Joseph Beuys’s Non-Objective Works on Paper

In the ARTIST ROOMS Collection

Andrew W. Symons

Annex: Figures

REDACTED VERSION
All copyrighted images have been removed from this document.
Sources (mostly online) are provided.
Figures for the Introduction to the Thesis
Fig. 0–1: Joseph Beuys, *Loch [Hole]*, 1960

Installation — mixed materials.
Dimensions unknown.
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Image source
fig. 0–1: Joseph Beuys, Loch [Hole], 1960

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Fig. 0–2: Joseph Beuys performing Kukei / Akopee-nein / Braunkreuz / Fettecken / Modellfettecken [Kukei / Akopee-No / Brown Cross / Fat Corners/ Model Fat Corners]

Performed during the Fluxus Festival of New Art, at the Technische Hochschule Aachen, 20 July 1964.

Photo: Heinrich Riebesehl.

© 1964 Heinrich Riebesehl.

Image source

Alternative image sources
fig. 0–2: Joseph Beuys performing Kukei / Akopee-nein / Braunkreuz / Fettecken / Modellfettecken

[Kukei / Akopee-No / Brown Cross / Fat Corners / Model Fat Corners]
Figures for Chapter 1:
The Range of Beuys
Fig. 1–1: Joseph Beuys, *The Centrifugal Forces of the Mountains*, 1953

Pencil (graphite) on paper. Dimensions: 28.6 x 21 cm. Frame: 79.4 x 61.2 x 2.9 cm.

Anthony d’Offay Gallery, London.

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fig. 1–1: Joseph Beuys, *The Centrifugal Forces of the Mountains*, 1953
Fig. 1–2: Joseph Beuys, *Hearts of the Revolutionaries: Passage of the Planets of the Future*, 1955

Watercolour on card.
Dimensions: 29.6 x 49 cm.  Frame: 82.5 x 62.4 x 3.9 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00103). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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fig. 1–2: Joseph Beuys, *Hearts of the Revolutionaries: Passage of the Planets of the Future*, 1955
Fig. 1–3: Joseph Beuys, *Granite in Arid Chalk*, 1965

Graphite and watercolour on paper. Dimensions: 29.7 x 20.8 cm. Frame: 67.4 x 54 x 3 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00123). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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fig. 1–3: Joseph Beuys, *Granite in Arid Chalk*, 1965
Fig. 1–4: Joseph Beuys, *Untitled (Frauendarstellung)*, 1958

Oil paint and gouache on paper. Dimensions: 42.8 x 30.1 cm. Frame: 67.4 x 54.1 x 2.8 cm.

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fig. 1–4: Joseph Beuys, *Untitled (Frauendarstellung)*, 1958
Fig. 1–5: Joseph Beuys, *Badezimmer der Circe* [Bathroom of Circe], 1954–58

Watercolour and gold paint on paper and board.
Dimensions: 21.3 x 30.4 cm. Frame: 68 x 52.5 x 3.8 cm.

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fig. 1–5: Joseph Beuys, *Badezimmer der Circe* [Bathroom of Circe], 1954–58

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Fig. 1–6: Joseph Beuys, Celtic Object 2, 1980

Record sleeve, record, jawbone, and wood. Dimensions: 84.1 x 64.5 x 5.6 cm. Frame: 84.1 x 64.5 x 5.6 cm. Moulding: 2.1 cm.

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fig. 1–6: Joseph Beuys, *Celtic Object 2*, 1980

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Fig. 1–7: Joseph Beuys, *Scottish Symphony / Requiem of Art, 1973*

Two long-playing records in printed double album cover. Dimensions: 31.5 x 31.5 x 1 cm.

Scottish National Gallery of Modern Art, Edinburgh (accession number: GMA 4575). Purchased with assistance from the National Heritage Memorial Fund and the Art Fund, 2002.

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- Pinakothek (Bavarian State Painting Collection) website
  [Accessed: 2 February 2022].
fig. 1–7: Joseph Beuys, *Scottish Symphony / Requiem of Art*, 1973
Fig. 1–8: Joseph Beuys, *Untitled*, 1964

Oil paint, gold paint, ink, and graphite on paper.
Dimensions: 29.5 x 20.8 cm. Frame: 67.4 x 54.1 x 3.3 cm. Moulding 1.9 cm.

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fig. 1–8: Joseph Beuys, *Untitled*, 1964
Fig. 1–9: Paul Klee, *Früchte auf Rot, oder: Schweißtuch der Geiger* [Fruit on Red, or: The Violinist's Chin Cloth], 1930.

Watercolour, brush, and pen on silk.
Dimensions: 61.2 x 46.2 cm.

Städtische Galerie im Lenbachhaus und Kunstbau, Munich (accession number: FH 222). On loan from BayernLB (Bayrische Landesbank).

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- Städtische Galerie im Lenbachhaus und Kunstbau Munich website
  [Accessed: 2 February 2022].
fig. 1–9: Paul Klee, *Früchte auf Rot, oder: Schweißtuch der Geiger*
[Fruit on Red, or: The Violinist’s Chin Cloth], 1930
Fig. 1–10: Kurt Schwitters, *Merzbild 25A, Das Sternbild* [Merz Picture 25A, The Constellation], 1920.

Assemblage of oil, cord, wood, sheet metal, wire mesh and paper on cardboard. Dimensions: 104.5 x 79 cm.

Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

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- Wiki Art website [Accessed: 2 February 2022].
Fig. 1–11: Robert Rauschenberg, *Wager*, 1957–59

Combine: oil, graphite, paper, fabric, newsprint, printed reproductions, photographs, wood, and graphite body tracing on four canvases. Dimensions: 205.7 x 375.9 x 5.7 cm.

Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

© 2022 Rauschenberg Foundation, New York.

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fig. 1–11: Robert Rauschenberg, Wager, 1957–59

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Fig. 1–12: Daniel Spoerri (b. 1930), *Eaten by Marcel Duchamp*, 1964

Collage of objects on board. Dimensions unknown.

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Alternative image sources
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  <https://www.invaluable.com/auction-lot/daniel-spoerri-ne-en-1930-eaten-by-marcel-ducha-12-c-8qt0jer8ui>
  [Accessed: 19 February 2018].
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fig. 1–12: Daniel Spoerri (b. 1930), *Eaten by Marcel Duchamp*, 1964
Fig. 1–13: Joseph Beuys, *Partitur für Sibirische Symphonie* [Score for Siberian Symphony], 1966

Typescript on paper and two types of card.
Dimensions: 30.9 x 20.9 cm. Frame: 68 x 52.5 x 3.8 cm. Moulding 1.9 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00674). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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fig. 1-13: Joseph Beuys, *Partitur für Sibirische Symphonie* [Score for Siberian Symphony], 1966
Fig. 1–14: Joseph Beuys, *Partitur für Manresa* [Score for Manresa], 1966

Paper and graphite on paper.  
Dimensions: 20.8 x 29.6 cm. Frame: 67.4 x 54.1 x 2.8 cm.

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  <https://www.nationalgalleries.org/art-and-artists/93560/partitur-f%C3%BCr-manresa-score-manresa>  
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fig. 1–14: Joseph Beuys, *Partitur für Manresa* [Score for Manresa], 1966
Fig. 1–15: Joseph Beuys, *Partitur [Score]*, 1967

Oil paint and graphite on cardboard and paper adhered to plywood. Dimensions: 69.2 x 69.4 cm. Frame: 91 x 84.7 x 5.2 cm. Moulding 6 cm.

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fig. 1–15: Joseph Beuys, *Partitur* [Score], 1967

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Fig. 1–16: Joseph Beuys, *Score for Action with Transmitter (felt) Receiver in the Mountains*, 1973

Graphite on paper. Dimensions: 24.1 x 17.2 cm. Frame: 67.5 x 54.1 x 2.9 cm.

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fig. 1–16: Joseph Beuys, Score for Action with Transmitter (felt) Receiver in the Mountains, 1973
Fig. 1–17: Joseph Beuys performing the action *Siberian Symphony, First Movement* during Festum Fluxorum Fluxus, at the Staatliche Kunstakademie Düsseldorf, February 1963

Photo: Manfred Leve.

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fig. 1–17: Joseph Beuys performing the action
Siberian Symphony, First Movement
Fig. 1–18: Joseph Beuys performing the action *Manresa*, at the Schmela Gallery, Düsseldorf, 15 December 1966

Photo: Ute Klophaus.

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fig. 1–18: Joseph Beuys performing the action *Manresa*
Fig. 1–19: Joseph Beuys, *Object for MANRESA*, 1966

Cardboard and string.
Dimensions: 44.7 x 31.1 cm. Frame: 68 x 52.5 x 3.8 cm. Moulding 1.9 cm.

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fig. 1–19: Joseph Beuys, Object for MANRESA, 1966
Fig. 1–20: Joseph Beuys, *Zu dem Vortrag: Der Soziale Organismus – ein Kunstwerk, Bochum 2.03.1974* [For the lecture: The social organism – a work of art, Bochum, 2nd March 1974], 1974

Chalk on blackboard.
Dimensions: 100 x 130 x 2 cm. Frame: 107.1 x 136.9 x 7 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00621). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

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fig. 1–20: Joseph Beuys, Zu dem Vortrag: Der Soziale Organismus - ein Kunstwerk, Bochum 2.03.1974
[For the lecture: The social organism - a work of art, Bochum, 2nd March 1974], 1974
Fig. 1–21: Joseph Beuys, *Richtkräfte einer neuen Gesellschaft* [*Directional Forces of a New Society*], 1974–77

Chalk on blackboards, wood, and other items. Dimensions unknown.


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- Staatliche Museen zu Berlin (SMB) website

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Fig. 1–22: Joseph Beuys, Vor dem Ausbruch aus Lager I [Before leaving Camp 1], 1970/80

Three wall elements, inscribed board, sponge, carbide lamp, desk with kitchen knife, paraffin lamp, stool seat with fat, underneath wooden plate with tinfoil wrapped top, 3 floor plates, on top pyramid stump, with projection screen, seven wooden elements with wooden hammer, wooden cuboid with flap and two wooden wedges, copper walking stick on wooden frame.

Städtische Galerie im Lenbachhaus und Kunstbau, Munich.

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  <https://www.lenbachhaus.de/entdecken/sammlung-online/detail/vor-dem-ausbruch-lager-i-30031786>
  [Accessed: 3 February 2022]
Fig. 1-22. Joseph Beuys, Vor dem Ausbruch aus Lager I [Before leaving Camp 1], 1970/80
Fig. 1–23: Joseph Beuys performing *Information Action*, at the Tate Gallery, London, 26 February 1972

Photo: Simon Wilson.

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fig. 1–23: Joseph Beuys performing *Information Action* at the Tate Gallery, London, 26 February 1972
Fig. 1–24: Rudolf Steiner, *Die Geburt der Pflanze* [The Birth of the Plant], 1923

Coloured chalks on blackboard.
Dimensions unknown.
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- Lawrence Rinder (ed.), *Knowledge of Higher Worlds: Rudolf Steiner's Blackboard Drawings* (Berkeley; Seattle, University of California, Berkeley Art Museum and Pacific Film Archive; Distributed by the University of Washington Press, 1997), p. 95.

Alternative image sources
- Glomer Buchversand website
fig. 1–24: Rudolf Steiner, *Die Geburt der Pflanze* [The Birth of the Plant], 1923
**Fig. 1–25: Joseph Beuys, *Hare’s Blood*, 1974–77**

Graphite, blood, and stamp on aluminium plate.  
Dimensions: 79.5 x 107.7 cm.  Frame: 79.5 x 107.7 x 5.1 cm.

**ARTIST ROOMS: National Galleries of Scotland and Tate** (accession number: AR00625). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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fig. 1–25: Joseph Beuys, Here's Blood, 1974–77

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Fig. 1–26: Joseph Beuys, *Minneapolis fragments - 3/6, 1977*

Lithograph print on paper, with hand-written additions in pencil; stamped. Dimensions: 64 x 89 cm.

National Galleries of Scotland, Edinburgh (accession number: GMA 4607.3). Purchased with assistance from the National Heritage Memorial Fund and the Art Fund, 2002.

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fig. 1–26: Joseph Beuys, Minneapolis fragments - 3/6, 1977
Fig. 1–27: Joseph Beuys, *Plight*, 1985

284 felt rolls, grand piano, 1 board, medical thermometer. Dimensions: 310 x 890 x 1813 cm.


Image source

- Centre Pompidou website

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Figures for Chapter 2:
The Meaning of ‘Drawing’ for Beuys
Fig. 2–1: X-Ray Image of the Hand of Mrs. Wilhelm Röntgen, 1895

Photo: Wilhelm Conrad Röntgen.

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Image source
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fig. 2–1: X-Ray Image of the Hand of Mrs. Wilhelm Röntgen, 1895
Fig. 2–2: Marcel Duchamp, *Yvonne et Magdeleine déchiquetées [Yvonne and Magdeleine Torn in Tatters]*, 1911

Oil paint on canvas.
Dimensions: 60.3 x 73.3 cm.


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fig. 2–2: Marcel Duchamp, *Yvonne et Magdeleine déchiquetées* [Yvonne and Magdeleine Torn in Tatters], 1911
Fig. 2–3: Joseph Beuys, *Demonstration: Hand*, 1961

Oil paint (Braunkreuz) on paper and cardboard. Dimensions: 22 x 22 cm. Frame: 68 x 52.5 x 3.3 cm. Moulding 1.9cm.

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fig. 2–3: Joseph Beuys, *Demonstration: Hand*, 1961
Figures for Chapter 3:
Non-Objectivity and Abstraction
Fig. 3–1: Joseph Beuys, *For Brown Environment*, 1964

Two parts: Oil paint (*Braunkreuz*) on card.
Dimensions: Part 1: 79.2 x 86.6 cm; Part 2: 79.2 x 68.9 cm.
Frame: Part 1: 87 x 90.8 x 2.9 cm; Part 2: 87 x 73.8 x 2.9 cm.


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fig. 3–1: Joseph Beuys, *For Brown Environment*, 1964
Fig. 3–2: Joseph Beuys, *For Brown Environment*, 1964

Oil paint (Braunkreuz) on paper.  
Dimensions: 36 x 28 cm.  Frame: 83 x 63 x 4.5 cm.  Moulding 1.9 cm.  
ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00119).  
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fig. 3–2: Joseph Beuys, *For Brown Environment*, 1964
Fig. 3–3: Joseph Beuys, For Brown Environment: Giant Vessels, 1964

Oil paint (Braunkreuz) on paper.
Dimensions: 76.6 x 74.1 cm. Frame: 85 x 81 x 4.8 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00120). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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fig. 3–3: Joseph Beuys, *For Brown Environment: Giant Vessels*, 1964
Fig. 3–4: Joseph Beuys, *For Brown Environment: Giant Vessels*, 1964

Oil paint (Braunkreuz) on paper.  
Dimensions: 73.8 x 105.2 cm.  
Frame: 78.9 x 111.9 x 4.8 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00130).  
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fig. 3–4: Joseph Beuys, *For Brown Environment: Giant Vessels*, 1964
Figures for Chapter 4:
Romanticism as a Step Towards Non-Objectivity
Fig. 4–1: Joseph Beuys, Acer Platanoides, 1945

Leaf on paper.
Dimensions: 47.4 x 31.7 cm. Frame: 68 x 52.5 x 3.8 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00630). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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fig. 4–1: Joseph Beuys, *Acer Platanoides*, 1945
Fig. 4–2: Lorenz Oken, Stängelpflanzen (Klasse VIII) [StemPlants (Class VIII)], 1843

From the book Allgemeiner Naturgeschichte für alle Stände [General Natural History for all Levels].
Dimensions unknown.

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fig. 4–2: Lorenz Oken, *Stängelpflanzen (Klasse VIII)* [Stem Plants (Class VIII)], 1843
Fig. 4–3: Albrecht Dürer, *Das große Rasenstück [Great Piece of Turf]*, 1503

Watercolour and body colour, heightened with white body colour. Dimensions: 40.8 x 31.5 cm.

Albertina, Vienna.

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fig. 4–3: Albrecht Dürer, *Das große Rasenstück* [Great Piece of Turf], 1503
Fig. 4–4: Philipp Otto Runge, *Die Freuden der Jagd* [Joys of the Hunt], 1809–10

Watercolour on paper.
Dimensions: 97 x 63 cm.

Hamburger Kunsthalle (accession number: 74478).

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fig. 4–4: Philipp Otto Runge, *Die Freuden der Jagd* [Joys of the Hunt], 1809–10
Fig. 4–5: Philipp Otto Runge, *A Stalk of Lilies with Six Blooms, 1808*

Pencil on paper.
Dimensions: 29.5 x 23.8 cm.

National Gallery of Art, Washington.

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fig. 4–5: Philipp Otto Runge, *A Stalk of Lilies with Six Blooms*, 1808
Fig. 4–6: Johann Heinrich Wilhelm Tischbein, *Hermann und Thusnelda*, 1822

Materials unknown.
Dimensions unknown.

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fig. 4–6: Johann Heinrich Wilhelm Tischbein, *Hermann und Thesnelda*, 1822
Fig. 4–7: Albrecht Altdorfer, *Drachenkampf des heiligen Georg* [St George Fighting the Dragon], c. 1510

Oil on parchment mounted on linden wood.
Dimensions: 22.5 x 28.2 cm.

Bayerischen Staatsgemäldesammlungen, Alte Pinakothek, Munich.

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fig. 4–7: Albrecht Altdorfer, Drachenkampf des heiligen Georg [St George Fighting the Dragon], c. 1510
Fig. 4–8: Caspar David Friedrich, *Der Chasseur im Walde* [The Chasseur in the Forest], 1814

Oil on canvas.
Dimensions: 66 x 47 cm.

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  <https://upload.wikimedia.org/wikipedia/commons/2/2e/Der_Chasseur_im_Walde___Caspar_David_Friedrich.jpg>
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fig. 4–8: Caspar David Friedrich, *Der Chasseur im Walde* [The Chasseur in the Forest], 1814
Fig. 4–9: Joseph Beuys, *Untitled (leaf and lime)*, 1955

Leaf and lime on cardboard.  
Dimensions: 30.2 x 24.4 cm.  Frame: 68 x 52.5 x 3.8 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00696).  
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fig. 4–9: Joseph Beuys, *Untitled* (leaf and lime), 1955
**Fig. 4–10: Joseph Beuys, *Untitled* (three leaves), 1972**

Leaves, ink, and graphite on paper. Dimensions: 59 x 42 cm. Frame: 79.4 x 61.2 x 3.9 cm.

**ARTIST ROOMS**: National Galleries of Scotland and Tate (accession number: AR00682). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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fig. 4–10: Joseph Beuys, *Untitled* (three leaves), 1972
Fig. 4–11: Joseph Beuys, *Untitled (landscape)*, 1958

Watercolour and tempera on paper. Dimensions: 39.5 x 45 cm. Frame: 92.2 x 72.9 x 3.7 cm.

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fig. 4–11: Joseph Beuys, *Untitled* (landscape), 1958

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Fig. 4–12: Caspar David Friedrich, *Landschaft auf Rügen mit Regenbogen* [Landscape on Rugia Island with Rainbow], 1810

Oil paint on canvas.
Dimensions: 59 x 84.5 cm.

Schlossmuseum Weimar.

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  <https://upload.wikimedia.org/wikipedia/commons/6/64/Caspar_David_Friedrich_027.jpg>
  [Accessed: 12 January 2021].
fig. 4–12: Caspar David Friedrich, *Landschaft auf Rügen mit Regenbogen* [Landscape on Rugia Island with Rainbow], 1810
Fig. 4–13: Joseph Beuys, *Kadmon*, 1948–49

Pencil with traces of colour on paper.
Dimensions: 29.2 x 23.3 cm.


© 2022 VG Bild-Kunst, Bonn.

Image source


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fig. 4–13: Joseph Beuys, Kadmon, 1948–49

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**Fig. 4–14: Rudolf Steiner, *Adam Kadmon*, 1922**

(Detail) Chalk on black paper. Dimensions: 93 x 142 cm.

Rudolf Steiner Nachlassverwaltung, Dornach, Switzerland (accession number: GA347/9).

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**Image source**

fig. 4–14: Rudolf Steiner, *Adam Kadmon*, 1922
Fig. 4–15: Joseph Beuys, Vision, 1968

Graphite on drawing paper.
Dimensions: 29.8 x 21 cm.

Céline and Heiner Bastian Collection, Berlin.

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fig. 4-15: Joseph Beuys, Vision, 1968
Fig. 4–16: Caspar David Friedrich, *Das Kreuz im Gebirge* [The Cross in the Mountains], 1808

Materials unknown.
Dimensions unknown.

Hamburger Kunsthalle.

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  <https://commons.wikimedia.org/wiki/File:Caspar_David_Friedrich_-_Das_Kreuz_im_Gebirge.jpg>
  [Accessed: 12 January 2021].
fig. 4–16: Caspar David Friedrich, *Das Kreuz im Gebirge* [The Cross in the Mountains], 1808
Fig. 4–17: Joseph Beuys, *Crystal Measurement*, 1954

Watercolour on paper.
Dimensions: 27.6 x 30.5 cm. Frame: 67.5 x 54.1 x 2.7 cm.

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fig. 4–17: Joseph Beuys, *Crystal Measurement*, 1954

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Fig. 4–18: A Watermelon Tourmaline Crystal

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fig. 4–18: A Watermelon Tourmaline Crystal
Fig. 4–19: Joseph Beuys, *Tourmaline*, 1949

Watercolour on card.
Dimensions: 10.1 x 16.8 cm.

Owner unknown.

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fig. 4–19: Joseph Beuys, *Tourmaline*, 1949
Fig. 4–20: Joseph Beuys, *Aus Kristallmessung: Wachsender Turmalin* [From Crystal Measurement: Growing Tourmaline], 1957

Opaque water colour on light brown, woody, chalky paper; lower edge irregular, upper and right edges torn in a curve; remnant of wallpaper on verso; mounted on chamois-coloured cardboard.
Dimensions: 62.5 x 45.1 cm.


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fig. 4–20: Joseph Beuys, Aus Kristallmessung: Wachsender Turmalin
[From Crystal Measurement: Growing Tourmaline], 1957
Fig. 4–21: Philipp Otto Runge, *Die Nacht* [Night], c. 1805

From the series *Tageszeiten* [Times of Day]; no. 4 of 4.

Black ink etching on wove paper.
Dimensions: 71.4 x 47.9 cm.

Brooklyn Museum, New York.

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  <https://upload.wikimedia.org/wikipedia/commons/2/20/Philipp_Otto_Runge%2C_Die_Nacht.jpg>
  [Accessed: 12 January 2021].
fig. 4–21: Philipp Otto Runge, *Die Nacht* [Night], c. 1805
Fig. 4–22: Caspar David Friedrich, *Das Eismeer* [The Sea of Ice], 1823–24

Oil on canvas.
Dimensions: 126.9 x 96.7 cm.

Hamburger Kunsthalle.

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fig. 4-22: Caspar David Friedrich, Das Eismeer [The Sea of Ice], 1823–24
Fig. 4–23: Joseph Beuys, *Sun and Pylon*, 1946

Graphite, watercolour, and chloride on paper. Dimensions: 20.8 x 29.7 cm. Frame: 67.5 x 54 x 2.7 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00629). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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fig. 4–23: Joseph Beuys, *Sun and Pylon*, 1946
Fig. 4–24: Roy Lichtenstein, *Explosion*, 1965–66

Lithograph on paper.
Dimensions: 56.2 x 43.5 cm.


© 2022 Estate of Roy Lichtenstein.

Image source

- Tate website
fig. 4–24: Roy Lichtenstein, Explosion, 1965–66
Fig. 4–25: Caspar David Friedrich, *Frau vor untergehender Sonne* [Woman before Setting Sun], 1818–20

Oil on canvas.
Dimensions: 22 x 30 cm.

Museum Folkwang, Essen.

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Fig. 4.25: Caspar David Friedrich, *Frau vor untergehender Sonne* [Woman before the Setting Sun], 1818–20.
Fig. 4–26: Joseph Beuys, *Saturn, Mars, Erde, Mond* [Saturn, Mars, Earth, Moon], 1951

Graphite on paper; yellow-grey watercolour paper, regularly torn left and bottom. Dimensions: 25.5 x 52.5 cm.

Owner unknown.

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fig. 4–26: Joseph Beuys, *Saturn, Mars, Erde, Mond* [Saturn, Mars, Earth, Moon], 1951
Fig. 4–27: Joseph Beuys, *Planeten, Steine, Wasserfall* [Planets, Stones, Waterfall], 1951/52

Graphite on paper.
Dimensions: 37.4 x 24.3 cm.

Private Collection.

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fig. 4–27: Joseph Beuys, Planeten, Steine, Wasserfall [Planets, Stones, Waterfall], 1951/52
Fig. 4–28: Joseph Beuys, *Dove, Food, Rainbow*, 1949

Graphite and watercolour on card.
Dimensions: 20.7 x 29.7 cm. Frame: 67.4 x 54.1 x 3 cm.

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fig. 4–28: Joseph Beuys, *Dove, Food, Rainbow*, 1949
Fig. 4–29: Albrecht Dürer, *Bildnis eines 93-jährigen Mannes* [Portrait of a 93-year-old Man], 1521

Study for the painting *Der Heilige Hieronymus* [Saint Jerome].

Brush in black and grey, heightened with opaque white, on grey-violet primed paper. Dimensions: 41.5 x 28.2 cm.

Albertina, Vienna.

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  <https://sammlungenonline.albertina.at/#/query/7cd020d4-584d-4d82-b953-18d1f92003f3> [Accessed: 8 January 2021].

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  <https://www.wga.hu/support/viewer_m/z.html> [Accessed: 8 January 2021].
fig. 4–29: Albrecht Dürer, Bildnis eines 93-jährigen Mannes [Portrait of a 93-year-old Man], 1521
Figures for Chapter 5:
Beuys and Expressionism
Fig. 5–1: Ernst Ludwig Kirchner, *Die Straße, Berlin* [Berlin Street], 1913

Oil paint on canvas.
Dimensions: 120.5 x 91 cm.

Museum of Modern Art (MoMA), New York. Purchased 1939.

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- Museum of Modern Art (MoMA) website
fig. 5–1: Ernst Ludwig Kirchner, *Die Straße, Berlin* [Berlin, Street], 1913
Fig. 5–2: Joseph Beuys, *unter Spannung* [under Tension], 1964

Oil paint, gouache, and graphite on paper.
Dimensions: 29.6 x 20.9 cm. Frame: 68 x 52.4 x 3.3 cm. Moulding 1.9 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00664). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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fig. 5–2: Joseph Beuys, unter Spannung [under Tension], 1964

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Fig. 5–3: Joseph Beuys, *Weird Sister (Norn and Weaving Loom)*, 1953–62

Graphite and oil paint (Braunkreuz) on acetate. Dimensions: 39.1 x 47.4 cm. Frame: 82.6 x 62.3 x 2.9 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00100). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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fig. 5–3: Joseph Beuys, *Weird Sister* (Nom and Weaving Loom), 1953–62
Fig. 5–4: Wassily Kandinsky, Cosaques [Cossacks], 1910–11

Oil paint on canvas.
Dimensions: 94.6 x 130.2 cm.

Tate Gallery, London (accession number: N04948). Presented by Mrs Hazel McKinley 1938.

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Fig. 5–5: Wassily Kandinsky, *Composition IV*, 1911

Oil paint on canvas.
Dimensions: 159.5 x 250.5 cm.

Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

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**Alternative image sources**

- Kandinsky.net website

- Wiki Art website

- Kunstsammlung Nordrhein-Westfalen, Düsseldorf website
Fig. 5–6. Wassily Kandinsky, Composition IV, 1911.
Fig. 5–6: Ernst Wilhelm Nay, *Stellar chromatisch* [Stellar Chromatic], 1955

Oil paint on canvas.
Dimensions: 125 x 200 cm.

Private Collection.

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fig. 5–6: Ernst Wilhelm Nay, *Stellar chromatisch* [Stellar Chromatic], 1955
Fig. 5–7: Karl Otto Götz, Untitled, 1957

Gouache on card.
Dimensions: 32.5 x 25 cm.

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- Artsy — The Art World Online website
  <https://d32dm0rphc51dk.cloudfront.net/EY3ab32KPAZI4kPAbhjtg/normalized.jpg> [Accessed: 2 March 2022].

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  <http://www.artnet.com/artists/karl-otto-g%C3%B6tz/ohne-titel-a-cbHpT7r6o1FFrFx6owVsg2>
  [Accessed: 29 June 2021].
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fig. 5–7: Karl Otto Götz, *Untitled*, 1957
Figures for Chapter 6:
Beuys, Suprematism, and Neo Plasticism
Fig. 6–1: Joseph Beuys, *Untitled* (black square), 1963

Paper on cardboard.  
Dimensions: 50.8 x 36.3 cm.  Frame: 68 x 52.5 x 3.3 cm.  Moulding 1.9 cm.  

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00659).  
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fig. 6–1: Joseph Beuys, *Untitled* (black square), 1963
Fig. 6–2: Joseph Beuys, Untitled (red on red), 1965

Paper on paper.
Dimensions: 41.7 x 29.6 cm. Frame: 67.4 x 54.1 x 2.8 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00669). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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fig. 6–2: Joseph Beuys, *Untitled (red on red)*, 1965
Fig. 6–3: Joseph Beuys, *Lampe/Loch/Rot [Lamp/Hole/Red]*, 1976–79

Oil paint and pencil on paper; produced with a cast iron stencil. Multiple (Schellmann 231); edition of 34, stamped and signed on the back. Dimensions: 100 x 65 cm.


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- Art Net website
- The Broad Museum, Los Angeles website
- Edition Block Gallery, Berlin website
fig. 6–3: Joseph Beuys, Lampe/Loch/Rot [Lamp/Hole/Red], 1976–79
Fig. 6–4: Kasimir Malevich, *Black Square*, 1915

Oil on linen canvas.
Dimensions: 79.9 x 79.5 cm.

Tretyakov Gallery, Moscow.

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fig. 6–4: Kasimir Malevich, *Black Square*, 1915
Fig. 6–5: Installation view of the ‘Last Futurist Exhibition of Paintings 0,10’ 1915-1916, at the Dobychina Art Bureau, Petrograd (St. Petersburg), Russia, 1915

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fig. 6–5: Installation view of the 'Last Futurist Exhibition of Paintings 0,10’ 1915-1916, at the Dobychina Art Bureau, Petrograd (St. Petersburg), Russia, 1915
Fig. 6–6: Kasimir Malevich, *Black Circle*, 1923

Oil paint on canvas.
Dimensions: 106.4 x 106.4 cm.

Russian Museum, Saint Petersburg, Russia (accession number: Z-9472).

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fig. 6-6: Kasimir Malevich, *Black Circle*, 1923
Fig. 6–7: Joseph Beuys, *Red on Centre*, 1984

Painted metal on card. Dimensions: 31.6 x 21.7 cm. Frame: 68 x 52.5 x 3.9 cm.

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fig. 6–7: Joseph Beuys, *Red on Centre*, 1984
Fig. 6–8: Joseph Beuys, *Yellow on Centre*, 1984

Painted metal on card.  
Dimensions: 37 x 27.4 cm.  Frame: 68 x 52.5 x 3.8 cm.

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fig. 6–8: Joseph Beuys, Yellow on Centre, 1984
Fig. 6–9: Joseph Beuys, *Blue on Centre*, 1984

Painted metal on card.
Dimensions: 31.6 x 24 cm.  Frame: 68 x 52.5 x 3.9 cm.  Moulding 1.9 cm.

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fig. 6–9: Joseph Beuys, Blue on Centre, 1984
Fig. 6–10: Joseph Beuys, Grün auf Mitte [Green on Centre], 1984

Painted metal and cardboard
Dimensions: 31.8 x 22.1 cm.

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fig. 6–10: Joseph Beuys, 
Grün auf Mitte [Green on Centre], 1984
Fig. 6–11: *Installation view of Joseph Beuys’s, Red on Centre, Yellow on Centre, and Blue on Centre*

At the National Galleries of Scotland, Gallery of Modern Art, Modern Two, Edinburgh, 2016.

Photo: Andrew W. Symons, 20 July 2016.

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Image source

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fig. 6–11: Installation view of Joseph Beuys’s, *Red on Centre, Yellow on Centre, and Blue on Centre*
Fig. 6–12: Piet Mondrian, Composition with Red, Blue, Yellow, and Grey, 1921

Oil paint on canvas.
Dimensions: 48 x 38 cm.


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fig. 6–12: Piet Mondrian, *Composition with Red, Blue, Yellow, and Grey*, 1921
Fig. 6–13: Barnett Newman, *Who's Afraid of Red, Yellow and Blue I*, 1966

Oil paint on canvas.
Dimensions: 190 x 122 cm.

Private Collection.

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  [Accessed: 2 May 2021].

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Fig. 6–14: Barnett Newman, *Who’s Afraid of Red, Yellow, and Blue II*, 1967

Acrylic paint on canvas.
Dimensions: 305 x 259 cm.

Staatsgalerie Stuttgart.

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  [Accessed: 2 May 2021].
fig. 6–14: Barnett Newman, *Who’s Afraid of Red, Yellow, and Blue II*, 1967
Fig. 6–15: Barnett Newman, *Who’s Afraid of Red, Yellow, and Blue III*, 1967

Oil paint on canvas.
Dimensions: 224 x 544 cm.

Stedelijk Museum Amsterdam.

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  <https://commons.wikimedia.org/wiki/File:Who%27s_Afraid_of_Red,_Yellow,_and_Blue_III.svg>
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fig. 6–15: Barnett Newman, Who’s Afraid of Red, Yellow, and Blue III, 1967
Fig. 6–16: Barnett Newman, *Who’s Afraid of Red, Yellow, and Blue IV*, 1969–70

Materials unknown.
Dimensions: 274 x 603 cm.

Staatliche Museen Preußischer Kulturbesitz, Berlin.

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  [Accessed: 2 May 2021].

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  [Accessed: 5 November 2018].
fig. 6–18. Barnett Newman, Who’s Afraid of Red, Yellow, and Blue IV, 1969–70
Fig. 6–17: Jörg Immendorff, *Hört auf zu malen! [Stop Painting!]*, 1966

Resin on canvas.
Dimensions: 135 x 135 cm.

© Estate of Jörg Immendorff.

Image source

- Vogue Magazine website
  <https://www.vogue.de/lifestyle/artikel/das-sind-die-spannendsten-ausstellungen-im-herbst>
  [Accessed: 8 February 2022].

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- Ludwig-Maximilians-Universität, Munich website
  <https://www.kunstgeschichte.uni-muenchen.de/studium/allgemein/studieninteressierte/praktisch/bunt_01.html>
  [Accessed: 8 February 2022].
- Museum Brandhorst, Munich website
fig. 6–17: Jörg Immendorff, Hört auf zu malen! [Stop Painting!], 1966
Fig. 6–18: Blinky Palermo, *Ohne Title (Stoffbild rot-blau)* [Untitled (cloth picture in red and blue)], 1968

Coloured cloth.
Dimensions: 200 x 200 cm.

Westfälisches Landesmuseum, Aasee.

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fig. 6–18: Blinky Palermo, *Ohne Titel* (Stoffbild rot-blau) [Untitled (cloth picture in red and blue)], 1968

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Fig. 6–19: Blinky Palermo, *Suite (J. 22)*, 1971

Screen print on brown wove paper.
Four parts multiple edition print.
Dimensions: Each part: 59.4 x 59.4 cm.

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Image source

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fig. 6–19: Blinky Palermo, *Suite (J. 22)*, 1971
Fig. 6–20: Blinky Palermo, *Blue / Yellow / White / Red*, 1970

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Dimensions unknown.


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fig. 6–20: Blinky Palermo, *Blue / Yellow / White / Red*, 1970
Fig. 6–21: Blinky Palermo making his wall painting *Blue / Yellow / White / Red*

For the exhibition ‘Strategy: Get Arts’, at the Edinburgh College of Art, August 1970.

Photo: Monika Baungartl.

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fig. 6–21: Blinky Palermo making his wall painting *Blue / Yellow / White / Red*
Fig. 6–22: Blinky Palermo, *Treppenhaus für Edinburgh* [Stairwell for Edinburgh], 1970

Pencil and emulsion paint on yellowed paper, mounted on grey chipboard and covered with a transparent film. Dimensions: 55 x 39.9 cm.

Staatsgalerie moderner Kunst, Munich (accession number: WAF PF 15).

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fig. 6–22: Blinky Palermo, *Treppenhaus für Edinburgh* [Stairwell for Edinburgh], 1970
Fig. 6–23: Blinky Palermo's wall painting, at the Galerie Konrad Fischer, Dusseldorf, 1970

Photo: Erika Fischer.

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fig. 6–23: Blinky Palermo’s wall painting at the Galerie Konrad Fischer, Dusseldorf, 1970
Fig. 6–24: Blinky Palermo, *Treppenhaus Entwurf für der Galerie Konrad Fischer, Düsseldorf* [Staircase Design for the Konrad Fischer Gallery, Düsseldorf], 1970

Pencil on blue graph paper with collaged photo. Dimensions: 58 x 115 cm.

Deutsche Bank, Frankfurt am Main.

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fig. 6–24: Blinky Palermo, Treppenhaus Entwurf für der Galerie Konrad Fischer, Düsseldorf
[Staircase Design for the Konrad Fischer Gallery, Düsseldorf], 1970
Fig. 6–25: Blinky Palermo, *Dokumentation zu Blau/Gelb/Weiß/Rot Wandmalerei, Treppenhaus, Edinburgh College of Art* [Documentation of Blue/Yellow/White/Red Wall Painting, Edinburgh College of Art Staircase], 1970

Materials unknown.
Dimensions: each part: 66 x 90 cm.

Kunstmuseum Bonn (accession number: Z 462 c–f (80)).

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Image source

fig. 6–25: Blinky Palermo, *Dokumentation zu Blau/Gelb/Weiß/Rot Wandmalerei, Treppenhaus*, Edinburgh College of Art [Documentation of Blue/Yellow/White/Red Wall Painting, Edinburgh College of Art Staircase], 1970
Fig. 6–26: Blinky Palermo's wall painting in the large salon at the Kunsthalle Baden-Baden, 1970

Photo: Erika Fischer

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fig. 6–26: Blinky Palermo’s wall painting in the large salon at the Kunsthalle Baden-Baden, 1970

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Figures for Chapter 7:
Beuys’s Development as an Artist
Fig. 7–1: Cologne Cathedral from the South

Photo: Raimond Spekking, 8 April 2011.

© 2011 Raimond Spekking.

Image source

- Wikimedia Commons website
  <https://commons.wikimedia.org/wiki/File:K%C3%B6lner_Dom_S%C3%BCdfassade_2011_(2600-02).jpg>
  [Accessed: 3 February 2022].
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fig. 7–1: Cologne Cathedral from the South
Fig. 7–2: Cologne Cathedral, South Transept

Photo: Heribert Pohl, 12 October 2013.

© 2013 Heribert Pohl.

Image source
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fig. 7–2: Cologne Cathedral, South Transept
Fig. 7–3: Cologne Cathedral, Pentecost Door

Photo: unnamed photographer, 20 January 2015.

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Image source

- Three Little Kittens (Blog) website
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fig. 7–3: Cologne Cathedral, Pentecost Door
Fig. 7–4: Cologne Cathedral, Bishop's Door


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fig. 7–4: Cologne Cathedral, Bishop’s Door
Fig. 7–5: Cologne Cathedral, Papal Door


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fig. 7–5: Cologne Cathedral, Papal Door
Fig. 7–6: Cologne Cathedral, Creation Door


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fig. 7–6: Cologne Cathedral, Creation Door
Annex: Figures

Joseph Beuys’s Non-Objective Works on Paper

Fig. 7–7: Installation view of Joseph Beuys *Ohne Titel (Mein Kölnner Dom)* [Untitled (My Cologne Cathedral)], 1980

At the Museum Kurhaus Kleve, 2012.

Photo: Gottfried Evers.

© Gottfried Evers.

Image source

- Rheinische Post website
  <https://rp-online.de/nrw/staedte/kleve/als-beuys-seinen-rasierpiegel-verlor_aid-13998395>
  [Accessed: 4 February 2022].
fig. 7–7: Installation view of Joseph Beuys *Ohne Titel (Mein Kölner Dom)* [Untitled (My Cologne Cathedral)], 1980
Fig. 7–8: Joseph Beuys, *Aktricen [Actresses]*, 1958

Graphite and watercolour on paper; 20.7 x 29 cm. Frame: 67.4 x 54 x 3 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00105). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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Image source
- National Galleries of Scotland Digital Asset.

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fig. 7–8: Joseph Beuys, *Aktinen* [Actresses], 1958

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Fig. 7–9: Joseph Beuys, *Bienenkönigin I* [Queen Bee 1], 1952

Wood, wax, terracotta (burnt clay).
Dimensions: 34.3 x 34.9 x 7.5 cm.

Städtische Galerie im Lenbachhaus und Kunstbau, Munich. Donated by Lothar Schirmer.

© 2013 VG Bild-Kunst, Bonn

**Image source**

- Dagusta Magazine website
  <https://www.dagusta.de/im-blickpunkt/4605/lenbachhaus-muenchen-joseph-beuys-einwandfreie-bild-er>
  [Accessed: 26 March 2018].

**Alternative image sources**

- Chaudron Blog website
fig. 7–9: Joseph Beuys, Bienenkönigin I [Queen Bee 1], 1952

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Fig. 7–10: Joseph Beuys, *Bienenkönigin II* [Queen Bee 2], 1952

Wood, wax.
Dimensions: 27 x 35 x 7.5 cm.

Owner unknown.

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fig. 7–10: Joseph Beuys, *Bienenkönigin II* [Queen Bee 2], 1952
Fig. 7–11: Joseph Beuys, *Bienenkönigin III* [Queen Bee 3], 1952

Wood, wax.
Dimensions: 27 x 35 x 7.5 cm.

Owner unknown.

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- Chaudron Blog website
fig. 7–11: Joseph Beuys, *Bienenkönigin III* [Queen Bee 3], 1952
Fig. 7–12: Joseph Beuys, SÅ FG – SÅ UG, 1953–58

Bronze and Iron.
Dimensions: 102.5 x 109 cm.

Owner unknown.

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fig. 7–12: Joseph Beuys, SA FG – SA UG, 1953–58
Figures for Chapter 8:
Beuys, Monochromaticity and Minimalism
Fig. 8–1: Yves Klein, Iris Clert and Alfred Schmela during the opening of the exhibition ‘Yves Propositions Monochromes’

At the Galerie Schmela, Hunsrückenstraße 16–18, Düsseldorf, Germany, 31 May 1957.

Photo: Hans J. Witkowski.

© Hans J. Witkowski.

Image source

- Yves Klein Archives website  

Alternative image sources

- Vogue Magazine website  
fig. 8–1: Yves Klein, Iris Clert and Alfred Schmela during the opening of the exhibition 'Yves Propositions Monochromes'
Fig. 8–2: Installation photo of an Yves Klein *Blue Sponge Relief* and a *Blue Structural Relief*, 1959

At the Musiktheater im Revier [Music Theatre in the Ruhr].

Photo: Thomas Robbin, 2015.

© Thomas Robbin / Succession Yves Klein / ADAGP (Société des Auteurs dans les Arts Graphiques et Plastiques), Paris.

**Image source**

- TH Köln (University of Applied Sciences, Cologne) website
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fig. 8–2: Installation photo of an Yves Klein Blue Sponge Relief and a Blue Structural Relief, 1959
Fig. 8–3: Yves Klein, *Expression de l'univers de la couleur mine orange (M60)* [Expression of the Universe in the Colour Lead Orange (M60)], 1955

Pure pigment and synthetic resin on cardboard mounted on panel. Dimensions: 95 x 226 x 5 cm.

Owner unknown.

© Succession Yves Klein / ADAGP (Société des Auteurs dans les Arts Graphiques et Plastiques), Paris

**Image source**

- Yves Klein Archives website
  <http://www.yvesklein.com/fr/oeuvres/view/659/expression-de-l-univers-de-la-couleur-mine-orange/?o f=6>
  [Accessed: 26 February 2018].

**Alternative image sources**

fig. 8–3: Yves Klein, *Expression de l’ univers de la couleur mine orange (M 60)* [Expression of the Universe in the Colour Lead Orange (M60)], 1955
Fig. 8–4: Yves Klein, *Monochrome rouge sans titre (M38) [Monochrome Red Untitled (M38)]*, 1955

Pure pigment and synthetic resin on gauze mounted on panel. Dimensions: 50 x 50 x 5.5 cm.

Owner unknown.

© Succession Yves Klein / ADAGP (Société des Auteurs dans les Arts Graphiques et Plastiques), Paris.

Image source

- Yves Klein Archives website

Alternative image sources

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fig. 8–4: Yves Klein, *Monochrome rouge sans titre* (M38) [Monochrome Red Untitled (M38)], 1955
Fig. 8–5: Yves Klein, *Monochrome vert sans titre (M 75)* [Monochrome Green Untitled (M75)], 1955

Dry pigment and synthetic resin on cardboard.
Dimensions: 59 x 101.5 cm.

Owner unknown.

© Succession Yves Klein / ADAGP (Société des Auteurs dans les Arts Graphiques et Plastiques), Paris.

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fig. 8–5: Yves Klein, *Monochrome vert sans titre (M 75)* [Monochrome Green Untitled (M75)], 1955
Fig. 8–6: Street party outside the Schmela gallery at the opening of the exhibition ‘ZERO: Edition, Exposition, Demonstration’


Photo: Paul Brandenburg.

© Paul Brandenburg

Image source


Alternative image sources

- Guggenheim website
  [Accessed: 4 February 2022]
fig. 8–6: Street party outside the Schmela gallery at the opening of the exhibition ‘ZERO: Edition, Exposition, Demonstration’
Fig. 8–7: Joseph Beuys at the street party at the opening of the exhibition ‘ZERO: Edition, Exposition, Demonstration’

Outside the Schmela Gallery, Düsseldorf, 5 July 1961.

Photo: Manfred Tischer.

© Manfred Tischer.

Image source


Alternative image sources

fig. 8–7: Joseph Beuys at the street party at the opening of the exhibition 'ZERO: Edition, Exposition, Demonstration'

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Fig. 8–8: Heinz Mack (b. 1931), *Die Vibration der Stille* [The Vibration of Silence], 1959

Oil paint and synthetic resin on canvas.
Dimensions: 171 x 141.3 cm.

Private Collection.

© Heinz Mack.

**Image source**

- Blouin Art Info website
  [Accessed: 19 February 2018].

**Alternative image sources**

- Christie's website
  [Accessed: 19 February 2018].
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fig. 8–8: Heinz Mack (b. 1931), *Die Vibration der Stille* [The Vibration of Silence], 1959
Fig. 8–9: Otto Piene, *Venus of Willendorf*, 1963

Oil and soot on canvas.
Dimensions 150 × 200 cm.

Stedelijk Museum Amsterdam (accession number: A 22661).

© Otto Piene.

Image source

- Guggenheim Museum website

Alternative image sources

- Stedelijk Museum, Amsterdam website
- Mutual Art website
- Artsy — The Art World Online website
- Rietveld Academy website
fig. 8–9: Otto Piene, *Venus of Willendorf*, 1963

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Fig. 8–10: Günther Uecker (b. 1930), *Weiße Feld* [White Field], 1964

Painted nails on canvas and board.
Dimensions: 87 x 87 x 7.6 cm.


© 2022 Günther Uecker

Image source
- Wikimedia Commons website

Alternative image sources
- Tate website
fig. 8–10: Günther Uecker (b. 1930), *Weißes Feld* [White Field], 1964
Fig. 8–11: Lucio Fontana, *Concetto spaziale [Spatial Concept]*, 1949–50

Canvas, pierced.
Dimensions: 55 x 84.6 cm.

Tate Gallery, London (accession number: T03961).

© Fondazione Lucio Fontana, Milan.

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- Tate website
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fig. 8–11: Lucio Fontana, *Concetto spaziale* [Spatial Concept], 1949–50
Fig. 8–12: Lucio Fontana, *Concetto spaziale ‘attesa’* [Spatial Concept ‘Waiting’], 1960

Canvas, slashed.
Dimensions: 93 x 73 cm.


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**Image source**

- Tate website

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fig. 8–12: Lucio Fontana, *Concetto spaziale ‘attesa’* [Spatial Concept ‘Waiting’], 1960

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Fig. 8–13: Joseph Beuys, *Fontana-Zinnober Nr. 5* [Fontana Cinnabar No. 5], 1966

Red card, chocolate fragments.
Dimensions: 14.8 x 10.6 cm.

Staeck Collection, Heidelberg.

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**Image source**

- Marc Gundel and Rita E. Täuber (eds.), *Joseph Beuys und Italien: l’arte è un’anzazara dalle mille ali, oder Die Kunst ist eine Stechmücke mit tausend Flügeln* [Joseph Beuys and Italy: Art is a Mosquito with a Thousand Wings]; catalogue of an exhibition at the Kunsthalle Vogelmann, Städtische Museen Heilbronn, 7 February to 29 May 2016 (Bielefeld, Kerber Verlag, 2016), p. 48.
fig. 8–13: Joseph Beuys, *Fontana-Zinnober Nr. 5* [Fontana Cinnabar No. 5], 1966
Fig. 8–14: Joseph Beuys, *Fontana-Bild* [Fontana Picture], 1966

Grey card, chocolate fragments.
Dimensions: 13.8 x 10.6 cm.

Staeck Collection, Heidelberg.

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**Image source**

- Marc Gundel and Rita E. Täuber (eds.), *Joseph Beuys und Italien: l’arte è unazanzara dalle mille ali, oder Die Kunst ist eine Stechmücke mit tausend Flügeln* [Joseph Beuys and Italy, Art is a Mosquito with a Thousand Wings]; catalogue of an exhibition at the Kunsthalle Vogelmann, Städtische Museen Heilbronn, 7 February to 29 May 2016 (Bielefeld, Kerber Verlag, 2016), p. 49.
fig. 8–14: Joseph Beuys, *Fontana-Bild* [Fontana Picture], 1966
Fig. 8–15: Piero Manzoni, *Achrome*, 1958

China-clay on canvas.
Dimensions: 100.3 x 100.3 cm.


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Image source
- Tate website
fig. 8–15: Piero Manzoni, Achrome, 1958
Fig. 8–16: Joseph Beuys, *Fisch* [Fish], 1964

Salted and dried cod, white paint, twine.
Dimensions: 60 x 30 cm.


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Image source
- Städtische Galerie im Lenbachhaus und Kunstbau Munich website
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fig. 8–16: Joseph Beuys, Fisch [Fish], 1964
Fig. 8–17: Robert Motherwell, *Elegy to the Spanish Republic no. 70, 1961*

Oil paint on canvas.  
Dimensions: 175.3 x 289.6 cm.


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Image source

- Metropolitan Museum of Art, New York website  
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fig. 8–17: Robert Motherwell, *Elegy to the Spanish Republic no. 70*, 1961
Fig. 8–18: Robert Ryman, *Classico 3*, 1968

Acrylic on twelve sheets of handmade watermarked 'Classico' paper, mounted on foam-core panels.
Dimensions: 234 x 234 cm.

Stedelijk Museum Amsterdam (accession number: A 35761(1-12)).

© 2005 Robert Ryman.

Image source

- Stedelijk Museum, Amsterdam website
fig. 8–18: Robert Ryman, *Classico 3*, 1968

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Fig. 8–19: Robert Ryman, *Classico* 6, 1968

Acrylic polymer on six sheets of handmade watermarked C.M. Fabriano 'Classico' paper mounted on foam-core panels.
Dimensions: each sheet 15.35 x 17.55 cm.

Rausmüller Collection, Basel.

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**Alternative image sources**

- Paula Cooper Gallery website
- Art Forum website
fig. 8–19: Robert Ryman, *Classico 6*, 1968

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Fig. 8–20: Robert Ryman, *Points*, 1963

Oil paint on aluminium.  
Dimensions: 15.23 x 15.25 cm.  

Rausmüller Collection, Basel.

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**Alternative image sources**

- Wiki Art website  
fig. 8–20: Robert Ryman, *Points*, 1963

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Fig. 8–21: Ellsworth Kelly, *Black Ripe*, 1955

Oil paint on canvas.
Dimensions: 160.5 x 150.8 cm.


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**Image source**
- Artsy — The Art World Online website

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- Anderson Collection at Stanford University website
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fig. 8–21: Ellsworth Kelly, Black Ripe, 1955
Fig. 8–22: Ellsworth Kelly, *Red Blue Green*, 1963

Oil paint on canvas.
Dimensions: 213.4 x 345.4 cm.


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*Image source*
- Wiki Art website

*Alternative image sources*
- Museum of Contemporary Art, San Diego website

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Fig. 8–23: Ellsworth Kelly, *Broadway*, 1958

Oil paint on canvas.  
Dimensions: 198.2 x 176.7 x 2.8 cm.  

Tate Gallery, London (accession number: T00511).

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**Image source**

- Tate website  

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- Wiki Art website  
- Widewalls website  
fig. 8–23: Ellsworth Kelly, Broadway, 1958
Fig. 8–24: Joseph Beuys, *Untitled*, 1959–60

Graphite and oil paint on paper mounted between Perspex in zinc frame. Dimensions: 20 x 29.2 cm. Frame: 21.4 x 30.7 x 5 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00646). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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Alternative image sources
- Tate website
- Artist Rooms website
- National Galleries of Scotland website
fig. 8–24: Joseph Beuys, Untitled, 1959–60
Fig. 8–25: Joseph Beuys, *Battery*, 1959

Graphite on board on oil paint (Braunkreuz) on paper. Dimensions: 24 x 25.2 cm. Frame: 67.5 x 54.2 x 2.9 cm. Moulding 1.9 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00110). Acquired through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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Alternative image sources
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fig. 8–25: Joseph Beuys, *Battery*, 1959

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Fig. 8–26: Joseph Beuys, \textit{Mädchen druckt elastische Plastik ein} [Girl Pushing Against Elastic Sculpture], 1961

Printed paper and oil paint (Braunkreuz) on paper.
Dimensions: 23.8 x 33.9 cm. Frame: 67.4 x 54 x 2.9 cm. Moulding 1.9 cm.

ARTIST ROOMS: National Galleries of Scotland and Tate (accession number: AR00113). Acquired through the d’Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

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Image source
• National Galleries of Scotland Digital Asset.

Alternative image sources
• Tate website
• Artist Rooms website
• National Galleries of Scotland website
fig. 8–26: Joseph Beuys, *Mädchen drückt elastische Plastik ein* [Girl Pushing Against Elastic Sculpture], 1961