

CORNELIA LAUF holds a doctorate in art history from Columbia University, and has worked in the curatorial field, beginning with a position at the Solomon R. Guggenheim Museum, New York. She has written for publications ranging from *Artscribe* and *Arts Magazine* to *Art in America*. She is the founder of *Camera Obscura*, and editor and a co-founder of Three Star Books. Her curated exhibitions have been featured at the New Museum of Con-

temporary Art, Chicago Museum of Contemporary Art, Busch-Reisinger Museum, Harvard, Casa di Goethe, Rome, and Galleria Nazionale d'Arte Moderna, Rome. Lauf is Professor of Art at IUAV, University of Venice. She lives in Rome.

CHRISTA-MARIA LERM HAYES is Head of the Research Graduate School and Reader in History and Theory of Art, University of Ulster, Belfast. She gained her PhD at Cologne University, worked at the Beuys Archives, Kranenburg, and was James Joyce Foundation Scholar in Zurich. Her research is rooted in Beuys studies and focuses on visual legacies of (Irish) writers, the historiography of art and curation. Her books include *Post-War Germany and 'Objective Chance': W.G. Sebald, Joseph Beuys and Tacita Dean* (Steidl 2008), *James Joyce als Inspirationsquelle für Joseph Beuys* (Olms 2001), and *Joyce in Art* (Lilliput 2004).

DAVID DOBZ O'BRIEN is an artist, independent curator and Programmes Manager at the National Sculpture Factory, Cork, Ireland. He is the founding member of the investigative, educational and interventionist art group Art / not art, set up in 1999. David received his Masters degree in 2007 and has exhibited both nationally and internationally; his most notable recent work was *Radio ON* (2007), a fully licensed radio station broadcasting for 5 days for 5 hours each day throughout Cork City and its environs. He was co-curator of Cork Caucus in 2005 with his co-conspirator Dr. Fergal Gaynor, and Charles Esche and Annie Fletcher.

GENE RAY teaches critical studies in the CCC Masters Program at Geneva University of Art and Design. He received his PhD in interdisciplinary studies (Philosophy, Comparative Literature, Art History and Film Studies) from the University of Miami in 1997 and was a German Chancellor's Scholar of the Alexander von Humboldt Foundation (1997-8). Author of *Terror and the Sublime in Art and Critical Theory* (2005) and editor of *Joseph Beuys: Mapping the Legacy* (2001), he co-edited (with Gerald Raunig) *Art and Contemporary Critical Practice: Reinventing Institutional Critique* (2009) and (with Gregory Sholette) the *Third Text* special issue *Whither*

Tactical Media? (2008). He participated in the collaborative research project Radical Culture Research Collective (2007-8); his current online project is *scurvytunes.blogspot.com*.

SHELLEY SACKS is an interdisciplinary artist working to shape humane and sustainable ways of being in the world. After graduating (Cape Town, 1972), Shelley studied in Germany with Joseph Beuys, exploring social sculpture ideas in dialogue with Beuys until his death. Shelley is Reader in Art at Oxford Brookes University, Director of the Social Sculpture Research Unit, and initiator of social sculpture processes such as *University of the Trees* (www.universityofthetrees.org), *Exchange Values* (www.exchangevalues.org) and *Ort des Treffens* (www.ortdestreffens.de). Her work includes more than forty actions, projects and installations; grassroots work in South Africa in the 1970s and 80s, as well as writing, lecturing and facilitating social sculpture processes internationally.

VICTORIA WALTERS is a Research Associate at PLaCE research centre, UWE Bristol, working between Visual Culture, Anthropology and art practice. She holds a doctorate from the University of Ulster on Joseph Beuys' practice as an expanded language and healing discourse that engages with the Celtic world. In addition to the current volume, Victoria's publications include "The Artist as Shaman: the work of Joseph Beuys and Marcus Coates" in Schneider and Wright (eds), *Between Art and Anthropology* (Berg 2010) and "Working 'in the Opposite Direction': Joseph Beuys in the Field" in the *Anthropological Journal of European Cultures* (Bergahn Journals 2011).