

Introduction

CHRISTA-MARIA LERM HAYES, VICTORIA WALTERS

Twentieth anniversaries and the present

CMLH

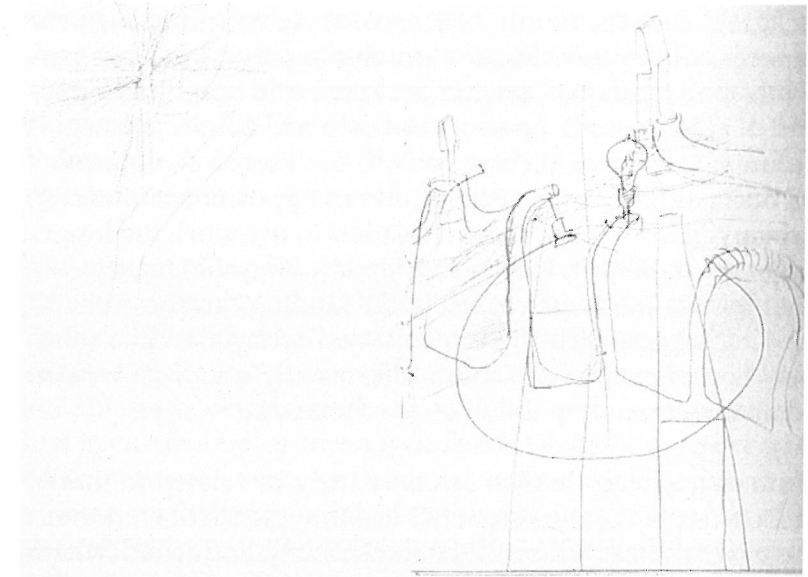
When organising a Beuys Symposium in Dublin on the day of the twentieth anniversary of his death (23 January 2006), I sought to bring into focus Beuys' continued currency on the basis of a number of factors: his then recent large exhibitions (Tate Modern, Menil collection) made him appear topical once more, but he was simultaneously largely unacknowledged in relation to recent artistic and theoretical concerns, especially as a predecessor of the then much-discussed "Relational Aesthetics" (Bourriaud 2002). There was also too little continuity to claim an unbroken heritage, as the generation of Beuys' friends and collaborators is not often asked to engage with younger scholars and artists.

In an attempt to try to bridge that gap, the Symposium offered a rare opportunity for dialogue. In addition to the generation gap and that between canonicity and forgetting, one could observe a geographical one: the proposition was to locate the dialogue in Ireland, where the then roaring Celtic tiger was wondering whether it was culturally closer in proximity to Boston or Berlin. This "mid-Atlantic" location, together with Ireland's own Beuysian history and legacy (Rainbird 2005), seemed to be the right spot from which to interrogate what Beuys still meant.

In geographical terms, Beuys' impact was (and is) divided into two zones of response along the Boston/Berlin axis: that of the English-speaking world on the one hand, where Benjamin Buchloh's allegation of Fascism still lingered (Buchloh 1980, Ray ed. 2001) or only slowly became superseded by an awareness more of his canonicity than his practice, and that of Germany on the other, where for many, Beuys had shown too many wounds too soon for

comfort and had been extraordinarily effective as a teacher, but not so visible as a model. Becoming a Beuys epigone is not seen as desirable today;¹ the reality check of experiencing the Greens in government (as a party, not the movement Beuys co-founded) possibly made him appear less attractive, while environmentalism went mainstream. Ireland and specifically the Goethe Institut in Dublin, where the Symposium was held, thus provided ideal distance from both – as well as, arguably, much richer turf than either.²

My choice of Gene Ray as keynote speaker for that day was motivated by a wish to bring together two strands of investigation around the central question – whichever standpoint one wishes to adopt in relation to the artist – of his work's engagement with the Holocaust.³ In the mid- to late 1990s, we had reached the same conclusion by different paths. In my work on the *Ulysses Extension* (ca. 1957-62, publicly accessible only since 1997, ill. 1), I had found that Beuys developed his competition entry for a sculpture to be sited in the former extermination camp at Auschwitz in the context of reading the work of the Irish writer James Joyce. This is where he drew “dolmen” shapes to be placed in succession – like the structure of a megalithic passage tomb – on the axis of the train track through the infamous gate, drawn to a close by a crystal-shaped bowl that was to reflect the light and point upwards. These drawings also form, I concluded, a nucleus of Beuys' practice that was to sustain him again and again. Joyce's literature enabled me to reinterpret many works throughout his practice (Lerm Hayes 2001). I was thus able to draw a line from Beuys' interest in megalithic structures on the edges of Europe – and he visited Newgrange when in Ireland in 1974 – to Auschwitz: a “new cross” to use his term, spanning the development, rise and fall of human civilizations. The many Irish references in the compendium of work that he donated to the Muzeum Sztuki in Łódź during Martial Law trace that same line back again to Poland in a quasi-homeopathic way, bringing other countries' experiences – the “Troubles” in Northern Ireland in this case – to bear productively on those who then fought for a democratic, civil, creative society.



1) Joseph Beuys. *Joseph Beuys verlängert im Auftrag von James Joyce den Ulysses um 2 weitere Kapitel (Joseph Beuys Extends Ulysses by Two Chapters at James Joyce's Request)*. (1957, book 2: 2-3)

Gene Ray had approached this question of Beuys' engagement with the Holocaust through the artist's choice of materials. He briefly summarises his earlier, striking argument in his contribution to this book and expands it appropriately, considering the background just sketched, in extending to the present day the consideration of how Beuys approached injustice and lack of freedom, addressing the current crisis of democracy and – in a deep, global recession, where the spotlight is on a bankrupt Ireland – the enhanced need for an active civic spirit, compassion, human rights and artistic thinking.

In this changed context, this book has become more than the proceedings of the Dublin Beuys Symposium. It brings together (at least) four fruitful, but often not explicitly stated links between the

contributions: Heidegger needed to be brought to bear on Beuys and German history; Shelley Sacks only refers to she and her partner's background in the South African Anti-Apartheid movement in a footnote, but her thinking and academic programme are pervaded with the questions of what art can be in contested situations, and Katalin Keserü presents oppositional artistic strategies in Communist Hungary, harking back to the French Revolution – as Beuys often did. My own socialisation in oppositional circles in East Germany gains in relevance in relation to my work the longer I live and work in Belfast. Northern Ireland's Beuysian legacy – he gave what would today be called "seed funding" to the Art and Research Exchange, which in turn spawned today's artistic infrastructure – is particularly rich, but until recently not often written or talked about, certainly within Beuys scholarship.⁴

This volume's trajectory, which can only truly be related to that of the post-Celtic tiger/"credit crunch", ties in with a renewed interest in the events of November 1989 in Germany and its aftermath around the 20th anniversary of that time. When Jan Hoet travelled through East Germany in 1990, preparing for his documenta IX, 1992, he states that he "saw a lot of Beuys inspiration, but it was too heavy. Beuys was lighter than that" (Turin 2009). This statement is revealing with respect to both the work Hoet critiqued and his own agenda: an apparent disconnectedness existed at the time between the clearly "heavy" experiences and works of oppositional artists and what Hoet was willing to see and show.

One can note a narrowing of this gap now that the "credit crunch" seems to be increasing many people's empathic capacity. Beuys is once more a point of reference where artistic self-organisation, dialogue and exchange are again both necessary and valued, where "relational"/dialogic art is more vital, critical and substantial than its 90s variety – and more interested again in the roots of such practices in and through and also beyond Beuys, as in Gene Ray's title. While Beuys neither witnessed the peaceful revolution of '89, nor the peace process in Northern Ireland, his insistence on art being Capital has had a very real and extraordinarily effective politi-

cal, social, cultural and artistic afterlife. "Everybody is an artist", Beuys' dictum, could be read as the precursor of Jacques Rancière's more recent insistence that we are all capable of creating our own (hi)stories, and Beuys' practice could be seen as particularly effective in the paradoxical way in which Rancière sees it: happening almost despite itself in and through art. In Northern Ireland, then, it may not be too bold to assert that artists, rather than politicians, have created real shared spaces.

The most exciting Beuysian legacy some years ago was largely an aesthetic one: that of Matthew Barney's active interest in Beuys.⁵ Today, it is arguably the art context that is used to deliberate, act out and make social change happen – whether through networks and/or with objects, with or without mentioning Beuys' name. Just to cite examples based in Ireland: Daniel Jewesbury's *re: public* exhibition and events in Dublin closed with a discussion that was to focus on the legacy of the FIU, Beuys' Free International University for Interdisciplinary Research. This lively and relevant practical and utopian discussion involved Art/not art, contributors to the current volume and organisers of the Cork Caucus.

In the 1970s, Richard Demarco, another active contributor to the Dublin Symposium, was led by Beuys to turn his back on the white cube in favour of such spaces as the Edinburgh Poorhouse. Beuys has since, of course, been "museumified", not least through the changing of the Darmstadt *Block Beuys* into a falsifying, white cube presentation, and this in the place where, ironically, the artist had found a sanctuary, a cooperative environment sympathetic to his need to arrange and re-arrange over time. Institutional critique tends now to view art spaces more as part of societal and political spaces – conflicted but still often better able than others to avoid having to succumb to various demands to falsify.

The difference between the Menil Collection/Tate Modern exhibition that just preceded the Dublin Symposium and that which was held at the Hamburger Bahnhof (2008)⁶ reflects that change – which was arguably both driven by, and imposed upon Beuys and

his legacy: the earlier exhibition's presentation only of recognised artworks has made way for a more holistic display in Berlin, which included books from Beuys' library, interviews and historical data. It clearly aimed to make Beuys' utopian project both palpable in the present and historically specific. The gallery and the world, art and society have grown even closer together, and are certainly no longer to be seen as mutually exclusive.

The *European Studies in Culture and Policy* series of which this volume is a part, also enables Beuys to "get out of the newspapers' arts pages", an ambition Beuys voiced to Caroline Tisdall. It is only fitting, therefore, to place this volume in the present context, one that deliberately transcends the realm of art history, and to close with an essay by the series' editor, Ullrich Kockel, who considers Beuys' practice as a form of applied anthropology.

Victoria Walters, who attended the Dublin Symposium while a PhD researcher at the University of Ulster, has kindly assisted me in editing and completing this book at the vital stages, and in our introduction to the current volume, I hope that the reader will find many thematic and diachronic connections. She shares my view that all of Beuys' oeuvre, whether it has his name attached to its effects or not, is path-breaking, and a catalyst for work in many fields and contexts that is particularly current and urgent today.

The current volume

VW, CMLH

The editorial approach of this volume has been to retain an openness to the expanded nature of Beuys' work in order to keep vital lines of enquiry open for discussion, due to a firm belief that the artist's legacy, and its potential to elicit transformation, retains its efficacy and potential in contemporary contexts. This relates to our interest in the work's continued vitality and relevance for the human being, always central to the artist's practice. All these essays testify to Beuys' lifelong engagement with the creative ability of people to shape both themselves and their worlds, and his belief in

the urgent requirement to do this in an increasingly self-conscious and pro-active way, in order to address the needs of the future.

There are any number of dynamics and themes weaving their way through the collection, providing new perspectives and insights on the artist's work. Given the breadth of Beuys' oeuvre, one might surmise, how could it be otherwise? A useful way of engaging with the contributions in this book is to consider how they bridge gaps between the various positions on Beuys' legacy that have established themselves over the years along geographical, generational and disciplinary divides. It is also worth noting from the outset that new insights into Beuys' practice do not always stem from purely rationalistic understandings, that cerebral thinking which, as Beuys argued, "cut like a knife". Some work their way, like small spirals, through the book, resonating across time, space and in Beuys' case, warmth, like the cry of a stag emitted by a member of Shelley Sacks' Social Sculpture programme at the Dublin Symposium, bringing a sense of connection that logic alone cannot fully describe.

The photographic essay of Beuys' 1974 lecture-action, part of the exhibition *A Secret Block for a Secret Person in Ireland* at the Ulster Museum, Belfast in 1974 brings the artist's work with people during his time in Ireland to energetic life. Assembled by Ulster Museum Keeper of Fine Art Martyn Anglesea for a Symposium on Beuys as Anthropologist organised by Walters at the Academy for Irish Cultural Heritages, University of Ulster in April 2007, Bill Porter's images seemed a vital addition to the current volume. They bear out Lerm Hayes' emphasis on the dialogic aspect of the artist's work, his commitment to listening as well as speaking, as well as her sense that Beuys' work here could be seen as a form of empirical research involving people (2006). They also reflect the Irish and/or Celtic themes and connections running through much of the material from the Dublin Beuys Symposium; among the images are photographs of Beuys discussing what Anglesea recollects the artist referred to as the "spiral of eternity". Related strands were also very much in evidence in Caroline Tisdall's pho-

tographs of Beuys' travels in Ireland accompanying the Dublin Symposium and her personal, often moving reminiscences about their time working together, excerpts of which are included here.⁷

Gene Ray's essay – already introduced – places Beuys in the context of artistic and philosophical engagement with (German) history and mourning, linking this to cosmopolitics, in order to arrive at an engaged and current analysis of the need for activism, real mourning and real enlightenment – through but also well beyond Beuys.

In "Beuys through Heidegger", Nicola Foster achieves a different philosophical contextualisation focused on the artist's use of language, an aspect of Beuys' practice that has elicited equal cultural anxiety, and even a degree of consensus, across the Berlin-Boston axis.⁸ Addressing critical debates in the literature on Beuys around this key issue, Foster addresses the tendency to view the artist's sculpture and words as separate, a position contested by a number of theorists including Borer (1997), Lerm Hayes, (2001, 2004), Ulmer (1985) and Walters, (unpublished thesis, 2009). Through engaging with Heidegger's work, Foster construes an enlightening path through the debate, contesting a dichotomy of 'words' and 'work' in Beuys' practice. Her study brings insights into how, read in relation to Heideggerian phenomenology, Beuys' language work might be understood more holistically within the body of his sculptural praxis as part of a practice of interpretation, bringing that which is hidden into view. Dialoguing engagingly with Gene Ray's work at its end, the paper offers a perspective on Beuys' use of materials, understood through Heideggerian "un-concealment", as a path to mourning.

Drawing from the work of a philosopher who never apologised for his support for National Socialism in order to understand Beuys' work might do little to reassure the Beuys naysayers. However, the clear indication in Foster's essay that the artist worked with an understanding of Heidegger's ideas would exemplify the way in which, to cite Shelley Sacks, Beuys was able to "enter the wounds"

of German history – including the German history of ideas – and negotiate a way of working carefully and cathartically in relation to it. Notably, while both Heidegger and Beuys acknowledge the role of language in creation, the ways in which the two *act* on that understanding are entirely different; the artist verbally disavows extremism and acts, through his expansion of art, in an attempt to prevent its ever recurring.

Katalin Keserü's essay also has its roots in language, more precisely a basis in word and image studies. She presents the Hungarian perspective on Beuys' direct and indirect importance for oppositional artistic strategies.⁹ The artists she cites are not Beuys' epigones, but their subversive, at times humorous ways of exploiting minimal means to clear, intellectually superior ends conjure Beuysian approaches. They also let one reconcile the depth of Beuys' interest in marginal cultures with the lightness, chance and chaos of which Caroline Tisdall spoke at the Dublin Symposium when recollecting her travels with Beuys through Ireland.

Shelley Sacks stated (through her student at the same event) that it was Rudi Fuchs' "dismissal of social sculpture as having any continuing relevance – [...] that prompted me to set up what would become the Social Sculpture Research Centre". Fuchs may not have been convinced of the vitality of Beuys' methodology; experiences of Apartheid had taught Sacks otherwise. Delineating her academic programme's artistic and philosophical credo here is entirely relevant and a vital insight in the context. Through curating documenta 7 in 1982, Fuchs had inadvertently given Beuys the chance to realise arguably his most "sustainable" social sculpture project, *7000 Oaks*.¹⁰

This publication returns again and again to the clear attraction felt towards Beuys by those who promote civil rights under totalitarian conditions. It does not chart this phenomenon comprehensively, however the examples presented here make a clear case for the notion of the comparability of responses and humane artistic approaches to such situations across time and space and across the

world, as well as some continuity of reception of the artist's work in related political circles worldwide. This implies not an exculpation of all that Beuys may have done as a member of the Hitler Youth or as a German soldier, but that lessons have been learned which, moreover, show signs of transferability.

Extracts from panel members' contributions to the Dublin Symposium seem to testify to this. They are introduced by Caroline Tisdall's lively recollections of her travels through Ireland with Beuys, and reflections on the many different reasons and approaches the artist had for engaging with the island.¹¹ While Brian Maguire, Alastair MacLennan, Maud Cotter, Rainer Pagel and Nigel Rolfe speak about Beuys' relevance to their work as artists, Dirk Luckow speaks of Beuys' limited success within the US art world, with the notable exception that "Beuys was popular among feminists and other proponents of change." The Dublin contributions stress the artist's support for empowered change for Ireland: indebtedness to him seems to have arisen from the offer of hope in those darkest days of the Troubles (arguably with their attendant religious and political indoctrination) through showing a variety of means by which to work in artistically and socially credible, internationally connected and respected ways.

Appropriately, this diversity of trans-generational perspectives on Beuys is followed by Suzanna Chan and Christa-Maria Lerm Hayes' study "The Role of Diversity in the Production and Reception of Art in Belfast: *Space Shuttle*". Chan and Lerm Hayes assess and investigate strategies for diversity in contemporary, localised relational art activity in Belfast through a study of the contemporary art project *Space Shuttle*. The authors reveal a surprising line of continuity between the diversity strategies employed by the artists involved and those Beuys employed when he arrived in Belfast in 1974. While a vital line of connection is drawn, overly simplistic parallels are avoided through a full engagement with the changed artistic, social, political and theoretical contexts in which artists in Belfast are now working. Further, the subject of the paper is contextualised in relation to in-depth discussions of theoretical

writings on diversity, enabling the authors to keep potential lines of enquiry energised by pointing to possible future investigations through and across both practice and theory. Given growing nationalist movements across Europe, the need for artists to address issues of diversity and resist dogmatic and hardened positions in ways that acknowledge both the continued potential of past strategies and the particular challenges of new contexts is all too real and urgent. Implicitly the chapter prompts a vital and pressing question: what kind of societies are we shaping?

Cornelia Lauf's paper supports Caroline Tisdall's remarks about Beuys' activities having often been collaborative with all those around him. She also adds a vital perspective to Foster and Kesserü's investigations of language and writing: Beuys' publications and publications on Beuys (during his lifetime and after) are assessed in their typographic and commercial detail and seen as further collaborative contributions to what constitutes "Beuys". Lauf's essay, which arose from her contribution to the Beuys Symposium at the David Winton Bell Gallery, Brown University,¹² stands alongside Dirk Luckow's contribution to the Dublin Symposium¹³ – both are proponents of a position that emphasises Beuys' work inside the art world with its institutions, publishing houses and markets – and those of Tisdall and Kockel, in providing examples of how Beuys prompted others to think, strive for self-actuation and also do what (according to him, of course) needed to be done.

The notion of Beuys "conquering" his publics touches once again on cultural anxiety about the nature of the artist's politics mentioned earlier, raising the issue of the degree to which Beuys' inheritors question his legacy and resist the temptation to indulge in hagiography. However, it also highlights the importance of recognising how and why the artist was working with diverse legacies himself, and taking particular interpretative positions in relation to them. The approach adopted by Antje von Graevenitz in her paper "*Parsifal* – Christoph Schlingensiefel's Figure of Redemption, as Pre-figured by Richard Wagner and Joseph Beuys" is illuminating in

this regard. Stepping away from sensationalist responses to the work of both Beuys and contemporary German artist Schlingensiefel by the German press, she examines the trajectory of three generations of practitioners, gaining a deeper insight into the different utopian positions occupied by each.

The sensitivities of revisiting both Wagner's ideas and Bayreuth as a location are obvious; Beuys never fought shy of re-entering real, conceptual and mythic spaces that had been tainted by Fascism and again, this may raise anxiety that is not easily allayed. Yet the artist's careful (re)shaping is at work. Von Graevenitz observes that in *Parsifal* Wagner blurs time and space. She then discusses what Beuys told her about his own proposed design for the opera, which was never realised. Beuys' "new man" does not just blur time and space, he brings warmth energies to the world. This warmth process clearly communicated itself to the next generation; considering Schlingensiefel's production of Wagner's libretto, von Graevenitz explains that the contemporary artist felt able to "use Beuys" and the *Parsifal* story to express his own hopes for the future, a vision firmly oriented towards a utopian future for Africa.¹⁴

The 'warmth' aspect of the artist's work is an interesting connection between a number of the papers here. Perhaps most intriguing is the suggestion that even where Beuysian strategies are resisted, or only notionally referred to, something of the spirit of the artist seems to enter into them. In "Cork Caucus, Contemporary Interventionist Practice and the FIU", art collective Art/ not art discuss their organisation of the art event Cork Causus, an international gathering of artists, writers and theorists which took place in summer 2005. O'Brien and Gaynor note how "although Beuysian concepts were more or less discarded before the preliminary, educational stages...still the 'spirit of Beuys' seemed to pass in and out of the Caucus."¹⁵ In what might constitute similar evidence of spiritual warmth, or at the very least a prime example of Jungian "synchronicity", one of the collective recounts that he read about

Beuys' interest in bees in his flat one evening, only to find his bedroom full of bees later that night.

Another related strand is that of place; O'Brien and Gaynor opted for an event that would let the locale, Cork, as well as the participants, speak – an approach implicit in Lerm Hayes and Chan's choice to focus particularly on Belfast, and Lerm Hayes' decision to situate the Symposium in Dublin. From the drawings and watercolours of *A Secret Block for a Secret Person in Ireland* to the photographic image of Beuys running across a peat bog with the work's title handwritten above it, *The Other Part of the Irish Running To You*, Beuys' practice allows space for the voices of the place to enter in. It seems entirely pertinent, then, that, as mentioned earlier, this volume should conclude with an essay by Ullrich Kockel relating pointedly to the theme that Beuys consistently referred to as central to his practice: that of the human being, and explicitly engages with the relationship between people and place.

In a previous essay (1995), Kockel focused on Beuys' pedagogic practice as it related to the hedge schools. These were make-shift, creative, underground gatherings that taught children illegally during the Penal Laws in Ireland, and which in some cases were, interestingly, seats of Classical learning. Here, the notion of fieldwork in relation to Beuys' practice is brought to the foreground. This is a term the artist had used as a euphemism for his period of crisis at the end of the 1950s, a period when he engaged with recent German history and read Joyce. Dialogic or relational artistic practice is far from just digging (with the agricultural implements Beuys loved). It is an awareness of past, present and future in tending to what is living, in sensing one's way into a culture (which Caroline Tisdall described as Beuys' strength), whether this is the imprisoned coyote or another being. Beuys' and the anthropologist's roles as perceptive, compassionate (Tisdall or Brian McGuire might add "criminal") outsiders are important: proposing communication as a path to solution, but relying mostly on friends to make things happen and remain alive. We can infer from Kockel's essay that through his anthropological abilities (his knack to

to get people to do things for themselves and others), Beuys contributed to peace-building. He practiced art as applied or active/activist anthropology.

Notes

¹ See: Petra Richter (2000), *Mit, neben, gegen: Die Schüler von Joseph Beuys*, Düsseldorf, Richter Verlag, e.g.: 53.

² Much has by now been written about Beuys' reception. It is not the place of this publication to be exhaustive, although to continue Gene Ray's 2001 volume from the other side of the Atlantic, i.e. with European authors and some (expatriate) American voices, appeared as an intriguing task. Dirk Luckow, present there, also contributed his innovative perspective on bridging the two artistic sides of the Atlantic at the Dublin Symposium. Beuys' historiography is just beginning to be assembled. Claudia Mesch, Viola Michely (eds) (2007), *Joseph Beuys: The Reader*, London, New York, I.B. Tauris. This book was published after the Dublin Symposium and groups a number of important essays, but also shows the gulf between German- and English-speaking scholarship. It rightly criticises writing on Beuys that remains in biographical or hagiographic modes; however, while it speaks about close reading, it excludes some of the scholars with the best grasp of the minutiae of Beuys' work, most notably Dieter Koepplin, but also Mario Kramer, Max Reithmann, Georg Jappe, Wolfgang Zumdick, Volker Harlan and others. One wonders how much the many sweeping, English-speaking assessments (often of not much more than Beuys' personality) would have gained by having had more sustained access to Beuys' works, as well as to German language texts. The necessary diversity of geographical, linguistic and methodological perspectives would seem to make a number of further "Readers" necessary.

³ See also from the same time: Cornelia Gockel (1998), *Zeige deine Wunde: Faschismusrezeption in der deutschen Gegenwartskunst*, München, Silke Schreiber. Gockel concludes that Beuys was one of the few artists of the immediate post-War era who did not repress their experiences from National Socialist times, but addressed them in his work (Gockel: 143). In 2001, Jörg Arendt submitted an MA thesis on the Holocaust in Beuys' work to Bonn University. More thoroughly researched, wide-ranging and thought-provoking is Ron Manheim's "Die zu schützende Flamme - Joseph Beuys und seine Lehbruck-Rezeption" in: *Kunstchronik* 62/3 (March): 105-114. Manheim persuasively proves the unsavoury conflation

tion of German Nationalist and theosophical thought and notes correctly Beuys' contextually somewhat disconnected use of terms such as Auschwitz (Manheim 2009: 112). However, Beuys did not eschew them like so many, and there are also concrete references that amount to an attempt to learn and even to facilitate meaningful engagement with historical trauma for himself and others. Manheim as a tendency assumes an unchanging ideological worldview. Considering his work and the times in which he lived, this assumption should at least remain contested. See also: Christa-Maria Lerm Hayes, *Post-War Germany and 'Objective Chance': W.G. Sebald, Joseph Beuys and Tacita Dean / Nachkriegsdeutschland und 'Objektiver Zufall': W.G. Sebald, Joseph Beuys und Tacita Dean*. Steidl Göttingen 2008.

⁴ More recently, this is changing: Slavka Sverakova and Liam Kelly have both included Beuys' visit to Belfast as a seminal point in narratives concerning the history of Northern Irish art in general and the University of Ulster in particular. Liam Kelly (2009), *The School of Art + Design / Belfast 1960-2009*, Belfast, Ormeau Baths Gallery: n.p. Slavka Sverakova (2009), *The Visual Force: Collective Histories of Northern Irish Art*, Belfast, Golden Thread Gallery: 11-13.

⁵ In my introduction to the Dublin symposium, I spoke of Elaine Sturtevant, Marina Abramovic, the Maris, and Jochen Gerz, while Kerstin Mey also presented a list of artists who unsystematically adapted and adopted aspects of Beuys' practice: *Com & Com*; Tracy MacKenna and Edwin Janssen; Luc Wolff; Lucy Orta; Ping Qiu and Jean Odermatt.

⁶ Eugen Blume, Catherine Nichols (eds) (2008). *Beuys: Die Revolution sind wir*, Berlin, Nationalgalerie im Hamburger Bahnhof - Museum für Gegenwart. The following major retrospective, *Joseph Beuys: Parallelprozess* at Kunstsammlung Nordrhein Westfalen, Düsseldorf, September 2010 - January 2011, takes a similar stance to the Houston and London retrospective.

⁷ A fascinating, alternative account of Beuys' Belfast visit is to be found in André Stitt (2006), *Tour Blog*, Cardiff, Trace: Samizdat Press: 68, 69. Lerm Hayes thanks Sandra Johnston for drawing her attention to this publication.

⁸ US critic Rosalind Krauss translated Eric Michaud's essay "The Ends of Art According to Beuys", which took issue with the artist's perceived privileging of speech and saw in it a turn to extremism: see *October*, 45 (Summer), pp. 36-46. Krauss followed up with her own diatribe against what she perceived as Beuys' attempt to reduce everything to meaning,

"No to Joseph Beuys" (1997) in Krauss and Bois, *Formless: A User's Guide*. New York: Zone, pp. 143-146.

⁹ Eugen Blume was only half-joking when he stated: "Finally a proper publication about Beuys sat on the shelves of the GDR [...], and hence the Wall was lowered not only out of aesthetic reasons, and not only by about five centimetres..." - "Joseph Beuys and the GDR: The Individual as Political", in: *Beuys Reader*: 311. Jaromir Jedlinski also speaks of Beuys' indirect contribution to the fall of the Wall: Jaromir Jedlinski (1995), "Joseph Beuys Polentransport 1981", in: *Der Riss im Raum: Positionen der Kunst seit 1945 in Deutschland, Polen, der Slowakei und Tschechien*, Berlin, Verlag der Kunst: 52.

¹⁰ Rhea Thönges-Stringaris, who worked on this mammoth project with Beuys and continues to look after it, mentioned the need to look to Heidegger at the Dublin symposium. This is mentioned here merely as an example of the many leads and connections that thread through this volume and the participants' conversations, resulting in a dense tapestry.

¹¹ Sean Rainbird spoke at the Dublin symposium. His paper is accessible in his volume: Sean Rainbird (2005), *Joseph Beuys and the Celtic World: Scotland, Ireland and England 1970-85*, London, Tate Publishing. In addition to sources cited there, see: Dieter Koepplin (2003), *Joseph Beuys in Basel: Bd. 1: Feuerstätte*. Basel, München, Öffentliche Kunstsammlung, Schirmer/Mosel, especially: 38-47.

¹² Lerm Hayes thanks Vesela Sretenovic, who organised this symposium on 26 February 2006, for her information and openness to collaboration. Other speakers were: Peter Nisbet, Carin Kuoni and Ronald Feldman.

¹³ An excerpt of Luckow's perspective is accessible in: Mesch, Michely (eds) *Beuys Reader*: 287-303.

¹⁴ We are sad to report that, shortly before this volume went to press, Schlingensief passed away from cancer at only 49 years old.

¹⁵ During the conference, O'Brien and Gaynor elaborated that Joyce's *Finnegans Wake* had stood at the beginning of their ideas for the Cork Caucus in terms of science and literature. They explained that while researching, they spoke to a number of people, including Timothy Emlyn Jones, who had stressed that Beuys was "top of the pops", an excellent marketing man (a position here represented by Lauf's essay). "Mia [Christa-Maria Lerm Hayes] took us through the *Ulysses Extension* and developed an anthropology, a narrative through this, something that we had taken to be absent". The Caucus then operated by means of reading groups and "self-educating conversations, moved into other peoples' houses, then groups galvanised and moved a conversation across a city -

a 3rd space between institution and pub... Beuys was weaving his way in and out of the caucus, in and out of the legacy." For a representation of the Cork Caucus, see the excellent: *Cork Caucus: on art, possibility and democracy*, Trevor Joyce, Shep Steiner (eds) (2005), Cork, Frankfurt/M., National Sculpture Factory, Revolver - Archiv für aktuelle Kunst.